

VARIETY

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'BREAD & CIRCUSES' UP-TO-DATE

Amusements Vs. Illiteracy

THE AMERICAS

	Population and Degree of Illiteracy	Dailies	Film Houses	Radio Sets	Radio Sets (Drive-in)
Canada	14,781,000, 3%	94	1,906	169	4,104,000
Costa Rica	881,000, 25%	6	100	33	*1,100,000
Cuba	5,807,000, 25%	50	600	135	23,000
Dominican Rep...	2,291,000, 60%	5	74	27	700,000
Guatemala	3,048,000, 75%	10	95	47	*135,000
Haiti	3,227,000, 95%	6	18	13	5,000
Jamaica	1,499,000, 30%	2	34	2	36,000
Mexico	28,053,000, 45%	162	2,062	236	14,000
Nicaragua	1,166,000, 65%	11	50	30	12,500
					1,500,000
					*7
					100,000
					20,000

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World Still Plenty Sub-Communicated; Billion (or More) Illiterate Humans

By ROBERT J. LANDRY

Motion pictures, radio, newspapers and upcoming television, the four principal communication—and entertainment—media of the world, are a long way short of saturation. Well over 50% of the world's 2½ billion human beings can still neither read nor write. In some lands, illiteracy runs to 99% and tens of millions of living mortals have never seen a motion picture in any form and a substantial segment of humans have only seen "movies" on a hand-cranked projector with a 16 millimeter throw to a bedsheet. How many human beings never saw a bedsheet is not known.

Indicative of under-serviced areas are Catholic Ireland and Communist Bulgaria where over 50% of the film houses are tooled only for narrow-gauge pictures and many still show silents. The 2,025,000 people of British Sierra Leone have exactly two film theatres and no radio station. The globe is dotted with inhabited islands and colonies.

(Continued on page 61)

Indonesian President: Ice Boxes on Screen Sabotaged Colonialism

Hollywood, June 5. Hollywood can take considerable credit for the democratic revolutions which have swept Asia in the last few years. Dr. Sukarno, president of the Indonesian Republic, told film leaders at a dinner in his honor hosted by Eric Johnston, Asian leader had a brief glimpse of film production, in which he is vitally interested, during a tour of the Metro lot and also visited Disneyland during his stay on the Coast as part of his U.S. trip as a guest of the government.

Dr. Sukarno told his audience that illiteracy is one of the weapons of colonialism which attempts

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MORE WORLD UNDERSTANDING

34 V.I.P.'s Invited to White House Gafest

Washington, June 5. Y. Frank Freeman, Frank Stanton and George Murphy are slated to attend a White House conference next Tuesday (12) on promoting world understanding. They are part of a group of 34 personalities invited to the session by President Eisenhower.

Hope of the session is to create a program for enhancing prospects of world peace via better understanding among the peoples of different nations.

JIMMY WALKER'S ERA NEARLY ALL RAZED

Hollywood, June 5. Where are New York's slights of yesteryear? Not only gone, but in some cases forgotten—and the net result may be an increase in the budget of "Beau James," the late Mayor Jimmy Walker biopic which Mel Shavelson and Jack Rose will produce and direct for Paramount with Bob Hope starred.

After nearly two weeks of location scouting in Gotham, Shavelson and Rose are back in Hollywood and worrying about what to do about some of the authentic backgrounds needed for the film. Many of Walker's familiar haunts are gone, victims of the modernization process which has changed the face of New York in the two and one-half decades since he was "part-time" mayor.

"All we could find intact," Shavelson and Rose report glumly, "are Yankee Stadium, which he frequented, and City Hall, where he occasionally spent some time. We'll have to do a lot of construction to recreate some of the places where Walker was a familiar figure."

BOSSSES, UNIONS AMUSE WORKERS

By GABE FAVOINO

Chicago, June 5. Industrial workers (and salesmen) in the United States are today being "romanced" with a wealth of diversion and entertainment by both (1) employers and (2) labor unions. This is a complete twist on the "bread and circuses" policy of ancient Rome for it is not the active misery of the masses which needs allaying but their good will (and votes) which needs courting.

Estimates of reliability are hard to come by but organized labor may be spending \$200,000,000 annually for fun and frolic to keep membership union-minded while ownership is believed to be laying out \$800,000,000 entertaining employees and peppering up salesmen.

There is a National Industrial Recreation Assn. with headquarters in Chicago and about to hold its 15th annual conference at the Hotel Statler in Manhattan June 3-6. It has some 652 industrial firms affiliated. They include blue chip companies like General Motors.

(Continued on page 18)

RCA's \$495 Tint Set In Production

Miami Beach, June 5. Mass production has started on RCA Victor color television receivers which are being nationally advertised for the first time as low as \$495 or \$200 below the previous levels for these sets. They will be introduced to the public in July, according to an announcement by Robert A. Seidel, executive vicepres of Consumers Products division of RCA.

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Do-It-Yourself Trend Fizzling; Mags Back to Amusing Readers

By KAY CAMPBELL

High quality magazine fiction, which has been discouraged, shunted aside and down-valued for a decade or more, is coming back—just as soon as the editors can find the writers they drove into article-writing, television, Hollywood or wherever. Editors are currently caught short in their own former fallacious reasoning that the answer to television, their deadly rival for leisure time, was to load magazines with "service" articles and drop "escapism" and "entertainment." Quel fantasy!

When Bride-to-Be and Better

'Saturation' For Religious Film, With 3,200 Prints (16m) of 'Luther'

Self-Lowdown

Columbia is at work on the preliminaries for a feature dealing with the operations of a scandal magazine. Robert Harrison, publisher of Confidential, is collaborating with Col on the script.

Title of the film: "Confidential."

DID NOEL'S TAX QUIP COST A KNIGHTHOOD?

From London via Paris comes a report that it would have been Sir Noel Coward on the Queen's Birthday Honors List last week if the actor had not given his Southampton harbor press interview saying he could not afford to step ashore in Britain because of taxes. Repetitions to Coward's cracks have been considerable including a verse in Punch reading in 17th century parody:

Where the remote Bermudas ride, He who once sang of "London Pride"

Decended from a westbound 'plane And raised a breathless, cultured strain:

"What should I do but sing the praise

Of this entirely splendid place Where my design for living's free Of all responsibility?

For see how present laughter thrives

In our expatriated lives:

Here, wafted in on every breeze, Come cavalades of royalties, Which gather in my bank in stacks Unravag'd by the income tax!

So by this venture I am freed From thralldom to that happy breed Who in the island of their birth

Still work, and pay, for all they're worth.

Now a new loyalty I'll own In which we serve ourselves alone."

(Continued on page 52)

Multiple screenings by Protestant churches of "Martin Luther" during a single week in October are being arranged as part of a nationwide series of community Reformation Day festivals.

Showing will be held during Reformation Sunday (Oct. 28) and Reformation Day (Oct. 31). It's estimated that some 10,000,000 in the U. S. and Canada would see the pic that week. Over 3,200 prints of the film (in 16m) have been processed during the past nine months, it is reported.

Robert E. A. Lee, exec secretary of Lutheran Church Productions, also reports new efforts to distribute "Luther" in Catholic countries where attempts to distribute the film earlier were unsuccessful.

French preem is due later this month, and openings are being set also for Mexico, Argentina, Uruguay and the Philippines. In Brazil, where "Luther" had been originally banned, pic opened recently at Sao Paulo, playing to capacity at six houses in the Portuguese version.

Controversial 'Soldier' Set for Berlin Fest; 32 Nations Send Pix

Berlin, June 5.

The controversial Finnish film, "The Unknown Soldier," which ran into trouble at the recent Cannes Film Festival and was thereupon withdrawn, will be shown at the forthcoming Sixth Berlin Film Festival which opens off here June 22. Dr. Olavi Linna, rep of the Finnish film industry, states that "Soldier" did not draw objections from the Russians at Cannes as generally believed. The Russians protested against reports that they allegedly had protested against the film's topic, "Unknown Soldier," incidentally, will be shown at an international film week in Moscow this fall, Dr. Linna claims.

Based on the same-titled best-seller by Vaino Linna, "Soldier" is by far the biggest Finnish film success in many years. It not only registered tremendous b.o. success in Finland but also in other Scandinavian countries. Film cost three times as much as the average Finnish pic and has grossed so far about five times as much as a Finnish average production usually grosses.

French short, "Nuit et Brouillards" (Night and Fog), a story of German concentration camps, which at Cannes encountered German protests, officially has been invited to Berlin.

Thirty-two nations, as compared with 29 last year, at least will participate in the Berlin Fest. Lineup includes Argentina, Austria, Belgium, Belgian-Congo, Canada, Ceylon.

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Studio 'Control,' Not Just U.S. Stars, Key To European Economics—Gosch

By BOB CHANDLER

Film production can be achieved in Spain with "American standards" but at costs far below Hollywood levels, according to Martin Gosch, head of the production company that bears his name and which is filming a series of telefilms in Madrid. Gosch, in N. Y., to talk feature coproduction deals and to purchase equipment, says that below-the-line costs run 50% lower in Spain than in the U. S. for comparable quality, and that other above-the-line elements like sets, music and artwork are way under American costs.

Gosch's production company, which is currently working on half-hour No. 17 in his Scott McKay tele series, "The American," has just bought 50% of the studio at which he's shooting, Estudios Sevilla Films in Madrid, and he's bringing in \$500,000 worth of equipment ranging from new cameras to sound equipment to air conditioning to modernize the six-stage lot. In the works is a second television series, "The Red Mask," based on Spanish history, and three features, two of which are "The Evil Star" and "El Cid."

Gosch makes the point that other European ventures have failed to come up to cost-cutting expectations because of various factors—unstable governments, a dying local film industry without its share of skilled technicians, lack of cost controls by the right people and failure to understand the local technicians and the way they operate. He maintains his set-up, which has Spanish technicians in every key post, has none of (Continued on page 18)

Crosley Wants Cincinnati To Help Park Cars; Or May Sell Redleg Team

Cincinnati, June 5.

City dads are giving serious consideration to the importance of amusements as a local business asset.

Council has been asked by City Manager C. A. Harrell to set up improved parking facilities for Crosley Field, home of the Cincy Redlegs. His action came as Powell Crosley Jr., head of the ball club, made known that he might be tempted to pass the National League franchise to another city in event cooperation is not forthcoming here.

Gabe Paul, general manager of the Redlegs, conducted studies which show that 60% of the attendance is from out of town, and that other visitors stay away from the ball park for want of parking space.

Harrell's proposal would provide room for 8,000 autos in several places some to be bankrolled by the ball club and others to be provided by the city for leased operation.

Present spaces in the park's cramped West End location accommodate less than 2,000 cars.

Author Jealousy

Paris, June 5.

American writer Ben Hecht, who was here and left two months ago, has been attacked by the French Assn. of Film Authors in connection with his "doctoring" of "Notre Dame de Paris" scenario for Raymond and Robert Hakim and Allied Artists. Piqued because of their understanding that Hecht never even read the book but had one of the Hakims tell him the story, writers charged infringement of rights and dignity of French scripters Jacques Prevert and Jean Aurenche, which charge the Hakims have fervently denied.

Story as published here states Hecht got travel expenses for his wife and child, never went to the studio, and was paid "25,000,000 francs and a few cases of cognac."

The French writers couldn't be more jealous.

'Merit Certificate' Is Hollywood's Reward From Irish Festival

Cork, June 5.

America, with only two feature entries at Ireland's first International Film Festival held here, collected a merit certificate for the acting of Susan Hayward, Jo Van Fleet and Richard Conte in "I'll Cry Tomorrow" (M-G). Absence of American representation caused some comment, and the lone official from U. S. Embassy to visit Cork during Festival was Public Affairs Officer Franklin Roudybush.

Top award, a silver statuette of St. Finbarr—the patron of Cork—went to French picture, "Les Assassins du Dimanche" ("The Amateur Killers"), produced by George de la Grandiere for E.D.I.C. France also collected the award for the best actor, Yves Massard in the role of a young priest in "Un Mis- (Continued on page 52)

Dame Peggy Ashcroft, Designer Gordon Craig On Queens Honor List

London, June 5.

Peggy Ashcroft, now starring in the West End in "Chalk Garden," was made a Dame Commander of the British Empire in the Queen's Birthday Honors List last Thursday (31). That's among the highest of honors that can be bestowed on a woman.

Edward Gordon Craig, 84-year-old scenic designer son of the late Ellen Terry, was made a Companion of Honor for his services to the theatre. This is one of the more distinctive honors, rarely bestowed on theatrical personalities.

Another award in the Honors List was to John Clements, actor, manager and producer, who becomes a Commander of the British Empire. Several BBC personalities were decorated with the Order of the British Empire. Among them were Michael Barry, head of BBC-TV drama; Thomas Cadell, chief Paris correspondent, and Christopher John Saltmarsh, until recently in charge of the Monitoring Service and now editor of "London Calling."

Dennis Forman, formerly director of the British Film Institute and now an executive with Granada-TV, also received the OBE. A similar award went to Lennox Milne, actress and producer of the Gateway Theatre, Edinburgh.

Two other BBC personalities were honored by being decorated as Members of the British Empire. They were Gertrude Mary Miller, assistant in the Home Presentation department, and Lady Stead, of the drama booking section. Mrs. Mary Campbell, honorary secretary to the Belfast Music Festival was similarly honored.

Satchmo, Helen Hayes Draw 65G for Sclerosis

Chicago, June 5.

Combo of Louis Armstrong and Helen Hayes raised \$65,000 for the Chicago chapter of the Multiple Sclerosis Society in a one-night at Medinah Temple here last Friday (1).

Production, dubbed "50 Years of Jazz," had Miss Hayes narrating to Armstrong's hot licks, and played to capacity at the 4,200-seat house, scaled at a \$16.50 top.

Cinematic Potemkin Village

Drive-In Adds Free Chicken Dinner, Acts, Dishes (All for 50c) To Lure a Crowd for Satevepost

Chicago, June 5.

Starlite Drive-In in suburban Oaklawn, Ill., decided to revive its recent and abortive stagelash policy for one Saturday night. Decision to light up again may have been prompted by reports that the Saturday Evening Post and Life were going to cover the ozoner's show. Mags may not have heard of the vaude policy's earlier fold,

but in any event operator Stanford Kohlberg hastened to oblige with a single show Saturday (26) night.

Life abandoned plans for coverage after checking but the Satevepost flew a crew in from Philly for the show, seemingly without checking into policy's durability or success. Kohlberg hastily threw a show together, dropped his prices and offered free chicken dinners to make sure people would show up and make a nice crowd for the Post's pix.

In his haste to put on a show for his fourth estate guests, Kohlberg neglected to check his ad copy very carefully, with the result that the Chicago Tribune's amusement ad director, Lambert Swatek, yanked the Starlite's ads out of the Saturday Trib. It seems that, pursuing a policy of long standing with him, Kohlberg advertised a cheapie second feature so as to give the impression that it was another picture currently making the drive-in rounds. Ads also billed local deejay Jim Lounsbury as part of the show, hoping to cash in on Lounsbury's drawing power despite the fact that Lounsbury was playing somewhere else, did not appear at the Starlite and knew nothing about it. Ads also had the Larry Sisters, a dance team, in the show when they were playing in another state.

Lured by ads in other papers offering a free chicken dinner, dishes, diapers, etc., all for 50c in addition to a 50c admission charge per person, when accompanied by the ad, a fairly large crowd turned out Saturday night despite rainy weather. The Post's crew was there, too.

Theatre Films' \$10,000-a-Minute

John Wayne Sees TV Marriage Sure—Did Home Cooking Kill Restaurants?

Detroit, June 5.

Remember Grace Kelly?

Anyone remember the Grace Kelly-Prince Rainier marriage? Well, Miss Kelly's Metro film, "The Swan," went to its initial theatre dates at the time of the extravagantly-publicized nuptials and—note—business was indifferent.

But now that the film has reached subsequent run, and Princess Kelly is off the front pages and—note again—the boxoffice has picked up considerably.

Sweden's Top Distrib In N. Y. and His Comments Sound Very American

Business is booming at the Swedish boxoffice according to S. A. Swenson, who heads Wivelfilm, Sweden's No. one distributor. "But it's a question of good pictures," he said in New York this week, "for in Sweden as in America only the big films pay off." In line with this maxim, Wivelfilm will handle only 24 pictures this year compared with 30 the previous 12 months but the company's gross billings are expected to top last year's record income.

But while the distribution wing of the Swedish industry is flourishing, production lags. Once active as a film-maker, Wivelfilm hasn't produced a picture in 18 months. Main factor in this situation, Swenson declared, is the lack of "suitable stories with international appeal since the domestic market isn't strong enough to pay the cost of production." In event such scripts could be found, he feels that a producer would find his biggest market in the U. S. and West Germany.

Swenson, who's visiting the U. S. on his annual trip in search of fresh product, among other things, also noted that television poses a distant threat for the Swedish film industry. "At present," he said, "the public has relatively few sets to tune in to the state-owned stations in Stockholm and Goteborg. Moreover, the quality of the programs isn't too good. But when they improve and more stations come on the air exhibitors will have competition."

Meantime, Swenson emphasized, Hollywood pictures continue the most popular film fare in Sweden. Particularly strong are such entries as Disney's "The Living Desert" and "Vanishing Prairie." While American pix have the bulk of the market, he added, the public recently has been evincing interest in French and Italian imports. The critics, whom Swedish filmgoers take very seriously, gave the Italian "La Strada" a warm reception, and a "good notice" automatically insures business.

Jessel to So. Africa, Then Israel, England

George Jessel's next overseas trip will be an international smorgasbord. He'll do two months in South Africa, speaking in 15 cities on behalf of Israel. He'll then fly over Egypt to the Holy Land.

Due in London in August for preliminary talks on the Warwick release for Columbia, "An Englishman at Las Vegas," wherein he'll appear with British comic Norman Wisdom and Anita Ekberg.

Mex Film Scriptor Wins Lebanese Post

Mexico City, June 5.

Rudolfo Usigli, local author and prize-winning screen writer, has been named Minister Plenipotentiary to Lebanon. It was announced here by the Mexican Secretary of State. Usigli won the 1954 Mex scripting "Oscar" for his original and also screenplay on "El Nino y La Niebla" ("The Boy and the Fog"). He also did the translation for the Spanish language version of "Teahouse of August Moon."

Government sources here are awaiting confirmation by the Lebanese State department before announcing date of Usigli's departure for his new post.

John Wayne, in town on behalf of "The Searchers," is convinced there must be some form of pay-as-you-go tv with three-by-four-foot screens mounted in the wall of every home.

"Movies and tv would have been wed a long time ago," he said, "except that the advertising agencies took hold and the motion picture industry stuck its head in the sand. We don't get the proper quality on tv now as compared with motion pictures... \$10,000 a minute for the movies as contrasted with \$1,000 a minute for tv. I believe that movies and tv will excite each other into more effort and we will all benefit."

Wayne continued: "Television won't run theatres out of business any more than the housewife cooking in her kitchen will put a restaurant out of business. There's plenty of room for both."

Allied Artists (Ex-Mono) Crashes Filmdom's Class; Books Radio City Hall

Allied Artists, the former Monogram Pictures, has made the big-time, its "Friendly Persuasion" having been set this week to play New York's Radio City Music Hall. Film, produced and directed by William Wyler at a cost of \$3,000,000, has Gary Cooper and Dorothy McGuire in the leads.

Deal marks the first time in AA's history that the company will be given Hall showcasing. It's to be a world preem in the fall for "Persuasion," with specific date unset. Pic is the first for AA in the major production field and with it the company launches its new policy of making several expensive entries.

Deal to Show Cinerama In W. Germany Signed

Berlin, June 5.

Germans soon will get to see Cinerama films, Herbert Tischen-dorf, director of Herzog-Verleih, signed a respective deal with Nicolas Reisinger, the owner of Cinerama rights outside the U. S., when the latter recently was here.

According to the deal, Tischen-dorf is entitled to show Cinerama at suitable UFA theatres. For West Berlin, a special deal has been considered whereby the Capitol Film-theatre on Kuirferstendamm, owned by Johannes Betzel, is to show Cinerama. As done with "Gone With Wind" (M-G), patrons will have to pay upped admissions, with the scale ranging from about \$1.20 to \$2.15 to see Cinerama.

Charlot Show Goes On

New York.

Editor, VARIETY:

Just a note to thank VARIETY for the article about Andre Charlot. It was exactly what the old boy would have liked to have said about himself.

Plans for "Four Dolls on a Dime" are going ahead rapidly and I sincerely hope and believe it will make money for his widow.

My personal gratitude for the sensitive and sensible article.

Rowland Leigh.

Charlot's Advice to Actors

New York.

Editor, VARIETY:

How much some of us appreciate the understanding tribute you paid to Andre Charlot! I met him only in the past few years. He saw my play, "Four Dolls on a Dime," produced in a small theatre, under very bad circumstances, yet he recognized it's qualities...

I should like VARIETY to know that in his book, "Tips to Budding Actors," Charlot tells every young person who is serious to go without a meal, if necessary, but buy and read every word in VARIETY. He emphasized: Don't skim through, saying VARIETY has more to teach young actors than going to plays or taking lessons.

Aimee Torriani.

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NAVIGATE BY SUMMER RAINBOW

Motion Picture Export Assn. Aloof From Venice Despite 20th-Fox

Although embarrassed by the position taken by 20th-Fox, which insists on playing a lone wolf game, the Motion Picture Export Assn. board in N. Y. last week mixed MPEA participation in the Venice film festival under prevailing conditions. None of contention is Venice's insistence on pre-selection of entries in one form or another, although Venice fest authorities have shown a willingness to compromise on details.

There now looms a strong possibility that, even with 20th going in, the other companies may not participate in the fest this year.

If, for policy reasons, it should be decided that participation is necessary, it will be on the basis of individual company preference and definitely not as MPEA. That, of course, entails the lack of an overall American budget, the coordinated appearance of stars, publicity, etc.

There is a good deal of strong feeling among the other companies on 20th's stance, which actually had its origin this year with the Cannes festival. On that occasion, 20th refused to submit its pictures to the MPEA selection committee, preferring to depend on invites from Cannes itself. It got in both "The Man With the Gray Flannel Suit" and "The Man who Wasn't There" (the latter as a British entry, but copped no prizes. It did, of course, get extra permits under the fest rules.

Skouras' Slant

Policy of 20th is pinned on 20th prexy Spyros P. Skouras, who has made it plain that his company will (Continued on page 16)

Late James Dean Video Spec Treatment Sure B.O. Crimper—Sindlinger & Co.

Warners' plan to air a television spectacular next fall based on the career of the late James Dean will place the film company in severe competition with film theatres, according to Sindlinger & Co., market analysts.

There are 28,661,000 "frequent" theatre-goers, according to Sindlinger, and it was via their support that Dean achieved stardom. It follows that the majority will not want to miss the tv'er, consequently theatre business will be severely hurt, states the researcher.

"On a second count, continues Sindlinger, "it is very possible that Dean's 28,661,000 friends among the frequent moviegoers might just have paid on an average of 65c to see such a tv spectacular as a motion picture theatre presentation. That would have made a theatre gross of \$18,629,650.

BING CROSBY'S 5% OF 'SOCIETY' GROSS

Bing Crosby will collect 5% of the worldwide gross racked up by "High Society" at Metro as the payoff for taking a star role along with Grace Kelly and Frank Sinatra. The percentage is against a minimum guarantee of \$200,000.

Terms of the Crosby deal support "Society" producer Sol C. Siegel's recent statement that performer demands are not too stiff if the property is "right." Several name players around Hollywood are now insisting on 10% of the global gross of their pictures. Crosby's acceptance of 5% was prompted by the fact that he was being surrounded with important production values, including his costars, new music by Cole Porter and screenplay by John Patrick.

While declining to discuss terms, Siegel said an important picture is regarded as an "insurance policy" by stars and their agents and for this reason their demands are "reasonable."

Bob O'Donnell dickering to buy the Detroit Tigers in behalf of a Texas syndicate.

Test Credit Run

Motion Picture Assn. of America board in N. Y. yesterday (Tues.) approved a test run—in a single city—for the proposed admissions-on-credit system. It'll be preceded by a public opinion survey. Cost of the latter could run to \$25,000.

Board, under the chairmanship of Eric Johnson, also discussed an all-embracing market analysis, but deferred action. Johnson gave it a strong pitch. He also briefly reported on his upcoming European trip.

Mebbe Only 7 Pix at Venice

Rome, June 5.

It's now likely that the Venice film fest will be extended to Sept. 10 (from Sept. 8), with the short and documentary section running Aug. 16-25. Main event launches Aug. 28. There can be no extension past Sept. 10 since a music fest is scheduled to start Sept. 11. Probable total of entries right now runs to 14 or 15, but could also slump to as few as nine or ten, depending on the number of pix Venice considers suitable.

Festival board meets next Wednesday (6), at which time the final program for the event will be set. No titles will be known for some time, however. The May 30 deadline for notification has become, as usual, a fiction. With the exception of the U. S., all other countries have now agreed to the new Venice rules.

DAVID BAIRD'S BIG ROLE IN FILM DEALS

Wall Streeter David G. Baird has emerged as a key behind-the-scenes financial figure in film industry transactions. Although his interests are varied and involve directorates in a number of non-amusement industry firms, Baird, of late, has been especially active in the motion picture field.

He is closely allied with S. H. Fabian and the Stanley Warner operation. As a member of the board and chairman of the finance committee of SW, he has played an important role in the expansion and diversification activities of the theatre chain.

Starting with Fabian's takeover of the theatre interests of Warner Bros., Baird, a partner in the N. Y. Stock Exchange firm of Baird & Co., has played a prominent part in SW's entry into Cinerama, in its acquisition of the International Latex Corp. as a subsidiary, and in the recent Serge Semenko buyout of the controlling stock of Warner Bros., acting as a representative of Fabian in the latter transaction.

(Continued on page 63)

Stuart Schulberg Joining Frere Budd

Paris, June 5.

Stuart Schulberg is statesiding shortly to set up an indie film production project based on a script by brother Budd Schulberg. Adelaide Schulberg, mother of the two brothers, is acting as agent.

Stuart Schulberg, in association with Phil Reisman Jr. and N. Peter Rathvon, produced "Special Delivery" in Germany for Columbia release. Talks about a deal for the new picture with Col. have taken place but no conclusions reached as yet.

NEW PRODUCT GOTTA PAY OFF

Hollywood is on the eve of one of the most crucial tests of its modern history, having staked extraordinary budgets on productions now ready for release in a shoot-the-works effort to woo the paying public.

The boxoffice performance of films this summer will be a strong factor in charting the future course of the entire industry. For the lineup represents the best, and if the public doesn't pay proper homage, via ticket buying, this doubtless will be regarded as the tipoff that some drastic changes are in order.

Each of the top eight distributors has at least one outstanding entry due soon, as follows:

Warners. "Moby Dick," the Melville classic produced and directed by John Huston with Gregory Peck in the lead. Negative cost is \$4,000,000.

Paramount. "War and Peace," produced in Italy by the Ponti-De-Laurentis organization in association with Par, starring Audrey Hepburn, Henry Fonda and Mel Ferrer, at a cost of \$4,500,000.

20th-Fox. "King and I," adaptation of the Rodgers-Hammerstein musical in the new CinemaScope 55 process, at a cost of over \$4,000,000.

United Artists. "Trapeze," Hecht-Lancaster's account of a circus in Paris, with Burt Lancaster, Gina Lollobrigida and Tony Curtis, costing \$3,000,000.

RKO. "The Conqueror," story of Genghis Khan, already in wide release, produced and directed by Dick Powell for Howard Hughes.

(Continued on page 16)

Transitions, Crises—We've Had 'Em Before, Emerged Stronger: Balaban; Set Par Assets for Stock Buyups

Had To Be For Real

Part of the trouble which stymied St. Fabian, assuming the command of Warner Bros. for the Semenko syndicate was his brother-in-law Sam Rosen's status. Dept. of Justice wanted Rosen to also divest himself of Stanley Warner status. Fabian was willing to leave but had figured on Rosen staying.

Justice has also wanted assurances as to Nat Lapkin's "independence." Not generally known that Lapkin was one of the Stanley Warner people who went to Washington to sound out the Anti-Trust Division's thinking.

Par Awaiting

'Right' TV Deal

Paramount, too, would sell its backlog of features to television interests—if the price is "right." It was stated privately this week that the company is not shunning tv as a matter of policy or principle but is simply holding out for an attractive deal.

Par has set no actual valuation on its vintage productions but (Continued on page 18)

Barney Balaban, president of Paramount, yesterday (Tues.) acknowledged a softness in film business over recent months and adverse influences of certain television programming. But he inclines to the belief the industry is experiencing a transitional period of the type that has been experienced over the years and from which the trade emerges "stronger than ever." He told the annual meeting of Par stockholders: "This industry has consistently shown amazing recuperative powers."

Balaban gave a detailed account of Par's economic affairs and a widely-flung diversification that promises a hefty potential payoff.

Despite general business conditions, Par's second quarter could bring a record high for such a period. These earnings, however, will include non-recurring profits. Par's net of \$9,700,000 for 1955 was the biggest since the company was divorced from domestic theatres Jan. 1, 1950.

Chief exec disclosed plans to convert certain properties into cash largely for the purpose of shrinking the capitalization via continued purchases of the Par common stock on the open market. It was through such buys that the corporation reduced its outstanding stock from over 3,000,000 in 1950 to 2,132,000 presently. Obviously, the lesser number of shares outstanding the easier it is to maintain the present \$2 annual dividend rate.

Balaban revealed negotiations are now underway (with Eliot Hyman) for the sale of the "Popeye" shorts at a price of \$1,500,000. These are the only shorts remaining in the Par vaults, all others having been sold to National Television Associates recently.

Company further is now wrapping up a deal for the sale of seven theatres in Great Britain at a price of \$5,180,000. These prop- (Continued on page 18)

Climate of '56 Confidence

By GENE ARNEEL

Talk of the town (Manhattan) is a neat picture business of the future—how many theatres?—how many productions?—who's to survive?

The subject has been given conversational attention over the years, triumphantly when business is robust, and fretfully in times of stress. The volume of sound, now, is unusually heavy.

Hardly a film exec or theatre owner is called upon by a reporter, perhaps seeking a specific story, when the matter of the shape of

things to come isn't discussed. And prefaced by, "Don't quote me; I don't want to sound like a prophet of doom," many of the industry's responsible men say they're convinced of an imminent streamlining.

Further, there are meetings within meetings about prospects. As sales execs gather to plot picture campaigns, and as exhibitors convene within the murals of their trade associations, ante-room sessions can readily be spotted. Off (Continued on page 18)

National Boxoffice Survey

Holiday Helps Trade; 'Searchers' Champ, Stewart 2d, 'Bhowani' 3d, 'D-Day' 4th, 'Holiday' 5th

Memorial Day week is helping biz in many sectors this week according to reports from VARIETY correspondents in some 23 representative key cities. Exhibitors still say they are suffering from a dearth of strong product. There are some big boxoffice films but there are not enough such pix to go around. Cooler weather in some keys also was a plus factor.

"The Searchers" (WB) is new champ at the wickets, being big to sock on a vast majority of some 18 key city engagements. It is closely pursued by "Man Who Knew Too Much" (Par), which was No. 1 last stanza. James Stewart starrer still is great. "Bhowani Junction" (M-G) again is winding up third as a week ago, again being a bit uneven.

"D-Day 'Sixth of June" (20th), not smash on all its key dates, is showing enough to wind up fourth. "Cinerama Holiday" (Indie) is coping fifth position. "Oklahoma" (Magna) is finishing sixth, same place as last round.

"Man in Gray Flannel Suit" (20th), which has wound up a majority of its big key city dates, is capturing seventh position. "Alexander the Great" (UA) will land eighth spot, with a very uneven showing this stanza.

"Ladykillers" (Cont) rounds out the Top Nine list. "Unidentified

Flying Objects" (UA) and "Gaby" (M-G) are the two runner-up films currently.

"Foreign Intrigue" (UA), with some four or five test engagements this week, shows real b.o. promise. It is brisk in Buffalo and Washington, fancy in Frisco and Seattle and smash in Philly. "Trapeze" from same company, also looks a winner based on its terrific showing in L.A.

"Catered Affair" (M-G) is rated big on teeoff week in Boston. "Proud Ones" (20th), fast in K.C. and fine in St. Loo, looms mild in Denver. "Bold and Brave" (RKO), good in Providence and Boston, shapes brisk in Buffalo.

"23 Paces to Baker St." (20th), good in Chi, looks slow in Philly. "Leather Saint" (Par) is rated weak in Philly. Also new, "Screaming Eagles" (AA) is fine in Denver.

"Seven Wonders of World" (Indie) still is great in N. Y., St. Loo and Philly on extended-runs. "Man Who Never Was" (20th) looks slow in Chi.

"Harder They Fall" (Col) continues okay in N. Y. and Toronto. "Crime in Streets" (AA) likewise is oke in N. Y. "Jubal" (Col) is good in Chi and big in Philly. "While City Sleeps" (RKO), so-so in Toronto, looks fair in Philly.

(Complete Boxoffice Reports on Pages 10-12).

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Republic Drops Titus and Edwards; Future of Company Not Clear

Walter L. Titus Jr., v.p. and board member of Republic, and Steven Edwards, ad-pub director, were pink-slipped at the past week-end along with numerous others in the field and homeoffice. Titus, a son-in-law of Herbert J. Yates, president and controlling stockholder, expectedly will be given another post in the Yates empire. Edwards had been with company 15 years.

New wave of firings, along with

Cantor Pressing

Hollywood, June 5.

Series of what may be the crucial meeting in the deal for the purchase of control of Republic Pictures is underway in Gotham with the arrival of B. Gerald Cantor, prexy of the Bevills investment banking firm of Cantor, Fitzgerald & Co., Inc., which has acquired an option on the stock owned by Herbert J. Yates. Cantor left for the East over the week-end.

Principal purpose of the trek is to confer with the CPA firm of Joseph D. Blau & Co., specialists in corporate analysis, who are reviewing Republic's books and records. Study will determine whether the price of \$12.50 per share is sound and the meetings between Cantor and the CPA organization are expected to result in a decision as to whether the Bevills investment outfit will exercise its option.

the cessation of theatrical production and reports that some exchanges will be shuttered shortly all tend to reflect Rep's diminishing role in the film business. That is, at least so long as Yates is in control.

Yates for the past several years has been downbeat on the picture industry, as was and is, billing it lower than the company's television and laboratory activities as a source of profit. That Yates might step out shortly is indicated in the option on his stock now held

(Continued on page 18)

Metro Seen Cued By Art Loew On 'Lease' of Oldies

Loew's television future remains the industry's prize enigma. The board of directors, at a special meeting Monday (4), came up with no official decision on Lou Chesler's \$50,000,000 bid for the outright buy of the pre-1948 backlog or on any other offers the companies have received for the tv lease of the pictures.

Said to be gaining in favor, however, is Ely Landau's National Telefilm Associates' offer of \$35,000,000 for distribution of the pix to video on a leasing basis. This would indicate that Loew's management team, headed by prexy Arthur Loew, is winning out in its opposition to the outright sale of the pix. The banker members of the board—Paul Mannheim of Lehman Bros. and Charles Stewart of Lazard Freres—continue to favor Chesler's \$50,000,000 offer.

One of the arguments advanced for the outright sale is that it would be subjected to a capital gains deal which would mean \$6,000,000 to \$7,000,000 more for stockholders than the straight earnings accruing from a leasing arrangement.

Also under discussion, it's reported, is a dual arrangement with CBS-TV. This would involve the lease of the old films to the network in addition to Metro producing three to six spectaculars under the supervision of Charles Barry, recently named the film company's v.p. in charge of tv.

Darryl F. Zanuck due in later this week to receive a doctorate from the U of Nebraska and to attend his son's graduation.

Warners' Statement

A \$2,500,000 increase in film rentals for the six months period ended Feb. 25, 1956, was reported last week by Warner Bros. in conjunction with a net for the 26 weeks of \$1,863,768. This compares with a net of \$2,081,000 for the same period in 1954-55.

Financial report stated bluntly that "for the third quarter ending May 26 . . . film rentals, sales, etc., are considerably lower than those of the corresponding quarter last year and those of the second quarter in the current year. This decrease will be reflected in the net operating results of the period."

Film rentals for the six months ended Feb. 25 were \$37,587,622 against \$35,079,989 last year. Amortization of film costs for the period was up almost \$5,000,000, to \$11,956,962 from \$7,083,975. Unrecoverable advances to independent producers were put at \$3,110,147.

Net for the half year, after \$1,650,000 in Federal taxes and \$200,000 for contingent liabilities, is the equivalent of 75c per share on the 2,474,247 shares of common outstanding. This compares with 84c per share last year.

Re-Make 'Blue Angel'

"The Blue Angel," the sensation of 1930 and considered one of the great classics of the screen, is to be remade by 20th - Fox. Pic originally starred Marlene Dietrich and Emil Jannings and catapulted Miss Dietrich to fame.

Dubbed version of the film was reissued in the U.S. in 1950. There are no indications when 20th intends to roll cameras on "Blue Angel" or who'll be in it.

Philadelphia Theatre In Lease too French Pathe, Operators of Paris, N. Y.

As the first step in a program that may call for further expansion, the French-owned Pathe Cinema has acquired the World Theatre, Philadelphia, from Trans-Lux.

Takeover, involving a 10-year lease, should take place in mid-June. It leaves T-L another first-run in Philly, the Trans-Lux, but gives the Pathe outfit its first showcase outside of New York where it runs the Paris Theatre.

The World in past years hasn't had much stature, but, says execs familiar with the situation, it could be shaped into a good artie.

It's uncertain if and to what extent the World takeover fits into Pathe's overall scheme with Columbia Pictures, under which the Paris would be booked 75% with Col product and Pathe in turn would book Col product into a string of arties. Original plan was that, if Pathe couldn't get certain houses to go along, it might buy them, or at least buy into them.

While Pathe exec Duncan MacGregor sounds confident that the deal with Col is in the bag, with only details to be worked out, some Col execs are less sanguine. A Col rangements call for Col to book the Paris without advance guarantees. Same deal would be offered by Pathe, acting as a booking agent.

Even as Pathe finalized its deal for the World, it shuttered the Fifth Avenue Cinema, which it has been operating for the past two years, playing mostly reissues. Operating costs of the house were said to be too high.

Paris is currently playing "The Proud and the Beautiful" to good business. The Pathe film, in which Col has an interest, is being distributed in the U. S. by Kingsley International. Head of the outfit, Edward L. Kingsley, also heads up Col's special films section, but is an individual. Col couldn't release the film in the U. S. even if it wanted, since the pic wouldn't qualify for a Code seal.

DESI ARNAZ DOING GENE AUSTIN BIOPIC

Hollywood, June 5.

"Lonesome Road," biopic of Gene Austin, top crooner of 1920's to be produced by Desi Arnaz as a theatrical feature.

Arnaz has formed Case Productions with Don Sharpe, Warren Lewis, and Al Delynn to roll tune-film this summer.

Larry Weingarten Back From Spain and England

Lawrence Weingarten, Metro studio executive and producer, returned to the Coast over the week-end after a visit to Spain and London. In Spain, he scouted locations for "Raquel," the production which will be based on Lion Fuchtwanger's novel of 12th Century Spain. Interiors will be filmed at Metro's London studio.

Also on Weingarten's production slate is "Don't Go Near the Water," the William Brinkley novel for which M-G paid \$355,000. It will be filmed following "Raquel."

Bob Rubin, Last of Mayer Team, Off Loew Board

With the resignation of J. Robert Rubin from the board of Loew's Inc. on Monday (4), the last vestige of the Louis B. Mayer era of the film company was erased. Rubin had been associated with Mayer since the 1920's when he joined the old Mayer company as general counsel. He had previously been an assistant district attorney in N. Y.

Veepee Benjamin Melniker was named to succeed Rubin on the board. Melniker had been a board member previously for a short while, but bowed out on Feb. 23 along with Eugene Leake to make room for Wall Street bankers Paul Mannheim and Charles Stewart. Rubin maintained his seat on the board after he had retired a little more than a year ago as v.p. and general counsel, a post he had held for many years. His association with Loew's stemmed from the merger of Mayer's production company with Metro-Goldwyn in 1924. Mayer, Rubin and the late Irving Thalberg received a percentage of all pictures produced by the new company when they joined the combined setup. This arrangement was the subject of considerable beefs by the stockholders in recent years, especially when Loew's paid off Mayer and Rubin to end the longtime percentage arrangement. Rubin received \$1,200,000.

Jack Palance Proving His Own Point: Actors Just Like to Gamble

Hollywood, June 5.

What's one of the biggest motivating factors in the plunge into independent production by film stars? According to Jack Palance, it's the gambling instinct.

"I've never met an actor who wasn't a gambler at heart," Palance contends. "And virtually all of the stars I've talked to about their independent production deals have the same reaction—it's a worthwhile gamble."

Palance himself is taking the gamble later this year, launching an independent company with "Survival," an original by Time staffer Ed Rees and Ben Kamsler. He has previously been involved as a participant in the Associates and Aldrich productions of "The Big Knife" and "The Fragile Fox," in each of which he had a 20% piece.

The indie production gamble, Palance contends, is the biggest there is for the star risks time and money (in addition to making himself unavailable elsewhere) and then has to stand or fall on his own decisions regarding material and role. "If the final product is

(Continued on page 18)

New York Sound Track

Complaint from the Mexican charge d'affair in New Delhi was enough to get United Artists' "White Orchid" banned there. It had already been in release . . . New York's censor board has passed the first bull-fighting picture without a cut . . . Trans-Lux moving into new headquarters on Madison Ave. . . . Paul Graetz back from the Coast. Code trouble with "The Doctors" . . . Walter Reade cooking up a big deal with J. Arthur Rank, and is also talking to other British producers . . . MPEA asking Treasury Dept. help to get the Japanese to reduce the royalty tax from 20% to the promised 15% . . . Richard Gordon, U. S. rep for Renown, now in London coproducing a quartet of films with Anglo Amalgamated . . . Whatever happened to the Independent Motion Picture Distributors Assn. which takes in indie importers and distributors? With Arthur L. Mayer out tubthumping for "War and Peace," org seems dormant.

After an exhaustive search for the perfect "Face of Innocence" to play a novice of a Catholic order in his upcoming "The Sea Whyff," director Roberto Rossellini recently realized his ambition when he picked—and cast—Joan Collins. Actress was recently divorced . . . Arnold Jacobs quite Union Films to join Dominant Pictures, the Eliot Hyman subsid. Phil Levine switches from IFE to become Peter Horner's new associate at Union . . . U. S. Customs still has no CinemaScope facilities. Screenings of C'Scope imports must be arranged by the importers . . . "Alraune," starring Hildegard Neff, acquired by Distributors Corp. of America, which will dub it. Deal for the German pic was made via Munio Podhorzer's United German Film Enterprises . . . MPAA's Ken Clark asked Trueman Rembusch whether he'd serve on a revamped appeals board for the Code. Rembusch was noncommittal. There are no exhibits on the board now.

During the old Federal Works Progress Administration days, social scientist Edward C. Lindeman was commander of some 33,000 actors, dramatists, stage technicians, and so on. At the time of his death in 1953 Lindeman was generally ranked No. 1 social scientist of U. S. and while still living a chair in his name was created at the N. Y. School of Social Work under Columbia U. Some 1,000 articles and writings of his have now been culled by his son-in-law Prof. Robert Gessner, Professor of Motion Pictures at NYU, and will be published June 29 by the Beason Press as "The Democratic Man" (\$5).

For the first time in 30 years, an open-top, sunlit, silent film stage is under construction in Hollywood—but it is being built inside one of the regular sound stages at Paramount. Old time stage will be used for portions of "The Buster Keaton Story," starring Donald O'Connor and Ann Blyth. Artificial light from equipment not even dreamed of when the original open-top stages were constructed, will simulate the sunlight for the shooting sequences.

Arthur L. Mayer turned 70 . . . Filmmakers Inc. planning a feature titled "Missing Frogman" . . . Gina Lollobrigida and husband, Dr. Milko Skofic, have formed an indie film company . . . United Artists and Loew's did a burn when Paramount announced an Aug. 23 starting date for "War and Peace" at the Capitol. Seems it isn't cricket to talk about the time of a new picture's opening until the current one is at the tail-end of its run. And UA's "Trapeze" just started. Besides there's no specific date for "W & P," states Loew's Gene Picker.

Leonide Massine flies to Hollywood from France in July to co-produce and appear in a series of color shorts based on his ballets. Walter Terry, Herald-Trib's dance appraiser, will be associated with him in the venture . . . Joseph Mankiewicz went abroad for two months of writing . . . Alfred Hitchcock takes off on the 13th to scout African locations for "Flamingo Feather."

Ed Begley leaves "Inherit the Wind" legit next week to replace the late Edward Arnold in "Twelve Angry Men," which Henry Fonda and Reginald Rose are co-producing in N. Y. . . . Richard Carlson's indie company plans to produce "The Japanese Eye" in Japan without any distribution deal set in advance . . . Paramount Films of Vietnam has been chartered in case Par might someday set up an office in that area . . . "Short Vision," six-minute animation reel set for airing for a second time on the Ed Sullivan tv show Sunday (10), will be sold to theatres in the fall. Distributor George Brest deals mainly with art

(Continued on page 6)

L. A. to N. Y.

Fred Astaire
Vivian Blaine
Lee J. Cobb
Joe De Santis
Milton Greene
Signe Hasso
Marcel Hellman
Edward Everett Horton
Ernest Lehman
Sol Lesser
Edward Nassour
Ron Randall
David Rose
Arthur Sheekman
Ed Sullivan
Hal B. Wallis
Jonathan Winters

N. Y. to Europe

June Allyson
Richard Avedon
Leon Barzin
Rudolph Bing
Stanton Griffis
Greta Keller
Robert Lewis
Joseph L. Mankiewicz
George Margolin
Michel Mok
Albert Morini
Les L. Persky
Dick Powell
Luise Rainer
Helen Ross
Sol Schwartz
Bobby Specht
Sam Spiegel
Glenn Wallichs
Yana

N. Y. to L. A.

Gracie Allen
Chuck Bernard
George Burns
Florida Friebus
Leo Kerz
Gregory Morton
Pauline Myers
Joel Preston
Herman Shumlin
Rod Steiger
Dana Wynter

Agree on One Thing for Sure: B.O. Needs Tonic

Although also fervently engaged in internecine warfare over trade practices, distribution and exhibition branches of the film industry are agreed on one point—revolutionary techniques are required to bolster the sagging boxoffice. The meetings of the major company pub-ad toppers who are seeking a promotional solution to overcome the rusty turnstile activity are being hailed in exhibition quarters and theatremen are putting in a bid to participate in confabs aimed at hyping the boxoffice.

Feeling that the business situation is at a critical stage, both Theatre Owners of America and Allied States Assn. are calling for an all-industry meeting of production, distribution, and exhibition so that there may be an exchange of ideas leading to the reawakening of public interest in motion pictures.

TOA's clarion call was issued via general counsel Herman M. Levy in an address before the joint

(Continued on page 54)

Europe to N. Y.

Buff Cobb
James M. Coltart
Alfred Crown
Meyer Davis
Dino De Laurentiis
Charles Laughton
Marjorie Morrow
Kim Novak
J. J. Shubert
Isaac Stern
Darryl F. Zanuck

MEXICANS STANDOFF RIVALRY

Father Lord Vs. Quigley

Still another voice has been raised to add to the "who wrote the Code?" imbroglio.

Writing in America, the Jesuit mag, the Rev. Wilfrid Parsons, former editor-in-chief of the publication, says there is no "inherent contradiction" in the accounts of Father Daniel A. Lord and Martin Quigley, both of whom lay claim to Code authorship.

Parsons says Quigley "certainly initiated" both the idea of a code and the Code itself and drew up the first draft before calling in the late Father Lord who "put solid theological and moral bones in it." Lord, in his autobiography, "Played by Ear," told it differently.

The writer-priest, who was consulted by Quigley before Lord was brought into the picture, says the Code, as developed by Lord, lacked teeth and "Here was Mr. Quigley's second job: to set up a Production Code Administration. This was a business matter, outside of Father Lord's jurisdiction."

Coyne Asks MPAA for Awards, Tax Financing Regardless of Exhib Ante

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, yesterday (Tues.) asked the Motion Picture Assn. of America for a flat \$150,000 to support COMPO's Audience Awards poll this year and its current drive. This is a switch, for MPAA usually is called upon to match exhibitor contributions dollar for dollar. However, it's understood COMPO needs \$200,000 and the exhibs are expected to ante up only \$50,000.

MPAA deferred its decision, and this means continued uncertainty about a 1956 reprise of the Awards operation.

The time element is discomforting for the poll advocates. Last year's undertaking was underway in April and Elmer Rhoden, president of National Theatres, was in harness as national chairman. If there's to be a canvassing of public opinion this year at all, obviously it will be late in coming. A factor, however, is that much of last year's introduction and organization work will not have to be duplicated, for a large part of the trade is now acquainted with the operation.

If MPAA does come through at this late date, it's clear that changes in the format would be made. The voting in 1955 covered three different time periods and a switch from this would be required, possibly to one ballot covering the entire year.

The evident MPAA indifference is regarded as curious in some quarters in view of the widely-claimed success of the poll last year and the current concentration among the film companies on ways and means of boosting interest in Hollywood product. COMPO claimed over 14,000,000 votes taken last year and, even taking into account duplicate ballots, this suggests public concern.

Meanwhile, COMPO isn't idle, being at work on campaign to eliminate the Federal admissions tax.

Metro Pulls Back 'Rack' For Later Ride on New (Expected) Newman B.O.

Believing that the boxoffice value of Paul Newman will be enhanced after the release of "Somebody Up There Likes Me," in which Newman portrays Rocky Graziano, Metro has decided to delay the release of "The Rack," another Newman starrer, until after "Somebody" has played in the nation's theatres.

Although "The Rack" was completed long before "Somebody," it is not regarded as strong an entry. Film company therefore feels that "The Rack," which has played some test dates, will be able to pick up extra business as a result of the acclaim it hopes Newman will receive for his portrayal of Graziano.

'Command' Set in Cincy

RKO Grand Theatre, Cincinnati, is set to open Cecil B. DeMille's "The Ten Commandments" next December.

Seven other theatres around the country previously booked the Paramount production for either November or December.

Coyne On Tax Alert

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, believes there's need for a constant alert against threats of municipal or theatre taxes or added exhibition license fees. Exec stated in New York this week that field exhibitors and distribution reps should watch for omens of adverse legislation and demand a voice in preliminary talks before any new measures are put to a vote.

Among those areas where disadvantageous legislation is a possibility, as listed by Coyne, are Alabama, Florida, Iowa, Michigan, Minnesota, North Carolina, Mississippi, Oregon and Texas.

In all these territories, said Coyne, special groups have been named by the state legislatures to investigate present tax structures and perhaps come up with new revenue-yielding sources.

Change in Cost Of Raw Stock

Price of Eastman color positive rawstock last week was reduced by \$1.50 per 1,000 feet whereas the cost of black-and-white positive was upped by the same amount.

DuPont, which also supplies the industry with black-and-white stock, raised its price to match the increase put into effect by Eastman-Kodak.

Change immediately affected the prices charged by the laboratories to their customers, making most of the labs the competitive equal pricewise of Technicolor. Labs now generally charge 5.85c per foot on volume orders, compared with Techni's 5.48c.

New rawstock prices now stand at 3.75c per foot for color (from a former 3.9c) and 1.50c per foot for black-and-white (from a former 1.35c). Lab circles are wondering whether techni, which uses considerable black-and-white footage in its imbibition process, will absorb the hike or pass it on to the customers. If the increase is passed on, Techni per foot price could go to 5.63c per foot.

Color price drop is due to volume production at the Eastman plants. On an average picture, figuring 300 prints, the difference would run around \$5,000.

Black-and-white rawstock is currently being brought into the U.S. by Gaevent from Belgium. It's actually cheaper—by 50c per 1,000 feet—is not yet used widely. Gaevent brings in close to 100,000,000 feet per year. Some of the newsteels print on the stock.

Friedman's New Post

Martin Friedman, who left Paramount a month ago after nine years in an exec capacity at the homeoffice, this week joined Artists-Producers Associates. He'll function as special sales rep for the A. W. Schwalberg outfit.

LATINS CONTROL OWN U.S. DISTRIB

By FRED HIFT

In a move that drastically tightens the Mexican industry's direct hold on the distribution of its films in the U. S., a group of Mex producers has optioned the majority stock interest in Clasa-Mohme, old-established indie Mexican film release outfit in this country.

Net result of the development is that the two companies handling Spanish linguallars will both be controlled from Mexico City. Clasa-Mohme buyup was made possible only after a prolonged "squeeze," which saw the company cut off from its source of supply and faced with competition from a third firm—Mexfilms—which was owned by Mexicans and was able to garner product.

As part of the overall scheme, Sam Seidelman, former head of Mexfilms, has quit that org and has moved over to become president and general manager of Azteca Films, the Mexican Government-industry owned distribution company in the U. S.

Seidelman founded Mexfilms last year to compete with Azteca and Clasa-Mohme. Company, with strong financial backing, managed to get 60 feature pix at a time when Gustave Mohme, head of Clasa-Mohme, was complaining bitterly of his inability to obtain Mex films.

Under the revamped setup, the Mexfilm product is being shunted to Clasa-Mohme, which continues in business as both an importer and a distributor. However, a group of six Mexican producers has taken a two-and-a-half-year option on Mohme's controlling interests in Clasa-Mohme.

Use Up Backlog

Tag on Mohme's 55% interest in his outfit is reported as \$360,000. One of the reasons for the long option period is said to be Mohme's desire to exhaust his backlog. His coin is supposed to come out of the company proceeds, now bolstered by the addition of the Mexfilm pix.

Seidelman, who had a 33% interest in Mexfilms, has sold out (Continued on page 16)

Par's 'War and Peace,' Benefits Tolstoy Fund

Preem of Paramount's "War and Peace" is set for Aug. 23 at the Capitol Theatre, New York, as a benefit for the Tolstoy Foundation.

This was disclosed last week at a Gotham cocktail party for Audrey Hepburn, one of the stars of the film. Countess Alexandra Tolstoy, president of the Foundation and daughter of Leo Tolstoy, was on hand to initial her acceptance of the benefit.

NJ Allied's Own Horoscope

Allied Theatre Owners of New Jersey, at its convention last week at Kiamesha Lake, N. Y., reaffirmed its faith in the motion picture industry and stressed that exhibitors, if given an adequate supply of pictures at prices they can afford, "will win back the lost audience and restore motion pictures to their rightful place as America's leading entertainment."

The exhib org favored all-inclusive arbitration, including arbitration of film rentals; again recommended to the Dept. of Justice that the divorced circuits be permitted to enter production so that the product supply could be increased; urged a more forceful and vigilant policy in the policing of the consent decrees; called for the enactment of Government legislation if the film companies failed to put into effect an all-inclusive

Public (Per Usual) Goes Outdoors; May's Leader 'Man Knew Too Much,' 20th's 'Flannel' & 'Stover' Ran 2-3

May's Top 12

1. "Knew Too Much" (Par).
2. "Gray Flannel Suit" (20th).
3. "Mamie Stover" (20th).
4. "Cine Holiday" (Indie).
5. "Oklahoma" (Magna).
6. "Alex. the Great" (UA).
7. "Meet in Las Vegas" (M-G).
8. "Birds and Bees" (Par).
9. "Harder They Fall" (Col).
10. "Tribute Bad Man" (M-G).
11. "Ladykillers" (Cont).
12. "Forbidden Planet" (M-G).

Metro Training Cartoon Aides

Hollywood, June 5. Metro is allocating an additional \$100,000 annually to its Cartoon Division to enhance its new training program. According to Hal Elias, Business Manager, the current demand for animated shorts both on the domestic and foreign market, and the scarcity of trained men in this field, has caused the Culver lot to build up a training program. This also includes the upbeat of product to 16 cartoons per year, previously Metro turned out nine.

In the past nine months, 25 men have been added to the staff of Metro's Cartoon Division. In addition to Elias, department heads include William Hanna and Joseph Barbera, who write-direct-produce, and Michael Lah, latter only directs.

Both Hanna and Barbera are also training their men in the making of cartoons especially for television. Pair claim, while there are no present plans for the filming of cartoons for tv, were looking ahead to the future.

The average cartoon, which runs around seven minutes is budgeted between \$30,000 and \$70,000 and takes as long as 14 months to complete.

Most popular of the Metro cartoon series are "Tom and Jerry," "Droopy" and "Spike and Tyke."

Keys Simultaneously Get 'Away All Boats' July 18

Universal has scheduled simultaneous world premieres of "Away All Boats" on July 18 in key U.S. cities where important Naval commands and installations are located.

U. S. Navy is giving the film, a story of attack transports during World War II, full promotional cooperation. Cities selected include Boston, San Francisco, Philadelphia, San Diego, New Orleans, Norfolk, and New York.

Sidney Stern and Irving Dolinger were reelected president and board chairman respectively. Dolinger was also named Jersey Allied's representative to the board of National Allied. Other officers elected were: Louis Gold, John Harwan, and Howard Herman, veepees; Richard Turtlebaw, secretary; and A. Louis Martin, treasurer. Named to the board of directors were Bud Sheer, William Infald, Henry Brown, John Fioravanti, Herb Lubin, Maurice Spewak, Jacob Unger, Wilfred Smith, Peter Adam, and Sam Engleman.

Film business followed the usual trend for May but many exhibitors "viewed with alarm" the sagging boxoffice last month. However, this downbeat has been cropping up for years as patrons re-discover the outdoor lure. And every year, trade snaps back as potential customers gradually get back into cinema-attending habits. Only thing this year, was that distribs did not have many big pictures to offer. The big ones, however, did sock biz, defying the trend.

New champ at the wickets last month was "Man Who Knew Too Much" (Par) although this James Stewart-Doris Day meller was out in release really only two weeks in May. It topped first place both stanzas. "Man in Gray Flannel Suit" (20th), which was No. 1 in April, was a strong second-place winner.

"Revolt of Mamie Stover," also from 20th-Fox, managed to finish third although not smash on every engagement. However, the company secured numerous dates and registered in with many solid weeks. "Cinerama Holiday" (Indie) again finished in fourth position, the same as in April.

"Oklahoma" (Magna) also held its gait to wind up fifth, spot it landed in the previous month. "Alexander the Great" (UA), which was second in April, showed a burst of strength late in the month, and took over sixth position.

"Meet Me in Las Vegas" (M-G), (Continued on page 18)

Pre-1946 German Pix Require Alien Office's Okay on Re-Maker

The Dept. of Justice, in a letter dated May 31, has reminded distributors of German and Austrian films that not only the original pictures, but also any subsequent remakes have been vested in the Office of Alien Property.

This means that no remake of a German or Austrian picture that was made prior to Dec. 31, 1946, can be shown in this country without a license from the Justice Dept. The date of the remake has no bearing on the issue as long as the original version was among the pictures vested by the Attorney General following the start of the war.

Quite a number of remakes have been produced in German and imported into the U.S.

The Justice Dept. letter noted that some of the major companies had recognized the necessity of securing remake rights from the Office of Alien Property. It cited the "substantial sums" paid by 20th-Fox for the rights for another go at "The Blue Angel" and by Republic for "Der Kongress Tanzt."

Distribs of German pix say they're surprised by the letter. It's felt that the Government will not insist on retroactivity, but may simply take over the contracts as they are now drawn. This happened once before, in 1950, when the Austrian films were vested by the Attorney General. At that time, too, the pix were licensed, but not retroactively.

Reagan Mailing Draws Exhib Mail to M-G

Metro reports its decision to mail out the complete text of sales chief Charles M. Reagan's testimony to the Senate Small Business Subcommittee to exhibitors throughout the country has paid off. Although the film company did not specifically solicit comments, many theatremen took it upon themselves to relay their opinions to M-G.

First batch of responses, with some exceptions, was favorable.

the technical effects created by Harryhausen come off excellently in the Charles H. Schneer production, adding the required-of-this-world visual touch to the screenplay by George Worthington, and the direction by John Yates and Raymond T. Maibaum. The latter was taken from the 1953 novel by Michael Crichton, a story by Curt Siodmak, and suggested by Major Donald

ITALY WANTS OUT AT U.S. COST

London Echo: 'We Got Woe, Too!'

London, June 3. The London Times last Friday (1) devoted the whole of its first leader, running well over a column, to current problems besetting the motion picture industry. The piece, headed "Films in Retreat," reviewed the difficulties now being encountered because of the fall-off in attendances since the 1946 peak and the growing competition from tv.

The force of inertia, the leader noted, was on the side of television and this might have led film producers and exhibitors to make their entertainment more attractive—and indeed the new wide screens were a sign of that happening. For a time the standard of films did seem to change in some respects; the signs were less convincing now.

After reviewing the impact of admission tax and the uncertainty surrounding the future of the Eady levy after the present pact expires in October 1957, the leader observed that settlement of both these questions would still leave many problems, both for the Government and the industry. The shrinkage of audiences would probably continue. Would the Government visualize an increase of quota if there was a fall-off in the number of films, asked the Times.

"Will the rigid patterns of production and distribution survive a further drastic fall in demand, especially as that demand will automatically become more discriminating. The present routine, with its exigent demand for films, is no doubt largely responsible for their quality. It is often said," the leader concludes, "that the ordinary run-of-the-mill film cannot be outstanding. But a discriminating public may not want the run-of-the-mill quality in the future."

'Lady Chatterley's Lover' at Issue

Attorney Tells N.Y. Regents They Are Unqualified To Judge Morality—Will Appeal From Censorship

New York censor board, which didn't ban a single film during the past two years, has taken exception to the French import, "Lady Chatterley's Lover," and is now facing another legal test as a result.

"Lady Chatterley" is being handled by Kingsley International which has retained Ephraim London to handle the case. London has appealed to the Board of Regents in Albany from the decision of the N.Y. office which wants a series of deletions made in the picture.

London, in addressing the Regents, made it plain that, unless they overruled the motion picture division, the case would be taken to Court, challenging the constitutionality of New York's already watered-down censor law.

Said London in his petition: "The Division erred in judging the entire film on the basis of a few isolated passages. It is submitted that a film must be judged as an entirety, and that is particularly true where the basis for judgment is a moral one. Judged by isolated passages taken out of context, the Bible would be found immoral and obscene. The Division may not ban the picture because of objection made to a very minor part of it."

London further argued that the picture's theme (D. H. Lawrence novel) was presented with good taste and in sincerity; that the N.Y. censor had passed similar sequences in other films, and that the Division's judgment re the relationship between Lady Chat-

(Continued on page 16)

Writer Harold Rubin's 'Relief & Speedy Trial' In Action Vs. Magnum

Writer Harold Rubin, who's pressing a breach of contract suit against Magnum Productions in N. Y. Supreme Court, last week was granted a temporary injunction restraining the defendant from claiming any rights to Rubin's novel, "Never Leave Me." In granting the injunction, Justice S. Samuel Di Falco ruled that the "breach of the agreement is sufficiently supported to warrant relief and a speedy trial."

Rubin, according to the complaint, assigned worldwide rights to "Never Leave Me" to Magnum in May, 1953. Under the deal Magnum was to either start production or sell the screen rights to someone else by July 1, 1955, or the property would revert back to Rubin. Latter asserts Magnum has done nothing with the rights and refuses to abide by the agreement.

MAY NEVER SIGN NEWEST CONCORD

By ROBERT HAWKINS

Rome, June 5.

Impression is strong in local film industry circles that the continuing crisis which has crippled local filmmakers may drive the Italians to press for additional concessions from the American film companies. These concessions, it's believed, would have to go far beyond those already contemplated in the pending Yank-Italian (MPEA-ANICA) agreement.

The Italians are moving in that direction despite the fact that the still unsigned pact clearly constitutes a previous commitment on their part. The agreement awaits passage of the Italo Film Aid Law which has been approved in the House but remains to be discussed in the Senate.

Feeling here now is that a large section of the film people don't want the Yank-Italo deal to go through, at least not in its present form, and that indirect pressures are being brought to bear looking to compromise the agreement. One way of doing this has been to associate the pact and its potential effects with unclear monetary speculation.

One influential Italian daily has just headlined a rumor, from a "reliable (Roman) source," to the effect that the Italian industry is about to get a shot in the arm via a production fund derived from accumulated dubbing taxes on imported films (i.e. the sale of U. S. dubbing certificates for a total of some 2,800,000,000 lire).

The same article, however, quotes the reaction to this report from the ANAC (National Assn. of Film Authors), which is decidedly negative. The writers, directors and other "creators" say that the fund, intended to help bankrupt producers and filmmakers in trouble, would eventually end up in the wrong hands.

According to ANAC, many producers would tend to "invent" deficits and failures in order to cop some of this special support coin. In other words, says ANAC, we would be handing out easy money to those who've failed as well as those who pretend failure to garner some of that hard cash.

There has been no official comment on these reports.

New York Comment
American companies, which have watched for some time the decline of the Italian industry and its growing financial woes, are bracing themselves for expected Italian demands.

It's fully recognized in New York—and was recognized the moment such an important Italian company as Minerva went into bankruptcy (Continued on page 18)

More Dialog On U.S.-Soviet Film Trade; Nix Reds' Barter Pitch

Circusy 'Trapeze'

Press, radio and television focus was on the Capitol Theatre, New York, Monday (4) night as Hecht-Lancaster's "Trapeze" bowed in the same fashion as its Coast premiere last week. Particularly appealing to the camera and microphone contingent, covering the opening, was the circus atmosphere created outside the house plus the numerous show business names, including many film execs, on hand.

According to United Artists' count, a total of 77 tv stations and 600 radio outlets, both live and on tape, will have aired the proceedings by the next few days.

Russo-American film relations were the topic last week in Washington of a confab between Eric Johnston, Motion Picture Export Assn. prexy, and Gregori Zarubin, Soviet Ambassador to the U. S.

It was their second powwow on the question of U. S. film sales to the Russians, and apparently no decisions of any sort were made. According to Kenneth Clark, the MPEA's p.r. topper, who attended, "principles" underlying any deal were discussed.

It's indicated that the Russians are sticking to their "barter" approach, which they have stressed from the start, and which they were partially able to effectuate in their arrangements with Mike Todd.

The Americans take the position that Soviet features are freely imported into this country and that any commercial arrangements should be on a normal trade basis.

It's been noted with interest that, in purchasing the Italian "Lost Continent" film, the Soviets paid \$28,000 (in dollars) for the rights.

Clark wouldn't elaborate on just what "principles" were discussed by Johnston and Zarubin. However, Zarubin is due to return to Moscow for consultations soon and may return from there with more specific proposals. So far, the Soviets are said not to even have indicated specifically what number of pix they'd want.

One question that has already arisen is who the Americans will be negotiating with. It's certain that MPEA will not keep transacting business with the Soviet Embassy in Washington, but will want more direct contact with the Russo industry itself.

Add Width, Bad Story Twice As Bad—Goldwyn

Hollywood, June 5.

New techniques may come and go but the play's still the thing. Samuel Goldwyn emphasized in presenting his 1956 creative writing awards at UCLA.

"Without a story, the picture falls flat," he told his audience. "And," he added soberly, "in the new wide-screen processes, a bad story is twice as bad."

Goldwyn disclosed that he may extend the awards program, which now totals \$1250 annually, to other universities. Winner of the \$1,000 first prize this year was Miss Lee Hwa Yu, a Chinese exchange student from Formosa who is studying journalism, for a short story on Chinese life. Second prize of \$250 went to Mrs. Anita Maratek Winberg for a tv script, "The Lemon Meringue Pie."

Lehman Scouts Locales

Screenwriter Ernest Lehman has arrived in New York from the Coast to scout locations for "The Sweet Smell of Success," the Hecht-Lancaster production on which he'll make his directorial debut. Lehman also wrote the screenplay for his own Cosmopolitan mag novelette.

Two films in the blockbuster category scheduled for release shortly are Lehman efforts—20th-Fox's "The King and I" and Metro's "Somebody Up There Likes Me."

Four for Berlin Fest; No Invasion Memories Rules Out 'D-Day'

Quartet of American entries for the Berlin film festival, which starts June 23, has been picked. Selection, due to special circumstances this year, was made by the Germans.

Four films are: "Autumn Leaves" (Col.), "Trapeze" (UA), "Invitation to the Dance" (Metro) and "23 Paces to Baker Street" (20th).

Original intention was to enter 20th's "D-Day, Sixth of June." However, 20th prexy Spyros P. Skouras nixed the idea. Reason was said to be that it would be poor taste to revive invasion memories at Berlin, and to remind the "host" nation of its defeat.

U. S. EXPORTED FEWER FILMS TO ARGENTINA

Washington, June 5.

U. S. film companies sold fewer films to Argentina in 1955 than in the previous year, according to the latest report of the Dept. of Commerce. U. S. imports dropped from 234 in '54 to 196 last year. Drop in total imports for the country were largely shouldered by U. S. companies.

A total of 335 features were imported into the Latin American country last year, in contrast with 368 in '54. The number of Argentine productions was 43 both years. The releases from Italy, France, Russia and Germany also remained the same, but those from Great Britain and Spain showed a drop.

Miss Oregon on Her Way

Portland, Ore., June 5.

Dorothy Mae Johnson, Miss Oregon of 1956 and runner-up at Atlantic City last fall left for Hollywood last week in search for a film career. She's been living and studying in Gotham.

Her parents have rented a home in Hollywood and will move there with daughter. Marty Jurow of the William Morris agency reportedly has screen tests at MGM, Columbia, and 20th-Fox lined up.

Massacred

"Massacre," Lippert Pictures entry on the 20th-Fox release sked, was booked to play a week's run at the Palace, N. Y., unreleased three times and was yanked by the theatre management.

Palace is a flat rental house.

Raps 'Type' Of Features Today As Hurting B.O.

Peoria, Ill., June 5.

An exhibitor group blamed the type of pictures presently being released as "largely" contributing to the decline in theatre attendance. Charge was made in a resolution passed by the United Theatre Owners of Illinois at its annual meeting here this week.

UTOI, a Theatre Owners of America affiliate, called for an immediate top-level conference of production, and exhibition "to discuss the production of motion pictures more suitable for American consumption."

Group elected Ralph Lawler, Peoria, as president. He succeeds George Kerasotes, Springfield, who was named chairman of the board. Named to other posts were Russell Lamb, Oregon, vice president, Gene Russell, Champaign, secretary-treasurer, and Eddie Zorn, Pontiac, honorary board chairman.

VERA G. LIST ON BOARD

RKO Theatres Metamorphoses Into (Albert A.) List Industries

Vera G. List, wife of Albert A. List, chairman and controlling stockholder, has been elected to the board of what started out as RKO Theatres, subsequently became RKO Industries as other List companies were brought into the corporate structure and is now, as of this week, List Industries Corp. New name change and the election of Mrs. List were voted at a special meeting of stockholders.

Also appointed to the board were William J. Durocher and Anthony Scala, both v.p.s. of Gera Corp. Latter and the RKO chain are two principal subsidiaries of List Industries.

Inside Stuff—Pictures

Not altogether happy with the press breaks for the big cocktail party and dinner Motion Picture Assn. of America prexy Eric Johnston threw for Indonesian President Sukarno on the Coast last week, MPPA officials in N. Y. this week seemed eager to set the record straight.

The stories from Hollywood had said that Miss Monroe had "crashed" the party, drawing all attention and delaying start of the dinner for 45 minutes. This sounded good, but apparently wasn't so.

Johnston had arranged a cocktail shindig prior to the dinner. Then a State Dept. man thought it might be nice to give a party for the "unofficial" members of the Sukarno group. This was taken over by Joshua Logan, who got Marilyn Monroe to come. Miss Monroe had originally been invited to the Johnston party, but had declined, saying she wouldn't be in town.

The Logan stance drew some of Johnston's guests. In fact, Johnston himself got an invite, and so did Sukarno. If the dinner didn't start on time, says the MPPA with an injured air, it was the tardy waiters' doing, and not Marilyn Monroe.

The Logan party for Miss Monroe saw the star arriving late as usual, whereupon she was taken into tow by columnists Louella Parsons and Hedda Hopper, both of whom thought this as good a time as any to dig for "exclusives." Miss Parsons apparently won out, which caused some vocal unhappiness on the part of Miss Hopper, who told anyone who'd listen that she was in the midst of "making up" with Miss Monroe, when Sukarno appeared and Miss Parsons took Miss Monroe by the arm and yanked her in the direction of the Indonesian President.

Miss Hopper got even though. She managed immediately after to get her big hat between the camera and Miss Parsons intoning the blonde star to Sukarno.

Anyway, go the eyewitness reports, everyone had a gay time in the old Hollywood tradition of much talk and no one listening.

LIL ABNER

Goes to the Movies to see
"THAT CERTAIN FEELING"



by
AL
CAPP

AH GOT THAT CERTAIN FEELING THIS PITCHER
WILL AMOOZE EVERY RED-BLOODED
AMERICAN, FUM A INNERCENT CHILE,
LIKE, HONEST ABE, TO A WRINKLED,
SCRAWNY OLE GRANNY, LIKE
YO, MAMMY, DEAR!!



Paramount presents
BOB HOPE · SAINT
EVA MARIE
GEORGE SANDERS
"THAT CERTAIN
FEELING"
with
PEARL BAILEY
Color by TECHNICOLOR

Produced and Directed by
NORMAN PANAMA and MELVIN FRANK
Screenplay by
NORMAN PANAMA and MELVIN FRANK
TAL DANKOFF, WILLIAM ALTMAN,
Based on a play by
Jean Kerr and Editor Brooke

LOOKIT! — BOB HOPE, WIF
ACADEMY AWARD
WINNER, EVA MARIE SAINT!! — AN' SHE'S
A-SINGIN' AN' A-DANCIN', AS THOUGH
SHE DIDN'T HAVE A SERIOUS BONE
IN HER BODY!! —



—AN' BOB HOPE'S SO DIFFRINT, IN
THIS PITCHER — SO UNNERSTANIN',
YET SO FUNNY!! — B-BUT-
GASP!! — WHUT'S
THET?



DON'T CRY, HONEST
ABE!! — THASS NO MONSTER
FUM OUTA SPACE. THASS
MERELY AL CAPP, THE
VARMINT WHUT CAUSES
US SO MUCH TROUBLE!!



HOW DID CAPP GIT INTO
THIS HERE MOVIE, WIF
SECH NICE CRITTERS
AS THET LI'L BOY, AN'
THET DOG?



BRIBERY,
NO
DOUBT!!

DON'T PEARL BAILEY'S SONGS,
AN' TH' ROMANTICAL SCENES IN
VISTAVISION, GIVE YO' THET
CERTAIN FEELIN', LI'L
ABNER?



YAK!!
OH!! THET
GEORGE
SANDERS!!



WHEN AH GITS THET
CERTAIN FEELING,
NATCHERLY, AH MAKES
A PRE-DICK-SHUN. AH
PREDICTS THIS PITCHER
WILL MAKE YO' LAUGH,
SOB, AND WHOOP IT
UP!! — THET IS MAH
CERTAIN FEELING!!



RELEASED IN JULY—IN PARAMOUNT'S

Al Capp and Li'l Abner Do A Bang-Up Selling Job For...

"THAT CERTAIN FEELING"

Cartoonist Al Capp, creator of Li'l Abner, makes a guest appearance in Bob Hope's wonderful new comedy. So he and Li'l Abner go to work—but good—to sell this great show to the public. Read the Capp pitch—written by Capp, drawn by Capp. Millions will read it too when they see it as a

FULL PAGE, FULL COLOR AD
IN IMPORTANT NATIONAL MAGAZINES

And it's obtainable for your boxoffice use—from National Screen Service as

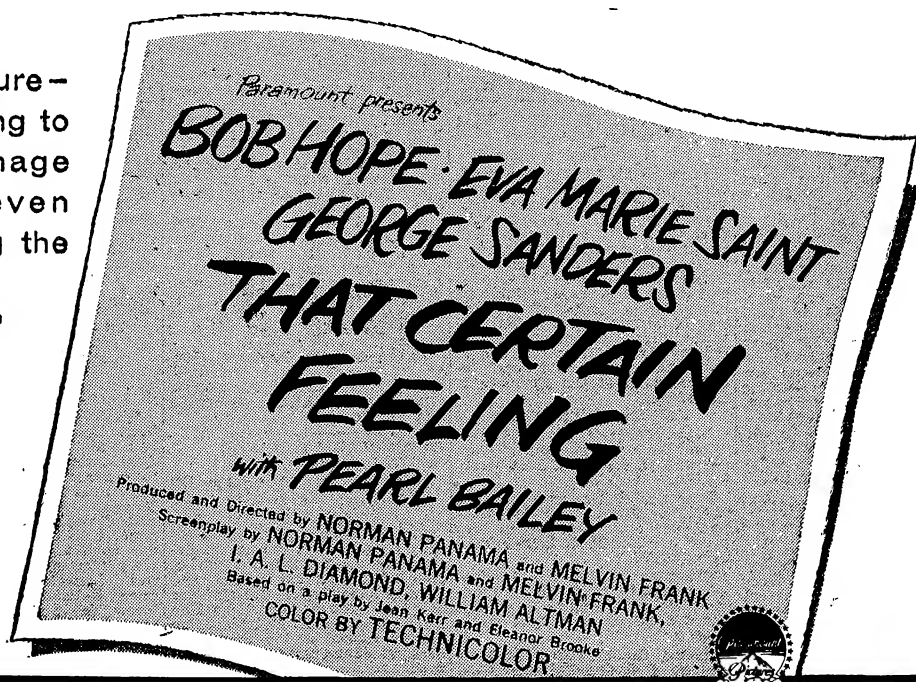
A FULL COLOR 40 x 60 LOBBY DISPLAY

A FULL COLOR HERALD

Bob Hope's new picture—more warmly appealing to whole-family patronage than even "The Seven Little Foys"—is getting the BIG treatment from

PARAMOUNT

VISTAVISION
MOTION PICTURE HIGH-FIDELITY



GREAT LINE-UP OF SUMMER HITS! . . .

B'way as Uneven as Wall St. But 'Searchers' Wow 44G, 'D-Day'-Circus Stagshow Mild 48G, 'Heroes' 13G

Despite the fact that Broadway cinemas had the advantage of a rainy weekend, first-run business continues anything but brisk in the current stanza. While there are some bright spots reflecting top fare generally the boxoffice returns are as routine and spotty as Wall Street is currently.

Leading the new bills is "The Searchers" with a great \$44,000 and thereabouts opening week at the Criterion. Of course, it is holding over. "D-Day, Sixth of June" with circus stagshow and ice revue at the Roxy is disappointing with a mild \$48,000 for initial session. "Cockleshell Heroes" is in much the same category with a modest \$13,000 in prospect for opening round at the State.

The Palace is not doing too badly in view of a switch in pictures opening day. It started Friday with "Massacre" and new vaude bill but the pic was replaced by "Maverick Queen" before the end of the day. The \$16,500 which it looks to get consequently is fairly good.

"Biggest coin total is going to "Bhowani Junction" with stage-show with a good \$130,000 in prospect for the second round at the Music Hall. It stays a third week. Second session of "Crime in Streets" is doing an okay \$12,000 or close at the Victoria.

One of the bright spots is the Paramount where "Man Who Knew Too Much" landed a big \$41,000 in third stanza. It continues. Another high spot is the Warner Theatre where "Seven Wonders of World" climbed to a terrific \$58,800 in seventh round. It is now in the eighth week. "Ladykillers" held at big \$7,000 in 15th frame at the Sutton, and stays on.

"Proud and Beautiful" wound up its initial week with a great \$17,200 at the Paris, and is now in second session. "Riff" opened yesterday (Tues.) at Fine Arts. "Forbidden Planet" is heading for an okay \$7,000 in fifth Globe week. "Madam Butterfly" held with a big \$7,100 in sixth week at Baronet.

"Harder They Fall" was just okay around \$13,000 in fourth week at the Astor. "Trapeze" opened yesterday (Tues.) after an elaborate preem Monday (4) night at the Capitol. "Oklahoma" looks to stay with \$20,400 or near in current (34th) stanza at the Rivoli.

Estimates for This Week
Astor (City Inv.) (1,300; 75-82)—"Harder They Fall" (Col) (5th wk). Fourth week ended last night (Tues.) was okay \$13,000 or near. Third was \$17,500. "Proud and Beautiful" (Par) due to open June 13.
Baronet (Read) (430; \$1.25-\$1.80)—"Madam Butterfly" (2nd wk). Sixth week ended Monday (4) hit great \$7,100 after \$6,500 in fifth.

Capitol (Loew) (4,820; \$1-\$2.50)—"Trapeze" (UA). Regular run started yesterday (Tues.) after preem Monday (4) night. In ahead, "Revolt Mamie Stover" (20th) (3d wk-10 days), was slow \$19,500.

Criterion (Moss) (1,700; 75-\$2.20)—"The Searchers" (WB) (2d wk). Initial round ended last night (Tues.) soared to great \$44,000 or close. In ahead, "While City Sleeps" (RKO) (2d wk), \$10,000.

Fine Arts (Davis) (468; 90-\$1.80)—"Riff" (UMPO). Opened yesterday (Tues.). In ahead, "French Can-Can" (UMPO) (7th wk), fair \$4,500 after \$6,000 in sixth week. Globe (Brandt) (1,500; 70-\$1.50)—"Forbidden Planet" (M-G) (5th wk). This frame winding today (Wed.) is heading for okay \$7,000 or near. "Leather Stock" (2d wk) is due in next but date not set as yet.

Guild (Guild) (450; \$1-\$1.75)—"Wedding in Monaco" (M-G) and "Battle of Gettysburg" (M-G) (3d wk). Current round ending today (Wed.) looks to hit robust \$7,500 after \$10,000 in second.

Mayfair (Brandt) (1,736; 79-\$1.80)—"The Killing" (UA) (3d wk). This session ending Friday (8) looks like dra \$6,000 despite some pre-views held on "Danger Flight" (Indie) during week ending Wednesday (Memorial Day). Second week was \$7,000. "UFO" (UA) set to open June 14.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Lovers and Lollipops" (T-L) (8th wk). Seventh stanza ended yesterday (Tues.) was okay \$4,800 after \$6,500 in sixth week. "Palace" (RKO) (1,700; 50-\$1.60)—"Maverick Queen" (Rep) with vaudeville week ending tomorrow (Thurs.) is heading for \$16,500. Last week, "Bold and Brave" (RKO) and "Vande, \$24,500. "Massacre" (20th) did not last out open-

ing day, being yanked at night, with "Queen" rushed in with no bally.

Paramount (ABC-Par) (3,664; \$1-\$1.80)—"Man Who Knew Too Much" (Par) (4th wk). Third stanza finished yesterday (Tues.) was big \$41,000 after \$50,000 in second. Stays.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Proud and Beautiful" (Indie) (2d wk). First frame finished Sunday (3) was great \$17,200, one of top opening weeks here but not a new record. Looks in for run.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Bhowani Junction" (M-G) with stage-show (2d wk). Initial holdover round ending today (Wed.) is heading for good \$130,000 after \$159,000 in first. Continues.

Rivoli (UAT) (1,545; \$1.25-\$3)—"Oklahoma" (Magna) (34th wk). Present stanza finishing today (Wed.) looks to reach okay \$20,400. The 33d week was \$23,600, being helped by holiday and two extra shows.

Plaza (Brecher) (525; \$1.25-\$1.80)—"Invitation to Dance" (M-G) (3d wk). Second frame ended last night (Tues.) was big \$11,700. Holding again. First week was \$14,500.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)—"D-Day Sixth of June" (20th) with Emmett Kelly heading all session completed Monday (4) hit mild \$48,000. In ahead, "Gray Flannel Suit" (20th) with iceshow (7th wk-4 days), \$27,000, for great longrun.

State (Loew's) (3,450; 78-\$1.75)—"Cockleshell Heroes" (Col). First week winding up tomorrow (Thurs.) looks like modest \$13,000 or near. Continues. Last week, "23 Paces to Baker St." (20th) with Ralph Slater onstage (2d wk) only \$11,000 despite preview of "Heroes" on Thursday (31).

Sutton (R&B) (561; \$1-\$1.80)—"Ladykillers" (Cont) (16th wk). The 15th session ended Monday (4) was big \$7,000 after \$6,500 in 14th week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Gaby" (M-G) (4th wk). This stanza ending today (Wed.) looks like fine \$6,500 after \$7,500 in third. Continues.

Victoria (City Inv.) (1,060; 50-\$2)—"Crime in Streets" (AA) (3d wk). Initial holdover round ended yesterday (Tues.) was okay \$12,000 or near after \$20,000 opener.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Indie) (8th wk). Seventh stanza completed Saturday (2) was terrific \$58,800, with four extra morning shows. Sixth was \$52,400. Stays on indef with advance building.

**'Affair' Smooth \$28,000,
Hub; 'D-Day' Robust 16G,
'Holiday' Hot 16G, 41st**

Boston, June 5.
Expected biz for big new product failed to materialize this frame with a heat wave taking its toll. Five newcomers unveiled with "Catered Affair" at the State and Orpheum doing nicely. "Searchers" at the Metropolitan looks good. "D-Day Sixth of June" is shaping best of lot at Memorial. "Bold and Brave" at the Paramount and Fenway is fair. "Cockleshell Heroes" at the Pilgrim is slow. "Cinerama Holiday" in its 41st week, topped the holdovers. "Ladykillers" in eighth round at the Kenmore is still strong.

Estimates for Last Week
Astor (B&Q) (1,500; \$1-\$1.80)—"Man Who Knew Too Much" (Par) (3d wk). Oke \$13,000. Last week, \$17,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Mannon" (Indie) (5th-final wk) and "Wedding in Monaco" (M-G). Good \$3,000. Last week, \$4,000.

Cinerama (Cinerama Productions) (1,354; \$1.20-\$2.85)—"Cinerama Holiday" (Indie) (41st wk). Hot \$15,000 or over. Last week, \$16,000.

Exeter (Indie) (1,300; 60-\$1)—"Return Don Camillo" (IFE) (3d wk). Neat \$5,000. Last week, \$6,000.

Fenway (NET) (1,373; 60-\$1)—"Bold and Brave" (RKO) and "Cash on Delivery" (RKO). Fair \$5,000. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), \$4,000.

Kenmore (Indie) (700; 85-\$1.25) (Continued on page 16)

**'Intrigue' Smart 13G,
Buff.; 'Bold' Brave 12G**

Buffalo, June 5.
"Bold and Brave" is coming through in great style here currently with brisk takings at Paramount. "Foreign Intrigue" is equally as big at the Buffalo. "D-Day Sixth of June" also is trim while "Searchers" still is solid in third session at the Center.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85)—"Foreign Intrigue" (UA) and "Man Who Loved Redheads" (Indie). Solid \$13,000 or close. Last week, "Bhowani Junction" (M-G) (2d wk-6 days), \$9,000.

Paramount (Loew) (3,000; 60-85)—"Bold and Brave" (RKO). Brisk \$12,000 or near. Last week, "Knew Too Much" (Par) and "Stranger at My Door" (Rep), \$11,500.

Center (Par) (2,000; 50-80)—"The Searchers" (WB) (3d wk). Still solid with \$7,000. Last week, \$11,800.

Lafayette (Basil) (3,000; 50-80)—"Cockleshell Heroes" (Col) and "Secret Treasure Mountain" (Col). Sluggish \$7,000. Last week, "World in Corner" (U) and "Day of Fury" (U), \$6,800.

Century (Buhawk) (2,000; 60-85)—"D-Day" (20th) and "Way Out" (RKO). Trim \$13,000 or under. Last week, "23 Paces to Baker St." (20th) and "Crashing Las Vegas" (AA), \$7,500.

Teek (Cinema Products) (1,200; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (18th wk). Sturdy \$13,000. Last week, ditto.

'Bhowani' Bright \$13,000 in St. Loo

St. Louis, June 5.
"Bhowani Junction" is the big noise here this frame as biz generally is on slight upgrade after two weak ones. "Proud Ones" and "Gaby" are also showing increased turnstile activity. "Seven Wonders of World," which set a new boxoffice mark last round since this type of pic have been shown here, still soccer in fifth stanza at the Ambassador. The \$24,000 nabbed in fourth week reflected solicitation of biz from hinterlands and the holiday, too.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Seven Wonders of World" (Indie) (5th wk). Swell \$21,000. Last week, \$24,000.

Fox (F&M) (5,000; 51-75)—"While City Sleeps" (RKO) and "The Come On" (AA). Opened today (Tues.). Last week, "The Searchers" (WB) and "Crashing Las Vegas" (AA) (2d wk), big \$12,000.

Loew's (Loew) (3,172; 50-85)—"Bhowani Junction" (M-G). Nice \$13,000. Last week, "TFO" (UA) and "Patterns" (UA), \$6,500.

Missouri (F&M) (5,500; 51-75)—"Man Who Knew Too Much" (Par) (m.o.). Nice \$6,000. Last week, "Lusty Men" (RKO) and "One Minute to Zero" (RKO), \$3,500.

Orpheum (Loew) (1,426; 50-85)—"Gaby" (M-G) and "Tennessee Champ" (M-G) (reissue). Good \$6,500. Last week, "Quincannon" (UA) and "Crime Against Joe" (UA), \$3,500.

Pageant (St. L. Amus.) (1,000; 50-90)—"Naked Night" (Indie) (2d wk). Good \$3,000 after \$4,500 initial stanza.

Richmond (St. L. Amus.) (400; \$1.10)—"Citizen Kane" (RKO) (reissue) (m.o.). Big \$3,000. Last week, "Touch and Go" (U); \$2,800.

St. Louis (St. L. Amus.) (4,000; 51-75)—"Proud Ones" (20th). Fine \$9,000. Last week, "Man Who Knew Too Much" (Par) (2d wk), \$12,000.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Kid For Two Farthings" (Indie) (2d wk). Last week, "Citizen Kane" (RKO) (reissue) (2d wk), \$1,500.

'D-DAY' NEAT \$9,000, PORT; WAYNE 9½G, 2d

Portland, Ore., June 5.
Strong product got many first-run hits on the skirts last frame despite the heat. "D-Day Sixth of June," "Gaby," "Star in Dust" and "Unidentified Flying Objects" are new entries doing well. "Man Who Knew Too Much" looks lusty in second round at Paramount, as does "The Searchers" at the Broadway.

Estimates for This Week
Broadway (Parker) (1,875; 90-\$1.25)—"Searchers" (WB) (2d wk). Hefty \$9,500 for John Wayne pic. Last week, \$13,000. (1836; \$1-\$1.25)—"Sixth of June" (20th) and "Wetbacks" (Indie). Nice \$9,000. Last (Continued on page 16)

Chi B.O. Still Lags; 'Without End' Boff 21G, 'Paces' Plump 12G, Wayne Trim 28G, 'Knew Too Much' Hep 18G

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Searchers' Huge \$35,000, Frisco

San Francisco, June 5.
"The Searchers" is terrific here this round at the Paramount and close to "Battle Cry" mark. "D-Day Sixth of June" looms only fair at the Fox but "Man Who Knew Too Much" still is very big in second stanza at the St. Francis. "Foreign Intrigue" looks fairly fast at United Artists. "Rawhide Years" shapes good at Golden Gate.

Estimates for This Week
Golden Gate (RKO) (2,659; 80-\$1)—"Rawhide Years" (U). Good \$10,000. Last week, "Day of Fury" (U) and "Star in Dust" (U), \$8,000.

Fox (F&M) (4,651; \$1.25-\$1.50)—"D-Day, Sixth of June" (20th) and "Please Murder Me" (Indie). Fair \$14,000. Last week, "Hilda Crane" (20th) and "Wire Tappers" (Indie), \$9,000.

Warfield (Loew) (2,656; 65-90)—"Bhowani Junction" (M-G) (3d wk). Oke \$8,500. Last week, \$11,000.

Paramount (Par) (2,646; 90-\$1)—"The Searchers" (WB). Sock \$35,000 for Wayne pic. Last week, "Bird and Bees" (Indie), \$13,000.

St. Francis (Par) (1,400; \$1-\$1.25)—"Man Who Knew Too Much" (Par) (2d wk). Big \$14,000. Last week, \$20,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (44th wk). Fine \$14,500. Last week, \$13,000.

United Artists (No. Coast) (1,207; 70-\$1)—"Foreign Intrigue" (UA) and "Broken Star" (UA). Fast \$13,000 in 9 days. Last week, "Unidentified Flying Objects" (UA) and "Ghost Town" (U), \$8,200.

Lakin (Rosener) (400; \$1)—"Diabolique" (UMPO) (23d wk). Good \$3,300. Last week, \$3,200.

Clay (Rosener) (400; \$1)—"House of Ricordi" (Indie) (5th wk). Okay \$2,100. Last week, \$2,300.

Vogue (S.F. Theatres) (377; \$1)—"Citizen Kane" (reissue) (3d wk). Nice \$3,400. Last week, \$3,500.

Bridge (Schwarz) (396; \$1-\$1.25)—"They Who Dare" (Indie). Oke \$2,000. Last week, "Touch & Go" (U) (2d wk), \$1,800.

Coronet (United California) (1,250; \$1.10-\$2.75)—"Oklahoma" (Magna) (15th wk). Big \$20,200. Last week, \$18,300.

Rio (Schwarz) (397; \$1)—"One Step to Eternity" (Indie). Good \$1,900. Last week, "Cinderella" (Indie) and "Barber of Seville" (Indie), \$1,800.

Mpls. Still Slow But 'Searchers' Slick 13G; 'Birds' Good \$9,500

Minneapolis, June 5.
It's still slow boxoffice going here. The doldrums continue as better pictures fail to click so well. Among the newcomers, only one, "The Searchers," is getting up any substantial steam. Such entries as "Scarlet Hour" and "Franchise Affair," not to mention a couple of minor twin bill affairs, are among the neglect victims. Long faces are predominant along amusement row. One holdovers are "Cinerama Holiday" and "Man Who Knew Too Much," in their 45th and second weeks, respectively. It has been a long time since there were so few of them.

Estimates for This Week
Century (S-W) (1,150; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (45th wk). Still holding its own. Okay \$10,000. Last week, \$10,500.

Gopher (Berger) (1,000; 85-\$1)—"Swamp Women" (Indie) and "Blonde Bait" (Indie). Slim \$3,000. (Continued on page 16)

Chicago, June 5.
Chi first-run biz continues to lag this frame, with few new entries and fine weather suitable for outdoor activity keeping many away from the cinema.

"World Without End" and "Maverick Queen" combo shapes sock \$21,000 opener at the Roosevelt. "23 Paces to Baker Street" is rated lat \$12,000 in same week at the Esquire. "Female Jungle" and "Swamp Women" twin bill looks plump \$7,000 in first-Monroe week.

"Man Who Never Was" and "Threshold of Space" dualer is thin in second frame at the Oriental. "Rock Around the Clock" and "Hot Blood" duo continues so-so in the second at the Grand. "The Searchers" stays okay in the third stanza at the Chicago while "The Man Who Knew Too Much" continues strong at the United Artists. "Helen of Troy" is dull in the third session at the State-Lake.

"Tulsa" is slowing down in the fourth Woods week. "Meet Me in Las Vegas" is holding well in seventh frame at the Loop.

"Oklahoma" continues sturdy in 23d week at McVickers. "Cinerama Holiday" still is staunch in 51st frame at the Palace.

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)—"Searchers" (WB) (3d wk). Oke \$28,000 for John Wayne pic. Last week, \$31,000.

Esquire (H&E Balaban) (1,400; 85-\$1)—"23 Paces to Baker St." (20th). Sock \$12,000. Last week, subsequent-rd.

Grand (Indie) (1,200; 98-\$1.25)—"Rock Around the Clock" (Col) and "Hot Blood" (Col) (2d wk). Oke \$7,000. Last week, \$9,000.

Loop (Telemt) (606; 90-\$1.25)—"Meet Me in Las Vegas" (M-G) (7th wk). Stout \$10,000. Last week, \$11,000.

McVickers (JL&S) (1,580; \$1.25) (Continued on page 16)

D.C. Up; 'Bhowani' Brisk \$18,000, 'UFO' Nice 9G, 'Intrigue' Good \$10,000

Washington, June 5.
Mainstem b.o. is up over recent dull weeks, though still on slow side. Cool, damp weather is helping to bring the tourists into the cinema, and better-than-average newcomers also boosting the take. "D-Day, Sixth of June" at Palace, is solid albeit no blockbuster. Also lively are "UFO" at Columbia and "Foreign Intrigue" at Keith's. "Umberto D" at Lopert's Dupont and "Woman of Rome" at Trans-Lux Plaza are okay in arty field.

Estimates for This Week
Ambassador (SW) (1,490; 75-\$1.10)—"The Searchers" (WB) (2d wk). Big \$5,000. Last week, \$7,000.

Capitol (Loew) (3,434; 85-\$1.25)—"Bhowani Junction" (M-G) (2d wk). Bright \$18,000 after \$27,000 opener. Stays.

Columbia (Loew) (1,174; 70-95)—"UFO" (UA). Fine \$9,000, with exploitation campaign paying off. Stays. Last week, "Day of Fury" (U), \$4,000.

Dupont (Lopert) (372; 90-\$1.10)—"Umberto D" (Indie). Satisfactory \$4,000. Stays. Last week, "Ricard III (Indie) (2d wk) (2d wk), \$3,500.

Keith's (RKO) (1,939; 70-95)—"Foreign Intrigue" (UA). Good \$10,000 and says. Last week, "Please Murder Me" (Indie) and "Star in Dust" (U), rock-bottom \$4,000.

Metropolitan (SW) (1,200; 75-\$1.10)—"The Searchers" (WB) (2d wk). Sock \$8,500. Last week, \$12,000.

Palace (Loew) (2,360; 70-95)—"D-Day, 6th of June" (20th). Fine \$18,000, despite tepid crit reaction. Stays. Last week, "23 Paces Baker St." (20th), \$11,000.

Playhouse (Lopert) (456; 75-\$1.10)—"Gaby" (M-G) (2d wk). So-so \$5,000 after \$5,500 opener. Stays.

Plaza (T-L) (290; 80-\$1.25)—"Woman of Rome" (Indie). Pleading \$4,000. Stays on. Last week, "Citizen Kane" (RKO) (reissue) (3d wk), \$2,000.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (34th wk). Still solid \$16,000 after \$18,000 last week. Continues.

Trans-Lux (T-L) (600; 90-\$1.25)—"Picnic" (Col) (16th). Winds up fourth month with neat \$7,000 after \$6,000 last week. Holds again.



SOON! MARILYN MONROE

BUS STOP

co-starring

DON MURRAY

with
ARTHUR O'CONNELL • BETTY FIELD • EILEEN HECKART

Produced by

BUDDY ADLER

Directed by

JOSHUA LOGAN

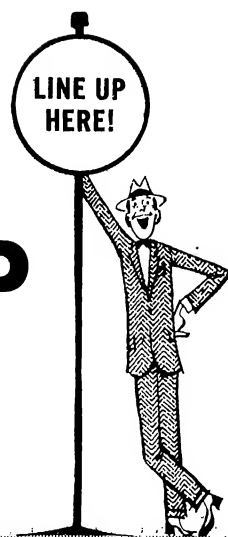
Screenplay by

GEORGE AXELROD

Based on the Stage Play by William Inge

CINEMASCOPE®

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L.A. Perks; 'Trapeze' High-Flying \$32,000, 'Searchers' Smash at 56G, 'Suit' Sturdy 33G, 'Alex' Lively 19G

Los Angeles, June 5. First-run biz is on upbeat in current stanza with some strong, new pix pacing the pickup after several slack rounds. "Trapeze" shapes terrific \$32,000 or better at Fox Wilshire while "The Searchers" is rated socherroo \$56,000 in three theatres.

"Man in Gray Flannel Suit" is rated nifty \$33,000 in four houses. "D-Day, Sixth of June" is described as slow \$12,000 at the Chinese. "Alexander the Great" looms nice \$19,000 in three sies. Most holdovers and extended runs benefitted from Memorial Day, which freed off the current stanza for them. One of the best is "Cinerama Holiday" which was stout \$30,300 in 29th session at Warner Hollywood.

Estimates for This Week
Fox Wilshire (FWC) (2,296; \$1-1.75) — "Trapeze" (UA). Terrific \$32,000 or over. Last week, "UFO" (UA) (3d wk-6 days), \$5,200.
Downtown Paramount, Pantages, Wilton (ABPT-RKO-SW) (3,300; 2,812; 2,344; 90-\$1.50) — "Searchers" (WB) and "Our Miss Brooks" (WB). Socko \$56,000. Last week, Downtown Par., "Violent Years" (Indie) and "Macumba" (Indie), \$9,600; others in unit.
Chinese (FWC) (1,908; \$1-25-\$1.80) — "D-Day, Sixth of June" (20th). Slow \$12,000. Last week, "Gray Flannel Suit" (20th) (7th wk-4 days), \$7,000.

Los Angeles, Iris, Loyola, Fox Beverly (FWC) (2,097; 816; 1,248; 1,334; 90-\$1.50) — "Gray Flannel Suit" (20th) and "Murder on Approval" (RKO). Nifty \$33,000. Last week, with Uptown, without Fox Beverly, "Hilda Crane" (20th) and "Sea Shall Not Have Them" (UA), \$15,400.

Warner Downtown, New Fox, Uptown (1,757; 965; 1,715; 80-\$1.50) — "Alexander the Great" (UA) and "Manfish" (UA). Fine \$19,000. Last week, Downtown with Wilton, "Lusty Men" (RKO) and "One Minute to Zero" (RKO) (reissues), \$7,600.

Orpheum (Metropolitan) (2,213; 80-\$1.25) — "Sins of the Borgias" (Indie) and "Jaguar" (Rep). Slow \$5,000. Last week, with New Fox, "The Rack" (M-G) and "Gaby" (M-G), \$10,600.

Hollywood Paramount (F&M) (Continued on page 16)

'Proud Ones' Lusty 17G, K.C.; 'Bhowani' Okay 10G, 'Knew Much' \$8,000, 2d

Kansas City, June 5. Most houses changed billings to catch Memorial Day with openings, and mid-week holiday benefitted all around as populace stayed in town for the single day. "Proud Ones" in four Fox Midwest houses shapes strong. "Bhowani Junction" at the Midland is rated okay. "Tribute To Bad Man" is fair at Roxy. "Man Who Knew Too Much" in second week looms fast at Paramount. Weather is pleasantly seasonal.

Estimates for This Week
Glen (Dickinson) (750; 75) — "Invasion of Body Snatchers" (AA) and "Atomic Man" (AA) (2d wk). Fairish \$1,000. Last week, coupled with Dickinson (700), Shawnee Drive-in (1,100 cars) and Leawood Drive-in (1,100 cars) in four-day day-date setup, big \$15,000.
Kimo (Dickinson) (504; 75-\$1) — "Wages of Fear" (DCA). Fancy \$2,200; holds. Last week, "Gaby" (M-G) (4th wk), \$800.

Midland (Loew) (550; 65-90) — "Bhowani Junction" (M-G) and "Joe Macbeth" (Col). Okay \$10,000; holds. Last week, "Alexander the Great" (UA) (2d wk-4 days), \$4,000.

Paramount (United Par) (1,900; 75-\$1) — "Man Who Knew Too Much" (Par) (2d wk). Fast \$8,000; may stay again. Last week, \$13,000.
Roxy (Durwood) (879; 75-\$1) — "Tribute To Bad Man" (M-G). Fair \$4,500. Last week, "Comanche" (UA), \$3,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Proud Ones" (20th) and "Navy Wife" (AA). Jeff Hunter in town for two days of personals in theatre lobbies boosted opening. Solid \$17,000 looms. Last week, "Maverick Queen" (Rep) and "The Come On" (AA), \$10,000.

Vogue (Golden) (550; 75-\$1) — "Ladykillers" (Cont) (3d wk). Good \$1,600; holds on. Last week, \$2,200.

Broadway Grosses

Estimated Total Gross
This Week \$499,000
(Based on 21 theatres)
Last Year \$503,500
(Based on 20 theatres)

'Planet' Lofty 7G, Tops Omaha

Omaha, June 5. Only new entries, "Serenade" is okay at the Brandeis and "Forbidden Planet" looms lusty at the Omaha. The holdovers, "Man Who Knew Too Much" at the Orpheum and "Last Hunt" at the State are lagging as compared with opening weeks and will be pulled after two stanzas.

Estimates for This Week
Brandeis (RKO) (1,000; 75-\$1) — "Serenade" (WB) and "Cash on Delivery" (RKO). Okay \$5,500. Last week, "Harder They Fall" (Col) and "Over-Exposed" (Col) (2d wk), \$2,500.

Omaha (Tristates) (2,000; 70-90) — "Forbidden Planet" (M-G) and "Lay That Rifle Down" (Rep). Lusty \$7,000 or over. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), 4 days, and "Cheaper by the Dozen" (20th) (reissues) and "Come By Stable" (20th) (reissues), 3 days, \$4,000 at 50c-75c scale.

Orpheum (Tristates) (2,890; 75-90) — "Man Who Knew Too Much" (Par) (2d wk). Disappointing \$6,500 after \$11,500 bow.

State (Goldberg) (860; 70-90) — "Last Hunt" (M-G) (2d wk). Dull \$3,500. Last week, \$6,500.

'Knew Much' Big \$12,000, Seattle; 'Intrigue' 7G

Seattle, June 5. Best showing here this week is being made by "Man Who Knew Too Much," which is getting a rousing total at Paramount. "D-Day Sixth of June" looks nice at Fifth Avenue while "Foreign Intrigue" shapes tidy at Coliseum. "The Searchers" still is big in second Orpheum round.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90-\$1.25) — "Doctor at Sea" (Rep) (2d wk). Okay \$3,000. Last week, \$3,400.

Coliseum (Evergreen) (1,870; 90-\$1.25) — "Foreign Intrigue" (UA) and "Crime Against Joe" (UA). Nice \$7,000. Last week, "Thunderstorm" (AA) and "Great Day in Morning" (RKO), \$5,700.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25) — "Sixth of June" (20th) and "Wiretapper" (Indie). Fine \$10,000. Last week, "Navy Wife" (AA) and "Come On" (AA), \$5,400. (Continued on page 16)

Auto Layoffs Slough Detroit, Albeit 'Knew Much' Fast 26G, 'UFO' Slow 11G

Detroit, June 5. It's a slow week for the downtowners with mounting auto layoffs beginning to cut deeply into cinema grosses. Falling sales of new cars in a period when they usually are on the increase indicates it's going to be a rough summer in Detroit. "Knew Too Much" looks fancy at the Michigan. "Unidentified Flying Objects" looms slow at Broadway-Capitol. Reissue of "Distant Drums" and "Dallas" is a weak pairing at the Madison. Second rounds of "D-Day" at the Fox and "Forbidden Planet" at the Adams are unexciting. "The Searchers" is holding well in third week at the Palms.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 1-\$1.25) — "D-Day" (20th) and "Come Next Spring" (Rep) (2d wk). Light \$16,000. Last week, \$22,500.
Michigan (United Detroit) (4,000; \$1-\$1.25) — "Knew Too Much" (Par) and "Patterns" (UA). Fast \$26,000 or near. Last week, "Meet Me Las Vegas" (M-G) and "Please Murder Me" (Indie) (2d wk), \$12,000.

Stewart Wow 10G, L'ville; 'Rack' NG 3G

Louisville, June 5. "Man Who Knew Too Much" on holdover at the Kentucky is the brightest spot in town. A terrific \$10,000 looms for the second week. "Mohawk" at the Rialto on a dual bill is okay. Second round of "Searchers" at the Mary Anderson shapes very big. Drive-ins are slow in hitting stride because of coolish weather. Friday (1) was reported by the weather bureau as the coolest June 1 in the history of Louisville.

Estimates for This Week
Brown (Fourth Ave.) (United Artists) (1,000; 55-85) — "The Rack" (M-G). Mild \$3,000. Last week, "Revolt Mamie Stover" (20th) (M-G), about same.

Kentucky (Swiftow) (1,000; 55-85) — "Man Who Knew Too Much" (Par) (2d wk). Wow \$10,000, repeating last week's total for Stewart-Day meller.

Mary Anderson (People's) (1,000; 75-\$1) — "Searchers" (WB) (2d wk). Rousing \$8,000. First week was \$11,000.

Rialto (Fourth Avenue) (3,000; 55-85) — "Mohawk" (20th) and "Desert Sand" (UA). Okay \$9,500. Last week, "Bold and Brave" (RKO) and "Paris Follies 1956" (AA), \$9,000.

State (United Artists) (3,000; 75-\$1) — "Alexander the Great" (UA) (2d wk). Light \$5,000 after first week's \$7,000.

'Intrigue' Great \$12,000 in Philly

Philadelphia, June 5. Biz still is much on downgrade currently but there are some firm spots. "23 Paces to Baker St." is rated slow at Fox while "While City Sleeps" is only fair at Goldman. "Leather Saint" is a weakie at the Stanley. On the other hand, "Foreign Intrigue" looks smash at the Midtown, thanks to hometown exploitation for the producer. "Seven Wonders of World" is actual pacesetter, with heavy matinees, and great total in prospect for sixth Boyd week. "Man Who Knew Too Much" still is lofty in third round at Rialto. "Searchers" also is socko in second stanza at the Randolph.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80) — "Man Who Knew Too Much" (Par) (3d wk). Lofty \$12,000. Last week, \$15,500.

Boyd (SW) (1,430; \$1-25-\$2.60) — "Seven Wonders of World" (Indie) (6th wk). Great \$22,000. Last week, \$24,000.

Fox (20th) (2,250; 75-\$1.49) — "23 Paces to Baker St." (20th). Slow \$13,000. Last week, "Revolt Mamie Stover" (20th) (2d wk), \$12,000.

Goldman (Goldman) (1,250; 65-\$1.35) — "While City Sleeps" (RKO). Fair \$11,000. Last week, "World Without End" (AA), \$8,000.

Green Hill (Serenade) (750; 75-\$1.25) (Closed on Sundays) — "Ladykillers" (Cont) (6th wk). Tall \$5,500. Last week, \$4,500.

Mastbaum (SW) (4,370; 99-\$1.40) — "Alexander the Great" (UA) (5th wk). Thin \$10,000. Last week, \$11,000.

Midtown (Goldman) (1,000; 99-\$1.49) — "Foreign Intrigue" (UA). (Continued on page 16)

'Knew Much' Cincy Ace, Hot \$13,000; 'Searchers' Hefty 15G, 'UFO' Oke 6G

Key City Grosses

Estimated Total Gross
This Week \$2,311,400
(Based on 21 cities and 211 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,303,100
(Based on 23 cities and 226 theatres.)

'Searchers' Loud \$15,000, Indpls.

Indianapolis, June 5. Biz has rebounded here since Memorial Day opening of current bills, but improvement is spotty. "The Searchers" is going big at Indiana to lead city and will hold. "Man Who Knew Too Much" is holding up well in second week at Keith's for next best figure. But "Alexander the Great" isn't getting the play expected at Loew's and "The Come-On" at Circle shapes dull.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85) — "The Come-On" (AA) and "Thunderstorm" (AA). Dull \$6,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U) (reissues), \$5,500.

Indiana (C-D) (3,200; 70-95) — "The Searchers" (WB). Hefty \$15,000. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), \$4,000 in 4 days.

Keith's (C-D) (1,300; 75-\$1) — "Man Who Knew Too Much" (Par) (2d wk). Nifty \$9,000 after \$12,000 opening stanza. Likely to stay another week.

Loew's (Loew) (2,427; 60-90) — "Alexander the Great" (UA). Fair \$8,000. Last week, "Tribute to Bad Man" (M-G) and "Crime Against Joe" (UA), \$5,500.

'D-Day' Mighty \$17,000, Denver; Wayne 14G, 2d

Denver, June 5. Product is so strong here currently that five bills are holding over. "D-Day, Sixth of June" shapes smash at the Centre while "The Searchers" is so big in second Paramount stanza that it goes a third. "Screaming Eagles" is rated fine at the Tabor. "Man Who Knew Too Much" still is sturdy at the Denham, and goes a third. "Bhowani Junction" looms mild at Orpheum as does "Proud Ones" at the Denver.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85) — "Patterns" (UA). Poor \$2,000. Last week, on reissues.

Centre (Fox) (1,247; 60-\$1) — "D-Day, Sixth of June" (20th). Smash \$17,000. Last week, "Serenade" (WB) (3d wk), \$6,000.

Denham (Cockrill) (1,750; 60-\$1) — "Man Who Knew Too Much" (Par) (2d wk). Big \$10,000. Stays on. Last week, \$14,000.

Denver (Fox) (2,525; 60-\$1) — "Proud Ones" (20th) and "Milkman" (Indie). Mild \$10,000. Last week, "Unidentified Flying Objects" (UA) and "Crime Against Joe" (UA), \$9,000.

Esquire (Fox) (742; 75-\$1) — "Doctor at Sea" (Rep) (3d wk). Okay \$1,500. Last week, \$2,500.

Orpheum (RKO) (2,600; 60-\$1) — "Bhowani Junction" (M-G) and "Cash On Delivery" (RKO). Mild \$8,800 or less. Last week, "Rack" (M-G) and "Roadhouse Girl" (Indie), \$7,500.

Paramount (Wolfberg) (2,200; 60-\$1) — "Searchers" (WB) (2d wk). Smash \$14,000, and holding. Last week, \$27,000 for John Wayne star-rer.

Tabor (Fox) (1,967; 50-75) — "Screaming Eagles" (AA) and "Navy Wife" (AA). Fine \$7,000. Stays on. Last week, "Wetbacks" (Indie) and "Three Outlaws" (Indie), \$4,000.

Vogue (Sher-Shulman) (442; 75-\$1) — "Return of Don Camillo" (IFE). Lofty \$2,500. Stays. Last week, "Night Number Came Up" (Cont) (3d wk), \$1,800.

Cincinnati, June 5. Gains are the rule this week at downtown houses, adding up to a satisfactory volume for season of year. "Searchers" is currently leading the biggest coin total with hefty total at the Albee. Keith's is back in the blue chips with a rousing kickoff on "Man Who Knew Too Much." "D-Day Sixth of June" has the Palace doing fairly well. Another newcomer, "UFO" at the Grand, shapes favorably. Cool weather and swelling crowds of visitors on weekends more than offset local opposition by home stay of rampaging Cincy Redlegs. Important trade event this stanza is opening of Cinerama's third-edition "Seven Wonders" at the Capitol.

Estimates for This Week
Albee (EKO) (3,100; 84-\$1.10) — "Searchers" (WB). Hefty \$15,000 or near. Last week, "Rack" (M-G), six days, \$7,000.

Capitol (Ohio Cinerama Corp) (1,376; \$1-20-\$2.65) — "Cinerama Holiday" (Indie) (50th wk). Shaping great \$31,500 in 10-day windup of run here, which was about even with first year's "Cinerama" biz total. "Seven Wonders" (Indie) opens regular schedule Thursday (7) after off day for press-trade guessing.

Grand (RKO) (1,400; 84-\$1) — "UFO" (UA) and "Broken Star" (UA). Okay \$6,000 or close. Last week, "Gaby" (M-G) and "Scarlet Hour" (Par), same.

Keith's (Shor) (1,500; 75-\$1.25) — "Man Who Knew Too Much" (Par). Initiating run with socko \$13,000, best in two months. Last week, "Jubal" (Col) (2d wk), \$6,000.

Palace (RKO) (2,600; 75-\$1.10) — "D-Day Sixth of June" (20th). Fair \$9,000. Last week, "Birds and Bees" (Par), \$8,500.

'Searchers' Torrid 15G, Prov.; 'Alex' Trim 12G, 'Knew Too Much' \$7,500

Providence, June 5. Majestic's "The Searchers" is riding high here this round and is well ahead of its closest competitor. State's "Alexander the Great" shapes nice. On good side are Strand's "The Man Who Knew Too Much" and RKO Albee's "Bold and the Brave."

Estimates for This Week
Albee (RKO) (2,200; 65-80) — "Bold and Brave" (RKO) and "The Way Out" (RKO). Good \$7,500. Last week, "While City Sleeps" (RKO) and "Cash on Delivery" (RKO), poor \$5,500.

Majestic (Fay) (2,200; 65-90) — "The Searchers" (WB) and "Down Liberty Road" (WB). Hot \$15,000. Last week, "Hilda Crane" (20th) and "Kentucky Rifle" (20th), nice \$8,000.

State (Loew) (3,200; 70-\$1) — "Alexander the Great" (M-G). Nice \$12,000. Last week, "Tribute to Bad Man" (M-G) and "Patterns" (UA) and "Wedding in Monaco" (M-G), good \$9,000.

Strand (Silverman) (2,200; 70-90) — "Man Who Knew Too Much" (Par). Good \$7,500. Last week, "Cockleshell Heroes" (Col) and "Skabanga" (Col), \$6,000.

'VEGAS' BOFF \$32,000, TORONTO; 'JUBAL' 15G

Toronto, June 5. Biz is generally tepid, with weekend rains hurting, but "Meet Me in Las Vegas" is lusty to head town on a team teoff at two-house Loewy corner. Of other newcomers, "Jubal" is sad. "While City Sleeps" is, so-so. "Man in Gray Flannel Suit" in third frame shapes nice.

Estimates for This Week
Christie, Hyland (Rank) (877; 1,357; 75-\$1) — "Simon and Laura" (Rank). Oke \$9,000. "Ladykillers" (Cont) (9th wk), \$6,000.

Circle, Towne (Taylor) (750; 693; 60-\$1) — "Geordie" (IFE) (10th wk). Final stanza hitting \$5,000. Last week, \$6,000.

Colony, Danforth, Fairlawn, Humber, Odette (Rank) (839; 1,350; 1,165; 1,204; 2,318; 60-\$1) — "Jubal" (Col). Disappointing \$15,000. Last week, "Revolt Mamie Stover" (20th) (2d wk), \$5,500 for Fairlawn and Odette.

Eglinton, University (FP) (1,080; 1,556; 60-\$1) — "While City Sleeps" (RKO). So-so \$11,000. Last week, "Our Miss Brooks" (WB), \$9,000 in 5 days.

Imperial (FP) (3,344; 60-\$1.10) — "Harder They Fall" (Col) (2d wk). (Continued on page 16)



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British Pix Industry Blamed For Lack of U.S. Interest in Product; Good Films in Demand, Sez O'Brien

Edinburgh, June 5.

Conference of Britain's National Assn. of Theatrical and Kine Employees called here for "high-level talks" with American and other interests, with a view to a more equitable showing of British films abroad. But Sir Tom O'Brien, the associations general secretary, told delegates that the British film industry itself fell far short.

It was to blame, he said, for the lack of enthusiasm among U. S. cinemagoers for the reception of Britains films.

"Good films, wherever they are produced, have a ready market anywhere," he said. "If British film producers remembered this, they would not have to go creeping and crawling to the Government for subsidies to keep the industry going."

Sir Tom said the film industries of the world were not agencies for departments of education of the various nations.

"It is show business that we are in," he said. "Our job is to amuse, to entertain and to make people relax. If the British industry or the industry of any other country has not succeeded in that, it is no use crying 'stinking fish' against any other particular country who has succeeded."

Raps Some British Prod. Ideas

Surveying the current situation in the British entertainment industry, he said the idea of producing British films portraying the British way of life was commendable, but that the industry should remember that cinema patrons in Europe, Asia, South America and the Far East were not very much concerned in paying to see the British way of life.

The industry also did not have sufficient number of productions to keep British cinemas in this country open by their own resources, he added.

He described as "monstrous" the British Treasury's slice of entertainment tax on cinema admissions.

The association should welcome and not oppose the increase that the major circuits had just put on the price of admission. They should remember that the exhib would retain only a penny—three farthings of that sixpence. The rest would go to the Treasury in entertainment tax. Conference passed a resolution calling for a drastic reduction in the entertainments duty paid on all cinema seats.

Delegates welcomed the coming of automation in the cinema. New "projectomatic" machines, they believe, may ease the national shortage of 3,000 skilled projectionists.

Int'l Film Federation Would Have Pix Made For 5% of Audience

London, June 5.

Two attacks on the commercial cinema were made at the first international conference of the Federation of Film Societies, which was attended by delegates from nearly 300 organizations with a claimed membership of 40,000.

J. Issacs, Professor of English Language and Literature at London University, hit out at Hollywood which "does not want to make films you want to see and is annoyed because you like films which they say are made by foreigners. The only way in which they can deal with these foreigners is to buy them up."

The professor said that when he asked a Hollywood producer why he did not make films for the 5% of the public which was interested in good pictures, he was told: "Why should we bother about the 5% when we've got 95% of the nitwits of the world united behind us?"

The headmaster of the grammar school opined that the worst thing about films was not crime and sex, but the portrayal of a world where values were distorted and power and wealth were the key to success. The newly elected chairman of the Federation, Sinclair Road, said their power lay in the fact that they could guarantee an audience for films which have no commercial appeal.

French Govt. Hands Out \$6,000,000 to Newsreels

Paris, May 29.

French newsreel governmental aid handout has been renewed for a four-year period, which gives the four companies about \$6,000,000 to split plus annual income of about \$2,100,000. Though efforts have been made to get out bi-weekly reels, and the addition of color and anamorphoscope lensing has heightened coverage at times, the heavily weighted government influence is showing up. This asserts itself in too many outright commercial or propaganda slants which cut into real news.

Newsreels here during big sporting events and political happenings have a real following, which is one reason why exhibs are against the overloaded commercial aspects of the news shorts. They would like less footage given to the national or government plugs such as expositions, dam building, etc. Newsreel companies here are Actualites Francaises, Fox, Europa, Eclair Journal and Pathe.

British Filmmites Mull Pix for TV

London, June 5.

On the initiative of the Cinematograph Exhibitors Assn., a special meeting of the four major trade associations is being convened to resolve the question of feature films for tele. The CEA took the lead during its annual convention in Blackpool last week.

The four associations already have indicated they are prepared to come to terms with tv and are also hoping that there will be an opportunity to discuss the problem with Eric Johnson, who is expected in London later this month.

The industry is now mulling a suggestion that it should allocate a maximum of 12 oldies a year to BBC-TV, the selection to be made from a short list of 20 pix made by the trade itself.

CHAPLIN NOT WORRIED ON U.S. 'KING' RELEASE

London, June 5.

Charles Chaplin is proceeding with his production of "A King in New York" at Shepperton Studios without any concern at possible U. S. distribution. He admitted this to VARIETY on the lot after he had been presented with the honorary membership of the Assn. of Cine Technicians and the British Film Academy.

Asserting that his first problem was to make a good comedy, Chaplin admitted that he had not bothered so far to negotiate even British distribution. Pressed for a comment on American distrib prospects, Chaplin intimated the American market was not predominant in his plans. There was the remainder of the world—a rather big territory, he added. In answer to further questioning, however, he averred he had nothing against the American people in general, but felt that "Putrefaction and decay had set in at the top."

He confirmed that he had no intention of ever returning to the U. S. and would continue to regard Switzerland as his home.

'Progress' London B.O. Hit

London, June 5.

"Private's Progress," the British comedy filmed by the Boulting Brothers, which turned out to be British Lion's top grosser of all time on the Associated British circuit, is now playing its fifth West End date since it opened at the Rialto last February.

After a run of four weeks at that theatre, it subsequently played at the Astoria and the Tivoli, and then opened at the Plaza. Last week, it moved into the Curzon, a top West End art house.

86, She Preems C'Scope

Vienna, May 29.

On CinemaScope opening night at the Schaeffer Kino here, marked the 86th birthday of Mrs. Fanny Bloch, owner of the house. She is still very active in the film business.

This cinema, which opened in 1903, was the first "daily performance" house. Two others had opened a bit earlier, but they had played only on Sundays. Her film venture was regarded at that time as very hazardous.

French Govt. Tab Of \$6,339,000 To Film Producers

Paris, May 29.

Steadiness in film production witnessed 92 pix being made in the 1955-56 season, 22 being tinters and 18 in various anamorphoscope processes. These 92 were made entirely in France, with some eight others being made partly in other countries as co-productions. With little competition so far and six of the 10 top grossers being French pix, little is heard about any crisis in the French film industry at present time.

Film Aid Funds, collected by ticket taxes and distrib visas payment, shelled out \$15,990,000 this year of which \$6,800,000 went to exhibitors, \$6,339,000 to producers and \$186,000 to the distributors. Remainder went to pay for hypoing French films abroad and for rehabilitation of studios and labs.

Main problem of the industry still seems to be getting people into the cinemas. Many feel that \$129,500,000 gross from 5,400 theatres can be obtained by unloosening the many constricting laws which handicap exhibs here. Centre Nationale De La Cinematographie is held responsible by some for the continued frozen scale, forbidding double features and not allowing for biweekly program changes, if the market will bear it.

Italo Producers Hope For More Co-Prod Pix From Meet With Davis

Rome, May 29.

The possibility of British-Italian collaboration in the field of film production will be discussed here during meetings between reps of the two countries' pic industries. An official British delegation, headed by British Film Producers Assn. topper John Davis, accompanied by Sir John French, will arrive here June 11. ANICA head Eitel Monaco will preside over the reps of the local industry.

Local observers point out that the arrival of a foreign delegation for discussions of this nature during a period of crisis for the Italian pic industry, with production here at a near standstill, is a hopeful sign which could lead to favorable industry developments in the near future.

One British pic, "Checkpoint," starring Anthony Steel, has been locationing in central Italy in recent weeks. Known that the heavily overhauled Roman pic studios, nearly empty during the recent months, are eager for business, and would welcome work from foreign producers.

20th Sets Permanent Prod. Office in London

London, June 5.

20th-Fox is to set up a permanent production unit in Europe with headquarters here. This will take care of all their filming activities in Britain and the Continent. The new outfit will be headed by an American, with the appointment to be made within the next three months.

This was announced last week by Buddy Adler, prior to heading for Paris enroute to N. Y. New outfit would keep an eye on the "Can-Can" locations in Paris and "Boy On a Dolphin" to be filmed in Rome and on the island of Rhodes. Adler may return to London in September for the completion of "Anastasia," which starts rolling immediately.

Warmer Weather Clips London Biz, But 'Cry' Lusty \$17,000; 'Serenade' Stout 11G, 'Brave' Bright 7½G, 2d

London, May 29.

Britain Sells More Pix Equipment to S.A.

London, June 5.

The U. S. last year spent upward of \$225,000 on British cine equipment, more than double the previous year. That contributed to a record export year for the trade, with a total substantially more than \$620,000. The largest customer for British gear was Australia, which spent more than \$120,000.

Returns also show that the industry has made substantial inroads into the South American market which had hitherto been regarded as a traditional American preserve. Mexico spent upwards of \$30,000, Colombia about \$25,000 and Ecuador over \$40,000. In the previous year the latter country had only spent \$28 on British equipment.

Paris Legit For Tourist Birds

Paris, June 5.

Tale end of the theatre season here is in sight just prior to the summer exodus and most houses are shuttering. This leaves the legit scene to the revue and tourist attractions, and the presently running Third International Drama Fest of Paris. Late newcomers are mostly lightweight and comedies, with two probably in for runs.

Comedie-Wagram is housing a producer's dream, a three-character comedy which looks to be a hit. It is "Monsieur Masure," by Claude Magnier, which treats with a farcical situation. This clever comedy, despite familiar material, is paying off on criz appraisal and word-of-mouth here. This might serve as a Broadway entry if well adapted, the low overhead making it worth the attempt.

Theatre Des Arts finally seems to have a play that will stay, after two years of floundering, with the revival of "La Duchesse D'Algues" (The Seaweed Duchess) of Peter Blackmore. The shenanigans of a mermaid, brought back to his home by an unassuming professor makes for some clever theatrical fun. It is brightly played by Gaby Sylvia who is a siren from her agile hands to her watching tale. This mermaid looks to stay on here for some time.

A more dramatic piece, Colette Audry's "Soledad," pits the group versus the individual during a resistance movement in some Latin American State. This play's theme emerges with forcefulness sometimes, but is somewhat clouded by some repetitious talk. This is not too likely for Broadway.

Margaret Leighton Set For New British Pic

London, May 29.

Margaret Leighton, who is due to appear on Broadway this summer in "Separate Tables," has just started a new British picture in which she co-stars with Sir Ralph Richardson. It is titled "A Novel Affair" and is rolling at Shepperton Studios. British Lion will distribute.

Muriel Box is directing and she collaborated on the screenplay with Sydney Box. Peter Rogers is producing.

Woolf on Films Council As Korda Replacement

London, May 29.

John Woolf, the Romulus and Remus topper, named a member of the Films Council, succeeding the late Sir Alexander Korda. He will be one of the reps for the British Film Producers' Assn.

His appointment will run for three years from Oct. 1, 1954, so that it will terminate on the same date as that of other members.

The first signs of sunny weather made an appreciable dent in first-run returns last week, but two new entries did well. "Till Cry Tomorrow" looks like a solid \$17,000 or near at the Empire. The adjacent Warner's "Serenade" is soaring to a fast \$11,000.

"Hilda Crane" is below expectations in first frame, with around \$5,000 at Carlton. "Bold and the Brave" looks like boff \$7,500 in second stanza at the London Pavilion.

Estimates for Last Week
Carlton (20th) (1,128; 70-\$1.70)—"Hilda Crane" (20th). Heading for moderate \$4,800.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin (14th wk). Over 10,600, fine for length of run.

Empire (M-G) (\$3,099; 55-\$1.70)—"Till Cry Tomorrow" (M-G), Great \$17,000 or near. Holds.

Gaumont (CMA) (1,500; 50-\$1.70) "Patterns of Power" (UA) and "Nightmare" (UA) (3d wk). Fair \$4,200. Last week, \$5,300. "Maverick Queen" (Rep.) follows on May 31.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"Wicked As They Come" (Col) and "Woman of River" (Col) (2d wk). Neat \$5,500. Last week, \$7,700.

London Pavilion (UA) (1,217; 50-\$1.70)—"Bold and Brave" (RKO) (2d wk). Big \$7,500 looms. Opening week was \$8,200.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Storm Centre" (Col). Steady \$6,400.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Port Afrique" (Col) (3d wk). Winding current run with fair \$4,200. Second was \$5,800. "Pacific Destiny" (BL) opens May 31.

Plaza (Par) (1,902; 70-\$1.70)—"Court Jester" (Par) and "Escape in Sun" (Par). Fair \$5,500.

Rialto (20th) (592; 50-\$1.30)—"The Rack" (M-G) (2d wk). Modest \$2,500 after \$3,300 opening frame. "Great to Be Young" (ABP) prems May 31.

Ritz (M-G) (431; 50-\$1.30)—"Man Who Never Was" (20th). Average \$2,800.

Studio One (APT) (600; 30-\$1.20)—"African Lion" (BV) and "Blue Men of Morocco" (BV) (9th wk). Still good at \$3,000.

Warner (WB) (1,785; 50-\$1.70)—"Serenade" (WB). Fancy \$11,000 shapes for full round.

3 Big British Cinema Chains Boost Admish Scales as Relief Fades

London, June 5.

The exclusive VARIETY report that the three major theatre chains, with the support of leading independents, had agreed to boost their admission prices because of the refusal of the government to concede the industry's admission tax claim, was officially confirmed last week by the Cinematograph Exhibitors Assn. As the CEA annual convention opened in Blackpool, it was announced that Circuit Management Assn., the company controlling Rank's Odeon and Gaumont circuits, Associated British Cinemas and the independent Essoldo and Granada groups, had agreed to a new admission scale starting June 25.

The new scale represents an increase varying from 5c to 7c, with the highest boost for cheaper seats. Tickets now priced at one shilling (14c) will be raised by sixpence, a gross increase of 50%. In the higher bracket (45c), they will be raised to around 50c. Because of the current incidence of the tax, most of the higher rate will go to the Treasury, but on the cheaper seats, they will be left with an additional 2c and on the higher scales they'll benefit by about 1½c. They'll fare better in the middle bracket prices, where the net gain by the exhib will be just under 3c.

It is generally believed that a large majority of other independents will follow the lead of the majors and up their prices correspondingly.

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Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN • Produced by CHARLES H. SCHNEER

Executive Producer: SAM KATZMAN • Directed by FRED F. SEARS

Picture Grosses

CHICAGO

(Continued from page 10)

\$3) — "Oklahoma" (Magna) (23d wk). Sturdy \$21,500. Last week, \$21,000.

Monroe (Indie) (1,000; 67-87) — "Female Jungle" (Indie) and "Swamp Women" (Indie). Plump \$7,000. Last week, "Untouched" (Indie) and "Fury in Paradise" (Indie), ditto.

Oriental (Indie) (3,400; 98-\$1.25) — "Man Who Never Was" (20th) and "On Threshold of Space" (20th) (2d wk). Light \$15,000 in 5 days. Last week, \$29,000.

Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Indie) (51st wk). Sturdy \$23,000. Last week, \$24,300.

Roosevelt (B&K) (1,400; 65-98) — "World Without End" (AA) and "The Maverick Queen" (Rep). Sock \$21,000. Last week, "Tribute to Bad Man" (M-G) and "Apache Ambush" (Col) (2d wk), \$15,000.

State-Lake (B&K) (2,000; 98-\$1.25) — "Heaven of Troy" (WB) (3d wk). Sluggish \$17,000. Last week, \$21,000.

Surf (H&E Balaban) (685; 98) — "Ballet Romeo Juliet" (Tohan) (5th wk) and "Beachcomber" (UA). Upped \$4,200, helped by addition of other feature. Last week, "Romeo Juliet" (Tohan) (4th wk), \$3,600.

United Artists (B&K) (1,700; 98-\$1.25) — "Man Who Knew Too Much" (Par) (3d wk). Nice \$18,000. Last week, \$20,000.

Woods (Essaness) (1,206; 98-\$1.25) — "Jubal" (Col) (4th wk). Waning \$15,000. Last week, \$16,000.

World (Indie) (430; 98) — "Madame Butterfly" (IFE) (3d wk). Swell \$6,500. Last week, \$7,000.

Ziegfeld (Davis) (430; 98) — "Diabolique" (UMPO) (24th wk). Staunch \$2,900. Last week, \$3,100.

BOSTON

(Continued from page 10)

— "Ladykillers" (Cont) (8th wk). Slick \$5,500. Last week, \$7,000.

— **Memorial** (RKO) (3,000; 75-\$1.25) — "D-Day" (20th) and "Way Out" (RKO). Nice \$16,000. Last week, "23 Paces to Baker St." (20th) and "Yellowneck" (Rep), \$12,000.

Metropolitan (NET) (4,357; 75-\$1.25) — "Searchers" (WB). Hefty \$18,000. Last week, "Maverick Queen" (Rep) and "Terror at Midnight" (Rep), \$8,500.

Pilgrim (ATC) (2,100; 65-95) — "Cockleshell Heroes" (Col) and "Johnny O'Clock" (Indie) (reissue). Slow \$7,500. Last week, "Tribute to Bad Man" (M-G) and "One Minute to Zero" (RKO) (2d wk), \$6,000.

Paramount (NET) (1,700; 60-\$1) — "Bold and Brave" (RKO) and "Cash on Delivery" (RKO). Offish \$10,000. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), \$8,000.

Orpheum (Loew) (3,000; 65-\$1) — "Catered Affair" (M-G) and "Ghost Town" (UA). Nice \$17,000 but below mark hoped for on a world preem. One week and out. Last week, "Alexander the Great" (UA) (2d wk), \$12,000.

State (Loew) (2,000; 60-\$1) — "Catered Affair" (M-G) and "Ghost Town" (UA). Good \$11,000. Last week, "Alexander the Great" (UA) (2d wk), \$7,000.

MINNEAPOLIS

(Continued from page 10)

Last week, "The Rack" (M-G), \$1,300.

Lyric (Par) (1,000; 65-85) — "Scarlet Hour" (Par) and "Toughest Man Alive" (AA). Poor \$2,500. Last week, "Man in Gray Flannel Suit" (20th) (5th wk), \$3,000 at 85-1.

Radio City (Par) (4,100; 85-\$1) — "Birds and the Bees" (Par). Another instance where the star's top prestige and popularity apparently are not helping the boxoffice enough. Good \$9,500. Last week, "Alexander the Great" (UA) (2d wk), \$5,000.

RKO Orpheum (RKO) (2,800; 75-\$1) — "The Searchers" (WB). Considerable praise for this one and it's easily far out in front in the boxoffice race. Big \$13,000. Last week, "While City Sleeps" (RKO), \$6,000.

RKO Pan (RKO) (1,650; 65-85) — "UFO" and "Manfish" (UA). Tepid \$3,000. Last week, "Frontier Scout" (UA) and "Crime Against Joe" (UA), \$2,800.

State (Par) (2,300; 85-\$1) — "Man Who Knew Too Much" (Par) (2d wk). Best boxoffice bet among recent entries. Still healthy at \$8,500. Last week, \$14,000.

World (Mann) (400; 75-\$1.20) — "Franchise Affair" (AA). Well enough regarded, but British film isn't getting anywhere. Sad \$1,800. Last week, "Patterns" (M-G), \$1,500 in 5 days.

LOS ANGELES

(Continued from page 12)

(1,430; \$1-\$1.50) — "Man Who Knew Too Much" (Par) (2d wk). Fine \$13,000. Last week, \$21,900.

Hillstreet, Hollywood, Ritz (RKO-FWC) (2,752; 756; 1,363; 80-\$1.50) — "Picnic" (Col) and "Scarlet Hour" (Par) (2d wk). Neat \$20,000. Last week, \$28,800.

El Key (FWC) (861; 90-\$1.50) — "Citizen Kane" (RKO) (reissue) (2d wk). Fair \$3,000. Last week, \$5,500.

Four Star (ATC) (868; 90-\$1.50) — "Naked Night" (Indie) (3d wk). Thin \$1,600. Last week, \$3,000.

Warner Beverly (SW) (1,612; \$1-\$1.75) — "Autumn Leaves" (Col) (3d wk). Slim \$4,000. Last week, \$6,800.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-\$1.50) — "Guys, Dolls" (M-G) (3d wk). Okay \$8,500. Last week, \$11,500.

Fine Arts (FWC) (631; \$1.25-\$2) — "Romeo and Juliet" (Indie) (4th wk). Okay \$3,500. Last week, \$3,900.

Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75) — "Oklahoma" (Magna) (29th wk Egyptian, 24th wk U.A.). Trim \$21,000. Last week, \$24,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama Holiday" (Indie) (30th wk). Started current week Sunday (3) after stout \$30,300 last week.

PORTLAND, ORE.

(Continued from page 10)

week, "Mamie Stover" (20th) and "Slightly Scarlet" (RKO) (3d wk), \$6,800.

Guild (Indie) (400; \$1) — "Gaby" (M-G). Preen of New Guild since complete overhaul job. Stout \$4,500. Last week, "Doctor At Sea" (Rep) (3d wk), \$1,900.

Liberty (Hamrick) (1,890; 90-\$1.25) — "Star In Dust" (U) and "Creature Walks Among Us" (U). Okay \$7,000 or near. Last week, "Foreign Intrigue" (UA) and "Killer's Kisses" (UA), \$5,000.

Orpheum (Evergreen) (1,600; \$1-\$1.25) — "UFO" (UA) and "Ghost Town" (UA). Trim \$7,000 or under. Last week, "The Come On" (AA) and "Navy Wife" (AA), \$4,900.

Paramount (Port-Par) (3,400; 90-\$1.25) — "Man Who Knew Too Much" (Par) and "Manfish" (UA) (2d wk). Loud \$8,000. Last week, \$9,700.

PHILADELPHIA

(Continued from page 12)

Smash \$12,000. Last week, "Gaby" (M-G) (2d wk), \$5,000.

Randolph (Goldman) (2,250; 75-\$1.49) — "Searchers" (WB) (2d wk). Sock \$16,000. Last week, \$23,000.

Stanley (SW) (2,900; 99-\$1.49) — "Leather Saint" (Par). Weak \$9,000. Last week, "Rack" (M-G), \$8,500.

Stanton (SW) (1,483; 99-\$1.49) — "Jubal" (Col) (2d wk). Big \$11,000. Last week, \$16,000.

Trans-Lux (T-L) (500; 99-\$1.80) — "Lovers and Lollipops" (T-L) (3d wk). Solid \$4,800. Last week, \$5,200.

Viking (Sley) (1,000; 75-\$1.49) — "Man in Gray Flannel Suit" (20th) (7th wk). Lusty \$12,500. Last week, \$11,600.

TORONTO

(Continued from page 12)

Okay \$10,000. Last week, \$15,000.

International (Taylor) (557; \$1) — "Lucky Kid" (Indie) (2d wk). Light \$3,000. Last week, \$4,000.

Loew's, Uptown (Loew) (2,096; 2,745; 75-\$1.25) — "Meet Me in Las Vegas" (M-G) and "Wedding in Monaco" (M-G). Wham \$32,000. Last week, "Alexander the Great" (UA) (2d wk), \$18,000.

Shea's (FP) (2,375; 60-\$1) — "Man in Gray Flannel Suit" (20th) (3d wk). Fine \$11,000. Last week, \$14,000.

SEATTLE

(Continued from page 12)

Music Box (Hamrick) (850; 90-\$1.25) — "Ladykillers" (Cont) (4th wk). Fancy \$3,000. Last week, \$3,800.

Music Hall (Hamrick) (2,200; 90-\$1.25) — "Bhowani Junction" (M-G). Only fair \$7,000 or less. Last week, "Rack" (M-G) and "Wedding in Monaco" (M-G), \$2,600 in 5 days.

Orpheum (Hamrick) (2,700; 90-\$1.25) — "Searchers" (WB) (2d wk). Still big at \$9,000 or close. Last week, \$12,000.

Paramount (Evergreen) (3,039; 90-\$1.25) — "Man Knew Too Much" (Par) and "Scarlet Hour" (Par). Rousing \$12,000. Last week, "Birds and Bees" (Par) and "Slightly Scarlet" (RKO) (3d wk), \$5,300.

ALLIED ARTISTS' TOP RELEASE-READIES: 17

Hollywood, May 29.

Backlog at Allied Artists has reached an all-time high with 17 films on the shelf awaiting release and three currently shooting. Films before the camera are "The Oklahoman," shooting here, "Notre Dame de Paris," lensing in Paris and "The Cruel Tower," in London.

Completed product consists of "The Friendly Persuasion," "The First Texan," "Strange Intruder," "Hold Back the Night," "Three for Jamie Dawn," "Navy Wife," "Canyon River," "Magnificent Roughnecks," "The Young Guns," "Yaqui Drums," "Chasing Trouble," "The Naked Hills," "No Place to Hide," "King of the Coral Sea," "House on Lookout Mountain," "Chain of Evidence" and "Footsteps in the Night."

'Lady Chatterley'

Continued from page 7

terley and Mellors (her lover) was arrived at "without regard to the intent or purpose of the film."

Their scenes are not lewd, said the appeal, and "it must be assumed that the Division takes exception to them because the protagonists are unmarried. Such determination involves a judgment with respect to the mores of the community that the Division is not qualified or legally authorized to make."

Referring to the Court decision re "Mom and Dad," also handled by London upon its ban by the censor, the appeal noted that the Court had limited the power of the Division to reject an application for license "to exception or flagrant cases." London held that "Lady Chatterley's Lover" — moral in intent — didn't represent a "flagrant" case.

Film Reviews

Continued from page 6

Earth Vs. the Flying Saucers

Keyhoe's "Flying Saucers From Outer Space."

Fred F. Sears' direction mixes the make-believe at a good pace, achieving a neat measure of suspense and thrills as the plot unfolds. Hugh Marlowe, space-exploration scientist, interrupts his honeymoon with Joan Taylor to find out why the free-flying, artificial satellites he has been launching for the military are being knocked down. Ancient humanoids, manning flying saucers, are the saboteurs and through communication with the hero, advise they intend to take over the earth. Yankee ingenuity comes up with a hastily devised weapon that neutralizes the saucers' magnetic, anti-gravity equipment. Thus, the invasion flight is destroyed.

Marlowe then concentrates on unfinished honeymoon business. Marlowe and Miss Taylor do well by their roles and other assists in the trouping department come from Donald Curtis, Army officer; Morris Ankrum, a general captured by the spacemen; John Zaremba, Tom Browne Henry, Grandon Rhodes, Larry Blake and others.

The make under the executive supervision of Sam Katzman, has been given good photography by Fred Jackman Jr. with art direction, editing, special effects and sound playing their parts in putting over the thriller. Brog.

Massacre

(COLOR)

Trite, poorly-made, Mexican-lensed, outdoor actioner.

Hollywood, June 1.

20th-Fox release of Robert L. Lippert Jr. production. Stars Dane Clark, James Craig, Maria Roth, features Jaime Fernandez, Ferruquilla, Miguel Torruco, Jose Munoz, Enrique Zambrano. Directed by Louis King. Screenplay, D. D. Beauchamp; story, Fred Freiberger, William Lumberger; camera (Anso color), Gilbert Warrenton; editor, Carl Pierson; music, Ginzalo Curjel. Previewed May 31, '56. Running time, 72 mins.

Ramon Dane Clark
Espinosa James Craig
Angela Maria Roth
Juan Pedro Jaime Fernandez
Vincent Ferruquilla
Jumbers Miguel Torruco
Macario Jose Munoz
Munoz Enrique Zambrano

This Mexico-lensed outdoor actioner is an extremely lightweight lowcase programmer that will have to depend mostly on a product scarcity to get playdates. Most surprising thing about the pic is that it's going out under the 20th-Fox trademark, that company having taken it over from Robert L.

Lippert Jr., who produced below the border.

The story has a different ending, but the buildup to it is so routine the impact of the twist is lost. Dialog is trite and the direction formula, with playing by Dane Clark, James Craig, Maria Roth and others on the same level. Louis King directed from D. D. Beauchamp's screenplay, based on a story by Fred Freiberger and William Tunberg.

Clark is captain of a detachment of Rurales, out to run down some gun-smugglers selling weapons to the Yaqui Indians. Craig is his lieutenant, who has fallen for Miss Roth, wife of Miguel Torruco, the smuggler. Clark and his men, who have brought Miss Roth along, catch up with Torruco deep in Yaqui country. The Indians attack and kill all of the intruders. End of picture.

Clark and Craig aren't very convincing as Mexicans, and the real Latinos in the cast are difficult to understand. Other than Miss Roth and Torruco, they include Jaime Fernandez, a Yaqui scout; Ferruquilla, Jose Munoz and Enrique Zambrano. The lensing by Gilbert Warrenton gives an idea of the rugged outdoor locations where the picture was shot, but the uneven Anso tints do not always do the photography justice. Editing, score and other technical credits are standard. Brog.

Mexican Standoff

Continued from page 5

that interest to his own backers. One of the conditions under which the producer group is said to have been willing to option the Mohme stock was via an assurance that they could get a controlling interest in Mexfilms.

At Azteca, which Cimex, the export arm of the Mex industry acquired last year for a reported \$1,500,000, Seidelman replaces Ruben Calderon, who now becomes producer in Mexico. When Cimex took over at Azteca, the entire management under Calderon was retained, a move which caused some raised eyebrows at the time. Azteca in recent months has been losing money.

Since the group behind the projected Clasa-Mohme purchase consists of leading Mex interests, it's fair speculation that the almost identical companies will be pulling the strings behind both Azteca and the new Clasa-Mohme.

U. S. Laws Role

American antitrust laws are one good reason why there must be more than a single distributor of Mexican pix in this country. Seidelman said in N. Y. this week that the Mexican industry "believes in competition." It was obvious at the time when Mexfilms was set up last year that it had the Government's blessings, since the Mexicans have tightened control of exports, greatly reducing the leeway being given to local producers on that score.

Cimex, which controls Azteca, is owned in part by the powerful Mexican film bank. It covers all exports outside Latin America.

Seidelman's connections with the Mexican industry date way back. He was, for a long time, an advisor to Manuel Espinoza, Mex circuit owner who also finances production. Seidelman said that, on taking over at Azteca, he had resigned his position with Espinoza, who is one of the two right-hand men of William Jenkins, the American millionaire-stringpuller operating in Mexico.

There are now between 510 and 550 houses in the U. S. playing Mexican product. When Seidelman got started with Mexfilms, he said he was having a tough time breaking into the market, tightly controlled by Azteca and Clasa-Mohme. He said that, only when "we were able to take Mohme's firstun situations away from him," Mohme acknowledged his defeat and went to Mexico willing to discuss a sellout. There had been Mexican offers to Mohme before, but he had refused them.

Seidelman denied that Mexfilms had originally been set up to squeeze Clasa-Mohme out of the market. He said there was healthy competition between Mexfilms and Azteca until the Clasa-Mohme merger with Mexfilms which took place quite recently. Seidelman also pointed to Azteca's inability to handle more than 104 pictures a year. Mexican industry neither last year nor this has produced that many films.

Summer Rainbow

Continued from page 3

starring John Wayne and Susan Hayward, costing \$4,000,000.

Metro. "High Society," \$2,500,000 musical produced by Sol C. Siegel with Bing Crosby, Grace Kelly and Frank Sinatra with Crosby and also in for 5% of the worldwide gross. Not unusually high-priced for an M-G picture but regarded as top-bracket by many preview onlookers.

Columbia. "Eddy Duchin Story," \$3,000,000 account of the show business career of the late pianist, starring Tyrone Power and Debra Kerr.

Universal. "Away All Boats," focusing on the Pacific naval campaign during World War II, brought in at a cost of around \$2,000,000 (which means the most expensive film from U in about seven years), with Jeff Chandler, George Nader, Julie Adams and Lex Barker.

A later starter will be Allied Artists' "Friendly Persuasion," William Wyler's production about a Quaker family, with Gary Cooper, set for fall release, made at a cost of \$3,000,000. AA never went above \$1,000,000 for any previous pic in its history.

For the past several years theatre business has been picking up in the summer. But good income this semester will not be enough; the grosses must be blue-chips all along the line if the studios are to come out on top with the aforementioned costly wares.

Further adding to the uncertainty about the next couple of months is the behavior of the b.o. dating from the present back to the final calendar quarter of 1955. Spottiness of business over the period has given many a film exec and theatre owner the jitters. Thus there's nervous confidence about this summer.

As stated, the features to be available represent what are regarded to be the best. Listed was only one picture from each company and they all have others which, under ordinary circumstances, would have no trouble in coping wide attention.

The trade needs reassurance that this merchandise will provide the necessary payoff—reassurance that there is indeed an army of theatre-goers just waiting to be lured. Morale will be hyped and the economists within the business would be on a surer footing.

On the overall, this summer will have Hollywood putting its best foot forward—and either going places or tripping itself up.

MPEA Aloof

Continued from page 3

go into any film fest, and apparently under any rules. Their common front thus broken, the other distributors have been doing a good deal of thinking on the Venice subject, but have come to the conclusion that the preselection policy reps too much of a bad precedent.

There has been considerable discussion at the MPEA in an effort to make 20th "see the light" and preserve unity on this important point. However, 20th reps have been adamant.

Venice has shown a desire to compromise, but not on the main point. As originally announced, the Venice rules said a Venice committee would pick all entries. This later was modified to the point where Venice apparently was willing to go for an arrangement under which its selection committee would choose from a list of 20 MPEA entries. However, not all of the U. S. distributors are repped on this list.

MPEA maintains that the Venice policy is a violation of the regulations of the International Federation of Motion Picture Producer Assns. of which it is a member. The regulations say the selection of fest entries should be up to individual associations. MPEA in the past once warned Venice that, unless it had the right to make its own selections, it wouldn't participate in the future. At that time, Venice bowed to the American demands.

VARIETY's Rome office reports that, at one point, Venice may have given tentative assurances to the MPEA that, whatever happened, some—probably two—Hollywood films would be on the invited list. MPEA in N. Y. says it knows nothing of any such secret Venice pledge.

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Continued from page 1

tors, Ford, General Electric, Eastman Kodak, Allis-Chalmers, Goodyear, Armstrong Cork, etc.

Although the close to a billion dollars spent yearly by these companies and others like them goes for anything from hiring the Christmas party Santa Claus to a \$100,000 employee golf course, a hefty slice of it is for the use of live talent for annual conventions, shows, dances, parties, sales conferences, ad infinitum.

The labor unions haven't been sleeping through this, either. Viewing the "bread and circuses" approach by management as a threat to their members' loyalty to the union, such labor giants as the International Brotherhood of Electrical Workers and the CIO are getting into the act too. The IBEW Local 1031, based at the A.F. local in the country with 38,000 members, has been getting free professional top-name shows for the last 10 years, produced by Local 1031 prexy Frank Darling. Darling's annual show budget now is \$100,000, split up between two semi-annual shows.

Keeping 'Em Happy

Another union viewpoint sees industrial entertainment as an attempt to distract employees from demanding higher wages or better working conditions, on the theory that it's cheaper to spend \$100,000 a year for entertainment than to shell out a million in one-cent-an-hour raises. Certainly, if it were not for a booming economy, industrial entertainment would be almost non-existent; it can be safely assumed that in a retrenching economy, entertainment budgets would be the first to suffer. But in an expanding economy, with good labor scarce and getting premium wages, keeping 'em happy is one way to keep 'em.

Another recent development is the company banquet and show on a lavish scale during conventions. Operating on the theory that it is cheaper and safer to put on your own night club show in the hotel, most large conventions now try to control and keep conventioners close to home with spectacular floorshows. If it were not for this market, it can safely be said that in Chicago, for example, there would be almost no live talent working. After all there are no more stagehands, this is no teevee origination point, and the number of niteries with floorshows is at a minimum.

Importance attributed to this latterday industrial development—a far cry from the social evils Dickens wrote about during the early days of the industrial revolution—by the major talent agencies can be gauged by the fact that several of the major offices will exhibit at the NIRA meet next week. Booths have been reserved by Music Corp. of America, GAC-Hamid, Paramount Attractions as well as several independent Chicago-based agents.

Industrials Vs. Show Biz

With the gradual drying up of outlets for live talent during the last 10 years, the abandonment of stagshows and the slow death of the niteries with a floorshow format, industrial entertainment has become a new, burgeoning field claiming important attention from the big and little talent offices. These agencies have been instrumental in developing and exploiting this virgin territory. For example, MCA has set up a special events division, handled in the Chicago office by Danny Cleary, a pioneer in the field, and Pearson Thal. Art Gold-

smith's Paramount Attractions, doing a yearly volume in excess of \$2,000,000, much of which is in the field of industrial entertainment, has also been one of the front-runners in the new industrial show biz.

As far as the unions are concerned, entertainment is a good way to keep members loyal to the union and certainly to the administration in power, while matching management's paternal benevolence.

Lookers Vs. Lectures

Another large outlet for live talent is the sales convention, in which sales points are made through the medium of live shows, with lots of pretty girls rather than through a dry lecture.

Industrial show biz has other interesting sidelights. For example, blue or double-entendre material is out for the industrial family audiences; Eastman Kodak sets the date for its Christmas party so that it will get the best talent available; each company has to have a man, usually the recreation director, who knows something about entertainment.

Another reason, of course, which makes it possible for Ford, for example, to buy out Chicago's Riverview amusement park for an entire summer day at a cost of \$20,000, is that all this entertainment expense is tax deductible.

In any event, industrial show biz now represents a major, expanding market for live talent.

Italy Wants

Continued from page 7

to the tune of several million dollars—that the Italians will want to grasp at any straws. And, inevitably, the most convenient and handy one is the American industry.

"We bailed them out once with our 'loan' and they'll never forget it," commented one company exec. "They'll always think there's more where that came from."

Foreign market specialists in N. Y. fully expect the Italo law to run into snags under the impact of the Italian "emergency." On the passage of the law depends ratification of the Italo-American film agreement.

It's feared that, as a prize for continuing normal business in Italy, the Italians may attempt to exact from the U. S. biz certain concessions. Among those mentioned is a setup similar to the one demanded by the Spaniards, i.e. a type of reciprocity arrangement under which, based on their American release volume, each U. S. distrib would have to handle a certain number of Italo pix. Idea was nixed by the Americans in Spain, where imports are currently at a standstill.

There's also a question of whether the upped price of the dubbing certificates under the new arrangement could be made retroactive to last January. It's considered a certainty in N. Y. that there can be no repeat on the direct "loan" to the Italo government or industry, such as the one arranged originally. That one ran into a peck of trouble via the American Indies and the MPEA prexy Eric Johnston is on record stating it wouldn't be repeated.

There's a tax matter also still pending in Rome, under which the taxable base would be completely altered. Known as the Vanoni law, it would make the entire proceeds of American pix taxable, with only a \$12,000 flat exemption. Issue has been quieted, but is far from settled.

There is a feeling in New York that the Italians are running into a pretty desperate situation and will probably be in a mood to take desperate measures to rescue at least part of their industry which, at one point following the war, ranked as the leading one in Europe.

Climate '56

Continued from page 3

to the sidelines are the dialog exchanges about "conditions." For the most part, they're gazing at the same crystal ball. There are important exceptions, but this is what they see:

A physically smaller but eco-

nomically sounder film industry with 6,000 to 9,000 theatres remaining in full-time operation. Those to convert to other enterprises are the ones not compatible with the new economy; there aren't enough money-making pictures to sustain them and they're not yielding sufficient revenue to the distributors to warrant the status quo of the latter. Specifically, the distributors must cut to conform; the expense of distributing a picture, roughly 30% of the gross, is too much.

Finally, every film offering size and scope or whatever values that can be located to distinguish the Hollywood output from what's for free on television. Not just better than tv, but so head and shoulders above it that the public will be attracted.

Anyway, this is the current yatta-ta, and all unofficial. Perhaps it's to be expected in an industry, like the French government, that can afford the luxury of so many crises.

Public Outdoors

Continued from page 5

10th-place winner in April, copped seventh spot. "Birds and Bees" (Par), which followed much the same pattern as displayed on initial playdates, never could get up much steam but managed to wind up in eighth place. Exhibitors blamed it on the fact that George Gobel is available "for free" each week on tele, but some, including the crit, were inclined to rest the blame on the picture itself.

"Harder They Fall" (Col) took over ninth place while "Tribute To Bad Man" (M-G) was 10th. "Ladykillers" (Cont), prominent at the b.o. four weeks during the month, wound up 11th. "Forbidden Planet" (M-G) rounded out the Top 12. "The Swan" (M-G), third in April, "Serenade" (WB) and "Gaby" (M-G) are the three runner-up films in that order.

Several very big newcomers were launched just as the month came to a close. Standout was "The Searchers" (WB), a big second-place winner the final session of May. This high spot was possible because of the terrific biz garnered in some 10 initial playdates. "Bhowani Junction" (M-G), also just getting started as the month closed, also indicates a high potential. It was third in final week of month. "Seven Wonders of World" (Indie) continued to give indications of being another "Cinerama" boxoffice hit, with the possibility of even topping the first such production and "Cinerama Holiday" (Indie), although launched in only three or four keys so far.

Good Also-Runners

"Unidentified Flying Objects" (UA) have some hint of being a nice grosser despite the elongated title. "The Rack" (M-G) so far has proved very disappointing for a newcomer. "23 Paces to Baker St." (20th) also has shown little to date. "Crime in Streets" (AA) opened big in N. Y.

"Hilda Crane" (20th) is rated very spotty so far with too many dull engagements to get into ratings excepting for one week when a runner-up pic. "Bold and Brave" (RKO) managed to become a runner-up pic one week.

"Cockleshell Heroes" (Col) also won runner-up classification one session. "Judal," from same company, finished eighth one week. "Maverick Queen" (Rep) was rated nice on several initial playdates.

"Touch and Go" (U) showed up well on a number of arty engagements. "Madam Butterfly" (IFE), still doing strongly in N. Y., was neat in Chi. "While City Sleeps" (RKO) checked in with mostly mild sessions.

Jack Palance

Continued from page 4

a bust," he points out, "there's no one you can blame it on."

Basically, however, most stars feel the risk is worthwhile. Palance says actors he has talked to all say substantially the same thing—"If you beat the odds and become a star, what's more logical than parlaying your streak into an even bigger gamble by participating in production. There are the obvious major inducements such as capital gain advantages.

"But there's an even greater element. It's a risky business with a lot of excitement to match the high stakes. It's calculated to make any gambler happy—if sometimes nervous."

Gosch

Continued from page 2

these failings. The Franco government is stable, he maintains, the local film industry is in good shape because of Government subsidization and forced playing time for Spanish-made pix. In addition, he's got a smooth-running operation, Gosch states—his 16 "Americano" episodes have gone over budget once; he's been shooting at the rate of one every six days and has been in production only since mid-February.

Gosch is negotiating a series of coproduction agreements—he won't engage in straight studio rentals because he wants certain controls in each production operation at the studio in order to keep costs down, production running smoothly and to fulfill his promises of low costs. His coproduction ventures on the theatrical side will embrace European producers as well as American, with what he terms the advantages of an American viewpoint. "After all, the U. S. represents 50% of the market, and that's where the foreign producers have been making their mistake. It's not just a matter of stars; the film has to be conceived with an approach to American audiences and has to be done in English, then dubbed for the home market. We've got to reverse the process; American audiences won't accept dubbing, Europeans will, so why not shoot the negative in English and dub for Europe?" Hence, there's the element of creative control as well.

Of the three films Gosch is prepping, each is slated for a maximum budget of \$1,250,000 and would cost \$2,000,000 to make in the U. S. Gosch feels that his negative cost will be regained from Europe alone, leaving the U. S. as a profitable outlet. Same holds true for telepix, since much of the cost will be recouped out of Spanish-dubbed versions that will be shown in groups of three (with new bridging sequences shot to combine the tríos) in Spain's theatrical market and the same soundtracks used for theatres and television in South America.

Gosch has been working on the project for over a year now, getting the Spanish production company in shape, working out a distribution deal and financing here and conducting delicate negotiations on a Government and industry level in Spain. Financing for the telepix came from Motion Picture Management and Film Finances of London, with Bankers' Trust Co. lending a hand. Gosch feels that his accomplishment on the "Americano" telepix has proved that American standards can be maintained at a fraction of the U. S. cost, and that proved, he's ready for expansion. As a credit, he mentions the name of Ambassador John Lodge in Madrid, who kept the project alive several times when negotiations broke down.

Balaban

Continued from page 3

erties, which are operated by non-Par interests on lease, will be paid for over a 20-year period on a 5% mortgage basis.

Divestiture of other assets is being considered but Balaban stressed the company is not acting under any pressure, and holds out for the "right" price in each deal.

Par has about \$10,000,000 invested in activities beyond the picture business, said Balaban, listing Chromatic Laboratories, Telemeter and other tv and electronic operations. Re Telemeter, departments within this affiliate, engaging in such work as "memory machines" and bank check sorters and tabulators, already are being counted on as revenue producers. And DuMont Broadcasting, in which Par has a substantial interest, is now operating at a cash profit, after years in the red, although heavy depreciation charges will obscure the earnings.

Par's sunset studio will open prior to Aug. 1 as the site of Par-owned KTLA-TV, Coast outlet, and as a rental lot for outside telefilm producers. Par is thinking about going into telepix production itself but no decisions as yet.

Re theatrical production, Balaban stated "nothing would please us more than to be able to make five or 10 or 15 additional pictures

per year if we just could get our money back." The advantage would be in reduction of overhead expenses, he explained, but the market doesn't support films numerically; only top quality merchandise pays off.

Exec disclosed the company has an inventory, included some pictures in release but not fully amortized, of \$57,000,000 and it's anticipated this will be cut 25% in the next 18 months.

Elaborating on the whims of the boxoffice, Balaban declared: "More than at any time in the history of the motion picture industry it is the individual picture that now creates its own market. A soundly conceived production can overcome adverse market conditions and do extremely well at the boxoffice. As long as this condition prevails, we remain the masters of our own destiny."

Stockholders session produced only a couple of probing questions, such as one on participation deals with talent, and these were substantially outweighed by expressions of support of management, including one from William Ornstein, Metro publicist and long-time Par investor, and another, in the form of a citation, from the advisory committee of the United Stockholders of America. Balaban drew a round of mitting when he stated this is his 20th year at the Par helm.

The prez and all other directors were reelected.

Par Awaiting

Continued from page 3

would want something substantially over the \$21,000,000 which Warners consented to as the price for its pre-1948 films. Par divested its entire lineup of back-number short subjects for \$3,000,000 in a recent agreement with National Television Associates.

For some time now Par has been approached by various parties with propositions but none of these has been regarded as a firm offer at terms considered as a reasonable basis for bargaining.

In New York yesterday, president Barney Balaban told stockholders the company has slightly over 700 pre-48 features in the vaults but these must be studied as to their condition and ownership rights. As for their disposition to tv, he said the market must be evaluated and deals made by other companies must be weighed, including the results of such deals.

The prez included in the realm of possibility Par's own tv distribution of the product, rather than a tieup with third party, and added some productions with top casts and other values might be earmarked for home toll video.

Republic Drops

Continued from page 4

by Cantor, Fitzgerald & Co., Beverly Hills investment company. There have been no clues yet concerning the intentions of this outfit and the interests it represents.

Dropping of Edwards was a particular puzzler since Rep still has about a dozen new, unreleased pictures which, of course, must be given campaigns. It's unlikely that a replacement will be brought in, consequently staffers will have to take over.

If Rep does a fold from the film business it would be a severe blow to thousands of theatres, largely of the "country and western" type, which rely on this company for a considerable portion of their product.

In the absence of official comment from within Rep, trade speculation has it that the organization simply can't stand the present-day economics of the film business. Company's low-budget lineup of pictures hasn't paid off because of the public's growing selectivity and choice of "big production." This condition, along with rising expenses, demands an overhaul of Rep's modus operandi or complete bowout from films, it's felt.

Bert Thomas Joins DCA

Bert Thomas has joined Distributors Corp. of America as supervisor of sales in the Kansas City-Des Moines area.

He formerly was with Republic.

THE HOLLYWOOD
KNICKERBOCKER
IN THE HEART OF
HOLLYWOOD, CALIFORNIA

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"BHOWANI JUNCTION"
starring
AVA GARDNER • STEWART GRANGER
In Color and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

'FLEXIBILITY BOYS': NEW BREED

A 'Gee Whiz' Spec Roster

Following is the NBC-TV "Producers' Showcase" lineup of attractions for next season:

Sept. 17: An original musical starring Louis (Satchmo) Armstrong and Kay Starr called "The Lord Don't Play Favorites" (alternate title is "Rain, Rain"), about touring carnival in a midwest town based on an Esquire mag short story.

Oct. 15: Somerset Maugham's "The Letter," with William Wyler as director-producer and with Susan Hayward as the probable lead, (Lana Turner also wants to do it.) Wyler will be duplicating his screen version in which Bette Davis starred.

Nov. 12: "Jack and the Beanstalk" (cast not set yet), with music by Jerry Livingstone and book by Helen Deutsch.

Dec. 10: Sol Hurok's "Festival of Music" annual production.

Jan. 7: "Lysistrata," with John Huston as producer-director.

Negotiations are now on for Marilyn Monroe to play the lead.

Feb. 4: "Mayerling" musical starring Audrey Hepburn and Mel Ferrer with Anatol Litvak directing-producing.

March 4: Old Vic players in "Romeo and Juliet" starring Claire Bloom.

April 1: "Ruggles of Red Gap," with music and lyrics by Sammy Cahn and Jimmy Van Heusen and with Alec Guinness tentatively pencilled in.

April 29: Sadler's Wells Ballet in performance of "Cinderella," produced by Sol Hurok.

May 25: Alfred Lunt and Lynn Fontanne in "The Great Sebastians."

Danny Kaye Meets Press & Rolls

'Em In Aisle; Hopes To Do Live TV

Danny Kaye will do a live television show "sometime in the near future—before I get to be a doddering old idiot." The comic, holding forth before what was billed as a press conference Monday (4) at the Trusteeship Council Chamber of the United Nations on the "See-It Now" filmization of his world tour for the United Nations International Children's Emergency Fund, rolled 'em in the semi-circular aisles with more comedy than conference.

Kaye explained his holdout status from tv with the observation that he "enjoys making pictures, enjoys working in the theatre and enjoys touring for UNICEF, and I couldn't do television and do justice to all three at the same time." Also, he said, "I didn't know exactly how I wanted to do television." He said "you can call 'See It Now' show my television debut if you like, but I don't know."

Kaye said that the "See It Now" pic might be reedited into a documentary for theatrical showing throughout the world after it is telecast but added no decision had been made on this yet. Apart from this and his views on Kaye and television, it was a case of capering through a round of questions on his tour, doing a French comedy routine for the sake of a French-language correspondent who wanted some "local color" for his tapes, shushing an overaged lady questioner with, "What are you yelling for? You belong in the other room," pointing to the adjacent Security Council chamber and observing that after his months of touring "I may have some time to make a living in three weeks" or so.

Abrahams Into Showcase Prod.

Mort Abrahams, one of the major sparkplugs in the MCA-TV operation, is resigning to join Showcase Productions, the Jaffe & Jaffe-helmed operation responsible for NBC-TV's "Producers' Showcase" specs and the hour Alcoa-Goodyear dramatics. Abrahams moves in as executive producer of the operation as successor to the Donald Davis-Dorothy Mathews team, who quit recently to set up their own indie production unit. Davis-Mathews team, however, held title of production supervisors during their Showcase Productions regime.

Abrahams has been executive producer in charge of the tv programming facets connected with MCA-TV's "General Electric Theatre" and "Star Stage." However, latter is being cancelled out at the end of the season.

Mayehoff As Botts

NBC-TV is prepping a new half-hour telefilm series starring Eddie Mayehoff. Series will be based on the Statestepot Alexander Botts stories.

Tom McKnight has been assigned to produce the pilot.

TV Webs Almost Glad Clients Buy 'Outside' Shows

With the D. C. inquisitorial sword hanging over their heads, there's no question about the networks actually "walking away" from negotiating sponsorship deals on their own properties in preference to latching on to outside film buys.

As an illustration, CBS-TV has two of its own projected series, both situation comedies, on which the web is extremely bullish and on which it has already lavished some fancy coin. But neither of them shows up on next season's roster. These are "The Brothers" and "Mr. Adam and Eve." Latter is owned jointly by the network and Don Sharpe.

In any other year (except a Senate probe year) CBS-TV would have made out quite a case for itself in pitching up the two properties to General Foods as the Friday night replacements for "Mama" and "Our Miss Brooks," both of which have been axed. But the network didn't so much as lift a finger to counter GF's acquisition of the Ziv-owned "West Point" film series as replacement for "Mama" or the Four Star Films' Zane Grey series as the "Brooks" replacement.

Four Star Productions has a slightly different variation on the Zane Grey pacting; Dick Powell, partnered in the vidpix operation, claiming CBS pitched "like mad" to persuade GF to buy one of its own shows.

KRUGER EXITS LUX, JWT SEEKING SUB

Hollywood, June 5. J. Walter Thompson agency is searching for a new host for "Lux Video Theatre" for next season, as Otto Kruger winds his pact and exits on Thursday night (7).

Kruger said he was anking the show, on NBC-TV, because the job didn't allow him sufficient time for pix and tv assignments. Lux will use no star-host this summer, announcer Ken Carpenter handling the hosting chores.

TELEVISION'S NEW 2-WAY STRETCH

By GEORGE ROSEN

A new breed of manpower has come into being around the tv networks, primarily at NBC and CBS. It's all part of the pressures, tensions, drain on programming and inability to maintain a healthy reservoir of talent and shows to fill the ever-widening gaps.

Thus within the past six months CBS and NBC have been on a frantic prow for so-called creative manpower. It's a new departure in administrative operation, for in most cases they enjoy a flexible free-wheeling status, with no sharply defined assignments as such, yet all coming under the overall umbrella of talent and program development.

As is bound to happen in such instances, there's already an overlap in duties, if only in the "thinking area," yet the networks, already well fortified with such manpower, are continuing the quest in a bid to expand the roster and grab up all the bright, sharp lads (and not-so-young men) considered to have the proper stature.

The recent appointment of Billy Goodheart (ex-MCA factotum), who is coming out of retirement to join Tom McAvity's tv department at NBC, is more of the same—an important though loosely-defined job designed to help develop new talent and program material. Where his job or "thinking" begins and Nat Wolff's ends is one of those nebulous items that remains to be resolved after Goodheart checks in July 1.

The six-month period since Bob Sarnoff ascended to the NBC presidency—which sparked this new departure in administrative-creative building at the network—has witnessed the moveover of Manie Sacks to a fulltime NBC status (which is still more of the same though with Sacks operating at the top level); the move-in of Alan Livingston as prexy of Kagan (which encompasses a whole development program carrying a subsidiary tag); the appointments of Jess Oppenheimer, Elliott Lewis, Carroll Carroll, Ken Murray and Dave Tebet are all linked to the same pattern and come within the same operational framework.

Similarly at CBS, the naming of Bob Weltman as veepee of talent and program development; the upping of Lester Gottlieb to roam in like pastures; the elevation of Lou Cowan to the 20th floor as a free-wheeling corporate veep to "think programs"; the switch of Billy Friedberg from the Max Liebman specs to the CBS camp in the same "think up new ideas" area as Nat Hiken—these are the CBS-Hub Robinson counterparts of a new type of modus operandi to keep pace with a breathless business.

ARMOUR DICKERING DANNY THOMAS TV'ER

'Armour & Co. has taken an option on half-sponsorship of ABC-TV's Danny Thomas show, which is switching to Mondays at 8 next season. International Cellucotton bought half of the film series last week for its Kleenex and Delsy products.

Both accounts are out of Foote, Cone & Belding. American Tobacco, which co-sponsors the half-hour this season at its Tuesday at 9 anchorage, was reported mulling continuation prior to the Armour option.

Bill Manhoff, who has functioned this season as head writer on Milton Berle's NBC-TV shows, has been signed by producer Lou Edelmann to head up the scripters on the Thomas show.

Deal was set by the Frank Cooper office on the Coast.

1956-57 'Producers' Showcase' Set With Flock of Firsts; Wyler, Huston, Litvak, Lunts, Old Vic and Others

'ADANO'S' BELL A TINKLE

CBS-TV Spec a Trendex Casualty As NBC Pulls Ahead

The specs continue to take a beating on the overnight Trendex scoreboard. Latest casualty is "A Bell for Adano," the Arthur Schwartz musicalization of the John Hersey novel on CBS-TV's "Ford Star Jubilee" Saturday night. The Anna Marie Alberti-Barry Sullivan starrer was outpointed on the 90 minutes by the Jimmy Durante-George Gobel "Hit Parade" combination on NBC-TV, 19.5 to the spec's 17.4.

Segment-by-segment breakdown showed "Adano" topping Durante, 17.9 to 12.9 at 9:30, with ABC's Lawrence Welk a close second with 17.3. At 10, Gobel scored a 23.0 to "Bell's" 18.5, with "Chance of a Lifetime" on ABC pulling a 7.5. At 10:30 "Hit Parade" bagged a 22.7, "Adano" dropping to 16.8.

Aaron & Zousmer Sell 'Person' For Freedom, Money

John A. Aron and Jesse Zousmer, co-producers with Edward R. Murrow of "Person to Person," have sold their end of the stock in the show to Person to Person Inc. Latter consists of Murrow, Jim Seward, CBS-TV vice-president who long has handled Murrow's affairs and those of other execs in the CBS domain; Leo DeOrsey, tax lawyer, et al. Aaron and Zousmer held less than 50% of the stock, but even with less than formal controlling interest, their positions as producers have put them in the driver's seat on the format, booking of personalities and other aspects of the Friday night program. Some of the buyers already held stock.

Aaron and Zousmer launched "P to P" with Murrow three seasons ago, including the 1955-56 span, and in a separate arrangement coincident with the sale of their stock they have been retained as producers for next season at a designated fee.

The stock sale apparently was motivated by two basic reasons—money; with a capital gains deal probably applicable, and freeing Aaron and Zousmer to the extent that they could "cleanly" negotiate for an effect the sale of other formats to other networks, something they have long eyed. This question has come up in the past but reportedly with no clear-cut resolution. As result of the stock sale, they are in a less sensitive spot on these packages. One is a "gimmick" show and the other a 60-minute "offbeat" spectacular, both presumably being live remote formats. Young & Rubicam has been "looking over" both shows and there have already been some talks with NBC.

'Country Husband' First 'Playhouse 90' Film

Hollywood, June 5. Shooting starts next Monday (11) on the first of eight 90-minute vidpix being filmed by Screen Gems for CBS-TV's new "Playhouse 90" program. "The Country Husband," scripted by James Monahan from a John Cheever short story, will be the initialer.

Frank Lovejoy has been inked to star, while Felicia Farr gets one of the two femme leads. Eva Wolas, formerly with net's "Climax" show, is producing and James Neilson is directing.

NBC-TV's "Producers' Showcase" lineup for next season as evolved by Showcase Productions reads like a Top 10 on the "spectacular" hit parade. It brings into tv for the first time such major film luminaries as William Wyler, John Huston and Anatol Litvak as producers-directors. In addition, it racks up a multiplicity of "firsts" in terms of top-name talent, with Alfred Lunt and Lynn Fontanne doing their "Great Sebastians" legiter; Audrey Hepburn and Mel Ferrer as stars of "Mayerling"; probability of Susan Hayward to star in Somerset Maugham's "The Letter" and negotiations now on for Marilyn Monroe to star in "Lysistrata."

It's unquestionably the most ambitious 10-month roster in spec annals, representing well over \$3,000,000 in production costs alone and involving three original musicals, one to open the season, Sept. 17, starring Louis (Satchmo) Armstrong, another the already publicized "Jack and the Beanstalk," which NBC-TV also intends converting into a Broadway attraction, and the third a musicalization of "Ruggles of Red Gap" with possibility of Alec Guinness starring.

The Sadler's Wells Ballet will be flown over specially for a "Cinderella" performance and the Old Vic Theatre performers will make their tv debut in this country in a performance of "Romeo and Juliet" starring Claire Bloom.

(Complete lineup in adjoining box.)

Segal 'Front Page' With March, Kelly

Alex Segal's new deal with Showcase Productions, the Jaffe & Jaffe-helmed tv production operation, calls for four specs next season. However, they'll not be done on the Monday night "Producers' Showcase" series but in a separate NBC-TV 90-minute period, probably as part of the new Friday spec entries.

Initial show on the Segal '56-'57 calendar will be an adaptation of Ben Hecht's "Front Page," with both Fredric March (whom Segal directed in the recent "Dodsworth") and Gene Kelly expressing interest as the costars of the vehicle.

Segal this month winds up three in a row for "Producers' Showcase" with "Happy Birthday," starring Betty Field. He did last week's "Bloomer Girl" and last month's "Dodsworth."

'MAN AGAINST CRIME' SUBS LORETTA YOUNG

"Man Against Crime" makes its appearance on the networks after several seasons starting July 1, when the series goes in as a live eight-week replacement for the Loretta Young show on NBC-TV for Procter & Gamble. In the lead, played previously by Ralph Bellamy, will be Frank Lovejoy.

Series was previously on film when it was a regular entry for Camel's, and syndicated reruns of the series are playing throughout the country under the title "Follow That Man" through MCA-TV Syndication. Unique twist to the deal is the fact that while a live show spells Miss Young's vidpix, several of her oldies are being used on CBS-TV as a summer replacement for a live show, "Mama." Deal for "Crime" was set by Frank Cooper office.

IT'S NOW DR. HAYES

Arthur Hull Hayes, prez of CBS Radio, will get an honorary doctor of laws degree at commencement exercises June 14 at his alma mater, the U. of Detroit.

NBC-TV's In-Depth Probe of Asia —Unless Russia Comes Thru; 'H-Hour' Science Spec Also Set

NBC-TV will follow up its highly successful "Assignment: India" show of the past season with another "Assignment," this time covering Southeast Asia. The Asia study, which would be filmed in September, would be aired in March as one of the 11 Sunday afternoon "Telescope" series on current history that will alternate with "Wide Wide World." All the "Telescope" segments would be in color, on film and would run an hour, with the exception of the "Assignment" and a "science spectacular" dubbed "H-Hour," both of these set as 90-minute entries.

The only thing that could throw the Southeast study out of kilter is the Soviet Union. Bob Graff, who's been assigned to produce the Asia study by "Telescope" executive producer Ben Park, has applied for a visa to Russia and asked for permission to visit and film specific places and events. Thus far, the Russians have answered with a limited list, and unless they come through with a broad okay by July, the project's off, since filming would have to begin next month. Otherwise, Graff will do the Asian project, covering Burma, Indochina, Indonesia, Malaya and another Far East country. Still to be chosen is a guide-reporter for the show of stature comparable to Chester Brown, who did the India "Assignment."

"Telescope," which Park is currently whipping into shape, will deal with "unrelated" topics, the only thing in common to be their current urgency. On the schedule, for example, is the "science spec," which on Nov. 4 will dramatize the shortage of scientists and science students in the U.S. by pointing up the paradox of the "magic" of American technology and the dangers presented by the shortage. In a different vein will be "The National Spectacle" on Oct. 21, a study of politics from "the inside," utilizing professional politicians for analysis and possibly Bob & Ray for satire.

Park and Dick Krolch, his assistant on the series, are currently lining up producers for the 11 shows. Graff, of course, is set, as is Ted Mills, who is in Paris filming "Maurice Chevalier's Paris," what Park calls "the love story of a man and a city," for presentation on Oct. 7. Park, who with Mills is out of the entertainment side of tele production, has been talking to such "entertainment" specialists as Fred Coe, Delbert Mann and Vincent Donohue to handle some of the shows, feeling that the "creative" people in the industry could provide a fresh approach to the factual "non-fiction" with which "Telescope" will deal.

This "non-fiction" approach, (Continued on page 38)

... Nor Lady Peel

Legit performer Paul Valentine was all set to become emcee of "Club Tel Aviv," the Jewish-slanted show on WATV, Newark, but the sponsor had a last-minute thought. So actor Jerry LaZarre is stepping in instead.

Problem? Valentine sounds too much like Ballantine. The bankroller of the weekly quarter-hour goes by the name of Pabst.

NBC-TV Finalizes Mankiewicz Deal

NBC-TV last week put the finishing touches on its agreement with Joseph L. Mankiewicz's Figaro Productions by buying up 50% of the company. Under the indie motion picture production outfit's new status, it will furnish the services of Mankiewicz and others on his staff to the network for consultation and program production and give NBC first crack at television debutings of all Figaro productions in the future.

At the same time, the NBC buy-in gives Figaro clear financial sailing on its commitments of nine films to be released through United Artists during the next four years, five of them to be written, produced and directed by Mankiewicz himself. Structure of the indie has been changed, with the producer as prez and Manie Sacks of RCA-NBC as exec v.p. Robert Lantz, who's been exec v.p. of Figaro, becomes a v.p. of the new setup, while Earl Rettig, NBC v.p., becomes treasurer and Richard Reiss of the Abraham L. Biensstock law firm is secretary. Board members are Mankiewicz, Sacks, William Morris exec v.p. Bert Allenberg, Kagan Corp. (NBC subsid) prez Alan Livingston, Biensstock, Rettig, Lantz and James E. Denning, NBC director of talent and program contract administration.

As of now, the partnership is between the NBC network and Figaro, but it's said to be a possibility that the operation may be moved under the wing of Kagan, since Sacks is Kagan's board chairman and both he and Livingston have representation.

WTCN Airds a Holdup

While the Bandits Are Still at Crime Scene

Minneapolis, June 5. Local radio station WTCN racked one of the most unusual broadcasts in airline annals here and set up what might have been a speed record for handling a major crime news beat swiftly and uniquely last week when it aired a large supermarket's holdup before the bandits' departure from the store.

It was enabled to do this because an unidentified person in the meat market section was able to reach a telephone away from the center of action and call the police and station within two minutes after the actual holdup and while the bandits were still in the store.

WTCN immediately aired the bandits' final movements in the store as described by its informant.

Seven minutes later listeners heard a direct report from the store's manager inside the supermarket, who was the holdup victim, and he gave a description of the bandits' words, actions, etc., on the spot.

Three minutes later the station aired a police department report which provided a running account of the pursuit of the bandits, including number of cars involved, the direction in which the getaway cars were traveling and all additional pertinent details of the holdup.

The station wound up 26 minutes after its initial holdup broadcast with recap of the entire crime. The only thing it didn't have, it says, was an interview with the bandits.



SAMMY KAYE

SWINGING and SWAYING on TOUR

June 6—Shelbyville, Ind.; June 7—Bend, Ill.; June 8—Davenport, Iowa; June 9—Evansville, Ind.; June 10—Dubuque, Iowa; June 11—Silver Lake, Minn.; June 12—Omaha, Neb.

On ABC Radio—"Sunday Serenade" COLUMBIA RECORDS
Pers. Mgr.—David Krenzel
607 Fifth Ave., New York 17

One Hour of TV Time In N.Y. Alone Will Now Cost Advertiser \$9,200

It now costs an advertiser up to \$9,200 to purchase an hour of time on a New York television outlet.

That's the new gross Class AAA rate set by WRCA-TV, the NBC flagship in Gotham, and covering 10:30 to 11 p.m. daily and 6 to 7:30 on Sundays. Half-hour in the same time periods runs \$5,320. Closest competitive rate is that of competing CBS flagship WCBS-TV, with a AA rate of \$8,000 per hour.

WRCA-TV's new Rate Card No. 16 represents an across-the-board increase, with the AAA category brand new and representing time previously listed as AA at \$8,400 per hour and \$5,040 the half-hour. Next category, AA time, covering 7 to 7:30 p.m. daily, is up to \$5,200 for the hour and \$3,120 for the half-hour. Time discounts range up to 22% on program buys. On the participations and station break side, new rate for 20-second breaks in AAA time (this covering nighttime network hours) is up to \$2,300 net, with 10-second spots now \$1,150 net.

GILLETTE OUT & IN ON BELMONT STAKES

Gillette Razor Co., which ordinarily sponsors all of racing's Triple Crown on CBS-TV & AM, didn't do so this year and now apparently feels sorry. Razor outfit has placed an order for sponsorship on both radio and tv of the Belmont Stakes on June 16, the last of the Triple Crown races. Gillette had sponsored the Kentucky Derby, of course, but had decided to pass up the Preakness and Belmont.

After the Preakness it changed its mind again and has come in for the Belmont Stakes.

Reisel Attack to Get 'Big Story' Treatment

Acid attack which blinded labor columnist Victor Reisel will be dramatized June 29 on the NBC-TV "Big Story." Program will start with the series of anonymous phoned threats, continue into the radio interview on the night of the attack, dramatize the attack itself and the hospital aftermath in which Reisel lost his sight. Reisel himself will appear on the show at the conclusion to detail the current status of his fight against alleged underworld elements in organized labor.

Script on Reisel is being written by Jerry Coopersmith.

NBC PRESS MAG SHUFFLE

Nancy Hamburger has been upped to magazine editor in the NBC press department. She replaces Barbara McCusker, who's resigning to devote fulltime to her family. Miss Hamburger has been assistant mag ed for the past year, having moved over from Young & Rubicam.

Colleen Hoefler moves up into the assistant editor slot.

'Lucy' A \$20,000,000 Bonanza

Comes the fall and "I Love Lucy" goes into its sixth year on CBS-TV—and still flitting with the No. 1 slot in the Nielsen-Trendex-ARB returns. Situation comedies have come and gone, but on the basis of the audience returns "Lucy" apparently seems indestructible, with next season's sponsorship already in the bag and Desilu thus scrapping its plans to convert the once-a-week half-hour format into a monthly full hour show.

Considering tv's drain on talent and programs, "Lucy's" top-rated status after five years even confounds the network, but it's a Ripley they're only too happy to live with. In terms of Desilu Productions the five-year continuous run (plus network repeats as a separately-sponsored Saturday afternoon series) has brought in no less than \$10,000,000, with an equal amount accruing to the network in time charges. Next season's SRO will swell the bonanza by an additional \$4,000,000.

For Desilu, too, "Lucy" has been the springboard for a multiple production operation which, strictly as a production unit, is the envy of the Coast vidpix colony.

8 Men In Search of Channel 11

High Paid Staff Operating in a Vacuum, Volunteers Services to Educ'l TV'er

Leiser To Bonn For CBS

Ernest Leiser, for the past couple of years producer-editor of the "CBS Sunday News" and predecessor "The American Week" Eric Sevareid tv shows on CBS, moves into the reporting end of the CBS news operation via a new status as a staff correspondent, with his first assignment in Bonn, relieving Richard C. Hottelet.

Latter returns to the U.S. temporarily for convention-campaign-elections coverage.

July 1 to Decide CBS Mfg. Future

July 1 is reportedly the date on which CBS board chairman Bill Paley and prez Frank Stanton will make their decision on which way the CBS-Columbia manufacturing arm of the network will turn. Under consideration are six alternative courses of action, of which Stanton had said last week any could be selected. It's understood that he's now set the July 1 deadline for a decision rather than continue to leave the manufacturing status up in the air.

Meanwhile, CBS-TV is holding off on a firm order from Bristol-Myers for a half-hour on alternate weeks of the Wednesday night "Godfrey and Friends" segment. Drug company placed the order in the expectancy that CBS-Columbia would drop its sponsorship, but until the CBS brass decides which way the wind blows, it's indefinite on the Bristol-Myers business. Of course, if CBS-Columbia continues in operation, either on its own or in a merger arrangement, it would want to continue with the Godfrey segment and B-M would be left in the cold. Whatever the final resolution, Godfrey will be SRO come the fall, with Toni Pillsbury, Kellogg and either CBS-Columbia or B-M there to pick up the tab.

Armour, Bourjois Do Yuletide Web Shopping Early; Both Buy 'T-H-T'

Christmas seems to come earlier every year, or at least tv expenditures for the seasonal advertisers. NBC-TV's "T-H-T" sales operation picked up two Christmas-conscious sponsors this week, Armour & Co. and Bourjois cosmetics, both of whom are aiming at the Yule trade via campaigns that start in the fall and run right into the holidays. For Armour, it's turkey that's being sold.

Armour order, for its poultry division, comprises 45 participations running from Sept. 10 through Christmas, while Bourjois has set 11 participations, five on "Today" and six on "Tonight" running through November and December.

Third big order, this from a year-round advertiser, is a pact for 45 spots from Gibson Refrigeration, for its refrigerators and ranges, out of the Henri, Hurst & MacDonald agency. Split calls for 30 spots on "Home" starting Sept. 10 and eight on each "Today" and "Tonight" starting Oct. 22.

Pittsburgh, June 5.

WQED, education tv channel 13 here, now has probably the highest-paid staff of volunteer workers in the country working for it. They are eight men signed to contracts almost a year ago by WWSW and WJAS interests when it looked as if their merged application for VHF Channel 11 was in the bag.

Group consists of Robert Mortensen, who will be g.m. of 11 when and if; Roger Rice, sales manager; Shelton Weaver, program director; Ralph Fallert, chief announcer; Nancy Feick and engineers John Beringer, Ralph Kettering and Martin Gannon.

These men have been on the payroll of WIIC (Channel 11) for months, only there is no Channel 11 in operation because WENS, UHF Channel 16, has been filing appeals right and left and thrown the whole case back into the courts and the FCC. When there will be a final decision, nobody knows.

In the meantime, the WIIC staff, rather than remain idle, volunteered their services to Jack White, general manager of WQED, and he accepted them. The group will remain with Channel 13 until pending litigation is settled. Prospective operators of WIIC figure in this way that to benefit materially by the introduction of its staff to the various civic and cultural leaders of the community who are all behind the educational station.

Reinsch Top Kick At Demo Convensh

J. Leonard Reinsch, managing director of the Cox stations and longtime Democratic radio-tv specialist, has been named manager of the Demo's National Convention starting in Chi. Aug. 13. He replaces Neale Roach, who resigned after a tiff with party chairman Paul Butler.

Reinsch's appointment as convention toman should prove helpful to the networks, who are keeping their fingers crossed that the Demo's won't overlap the Republican's Frisco conclave, which starts the following week.

'21' QUIZZER SOLD TO PHARMACEUTICALS

Pharmaceuticals Inc. has latched onto a new quizzer out of the Barry & Enright packaging stable and is now talking a time slot with both NBC-TV and ABC-TV. Quizzer, titled "Twenty-One," bases its format on the card game, with two contestants vying against each other in answering questions of general interest. Winner, who can take home up to \$15,000 in one week, can also return again so long as he wins, so there's theoretically no limit to a contestant's potential earnings.

Series, slated for a fall start, will be emceed by Jack Barry and produced by Barry with his partner, Dan Enright. Show will mark Barry's return for Pharmaceuticals for the first time since the drug outfit dropped his "Life Begins at 80" in mid-season this year. Ed Kletter agency set the deal and is dickering the time slot.

WOR-TV In 15% Rate Hike In Fall

A hike in rates for WOR-TV, N. Y., is slated to go into effect this fall, with the increase estimated on an overall basis at 15%.

Basis for the boost at the RKO Teleradio New York flagship, according to WOR-TV execs, is increased audience, better product and boom-boom business. Gross billings as of May, 1956, were reported 142.7% over the same five-month period the previous year. In 1955, gross billings were put at 318.6% over 1954.

New rate schedule and the full fall programming slate is expected to be announced in two weeks.

Of special gratification to WOR-TV execs is the corralling of local advertisers, for example the lining up of three local sponsors for "Happy Felton's Knothole Gang." Show has Charlie Chrysler, Olds dealer, making his tv debut, along with the Lincoln Savings Bank of Brooklyn and Davega Stores. Other local car dealers, namely Ladd Motors and Halsey Packard, are buying schedules of 25 spots apiece per week. Also pointed up are the exclusive spot exposures for Oakite and Pepsodent.

TV TO STRIKE UP THE BAND

Who's Mad At Whom?

Television's on a merry donnybrook. Everybody's investigating everybody else and what once started out simply as a Congressional probe into the allocations structure has now mushroomed into a free-for-all encompassing practically every facet of the video industry. The whole focus of the Senate has changed until now it's pretty hard to tell who's mad at whom and for what.

Even the FBI has moved into the picture in an effort to ascertain whether the present so-called tv network monopoly on talent and programming should invite antitrust action, and what the FBI doesn't know about the intricacies of the television business could fill a dozen 90-minute specs—and pretty dull ones at that.

The networks are sweating it out, awaiting their day in court (a week hence) when Frank Stanton-Robert Sarnoff-Robert Kintner & Co. testify before the Senate Committee on Foreign and Interstate Commerce in defense of present network practices as a major round in tv's battle of the century. Meantime a heavy toll in thousands of hours of key manpower is being exacted as the Congressional-Justice Dept. sleuths demand chapter-and-verse breakdown (much of it not easily available) of facts and figures through the years.

The malcontent groups are all over the lot, but in the final analysis it resolves itself into a battle of the haves and the have-nots. If the networks were fighting a lone battle it's a pretty safe conclusion that they'd have the book thrown at them (which, of course, is still possible). Aside from the fact that Senator Bricker has no time for an Ed Murrow and, ipso facto, genuinely dislikes what the networks stand for because he feels they have an antipathy toward the Bricker way of thinking, an active prejudice against New York in general and the Madison Ave. area in particular, permeates the Bricker-Magnuson Congressional precincts.

Thus it's the grassroots sentiment (particularly since the Senatorial body is eyeing Election Day) and not the networks that holds the balance of power in the ultimate decision on who if anybody is going to take the rap.

It's what the stations themselves are going to say that will carry most of the weight, and the well-heeled "never had it so good" affiliates appear armed to the teeth with ammunition to justify their station relationship with the webs in the present scheme of things. It's the "status quo boys" who may yet pull the networks out of the fire, despite the hammering away of the factions who abhor such phrases as "option time" and "basic network concepts."

NBC's salvo last week was much broader in scope than a blast at film syndicators and allied interests. In effect the network was saying, in defense of all the webs, "take away option time and you take away the 'Wide Wide Worlds,' the 'See It Now's,' the NBC Operas, the 'Adventures' and other laudable live programming contributions" which for the most part add up to out-of-pocket sustaining losses.

For not to be confused with their owned-and-operated outlets, which enjoy the same financial status as most of the "have" stations, it's long been the contention of the networks that, because they've perpetuated such programming, they aren't swimming in the kind of wealth some of the D.C. inquisitors imagine. It's something that merits more than a passing commentary.

Rose.

Wally Vs. Disney Wed. TV Slotting

Wally Cox, absent from the ranks of the tv regulars for the past season, returns in the fall in a new filmed situation comedy series, "Hiram Holliday," which moves into the Wednesday 8 o'clock spot on NBC-TV for General Foods. Series, a Phil Rapp package, takes over the spot vacated by Eastman Kodak when it moved over to ABC-TV. It's based on the Paul Gallico stories about a meek retired copyreader who runs into intrigue-espionage plots in Europe.

Sale of the opposite—"Disneyland" time slot to General Foods all but wraps up NBC's Wednesday lineup, with only the 10:30-11 segment still to be programmed and sold (Purex is in with Ina Ray Hutton, but only for a summer ride). The 8 p.m. slot presented the chief difficulties, what with Kodak and "Screen Directors Playhouse" having been unable to make a dent in the "Disneyland" ratings. General Foods presumably feels Cox, who's been out of video since his "Mr. Peepers" was axed, can turn the trick. Food company still is in the program market, looking to fill its recent Sunday at 7 spot on NBC. It's installed "Tupper" for a summer run, but is still o.o'ing a number of packages for the fall.

Blitzer & Freedman Join Swelling Ranks Of Shuttling Writers

Shuttle of key comedy writers between NBC-TV and CBS-TV appears to be taking on the proportions of a stream. Latest switches are Barry Blitzer, who's leaving the Nat Hiken scripting staff at CBS, and Al Freedman, anklung the "Stand Up and Be Counted" corps at Columbia, both of them to join Max Liebman and the "Stanley" staff at NBC. Just a week ago, two of Robert Q. Lewis' CBS-TV writers, Ray Allen and Harvey Bullock, moved in with Liebman and "Stanley" as the Lewis daytimer went off the air.

Switch of Blitzer pretty much evened the score between Hiken and Liebman, since Billy Friedberg a few weeks back left Liebman after years as his head writer to join CBS. Deal for Blitzer and Freedman was set by Sy Fischer of the Frank Cooper office.

'P to P's' Fat 27.2

"Person to Person" racked up a 27.2 on the Trendex last Friday (1) for one of the highest scores the CBS-TV show has attained this season. Its 58.6 share-of-audience was the loftiest since October.

Subjects were retired heavyweight champ Rocky Marciano and Tony Martin and wife, Cyd Charisse.

LAWRENCE RINGS WELKIN FOR ALL

By LEONARD TRAUBE

That so-called "third network" is starting to tutor the other webs in the mysteries of the ABC's from another direction. Having come up fast with other formats to arouse the CBS and NBC teleworkers into a sharp alteration of their slots, ABC-TV is, this time out, inspiring the rivals into a "me, too" stance on a vertical basis plus compelling them to look to their laurels on a slot-for-slot pitch.

For Lawrence Welk has shown that, with the best that the two majors have been able to throw against him on Saturday night, he's been able to outscore 'em. In fact, all four half-hours opposite the "champagne complex" batonist will be gone from the Saturday logs come next season—"People Are Funny," Jimmy Durante's "Star Theatre" for Texaco (NBC), Herb Shriner's "Two for the Money" and the Janis Paige television series, "It's Always Jan" (CBS).

There is no big movement on the part of the networks toward stocking next season with maestri to ride in on the wave produced by Welk, but there's at least a sufficient summertime trend to indicate that experimentation with the orch formats are on the way. And probably the only hot weather "experiments" worth the mention.

On a national basis television has never been able to come up with even a near-top show in wind-jammer and dance sessions—that is, in the pre-Welk era—despite a fair number of tries. As a matter of fact, the Welk click may have had the salutary effect of showing how not to showcase a pop orchestra for the homecreens. Outstanding examples are the Dorsey Bros.—Tommy and Jimmy—in their "Stage Show" back-to-backing with Jackie Gleason, who'll take over that 8:30 Saturday slot next fall to add to his 8 o'clock in returning his live show for an hour as his first-season honeymoon becomes the last; and Guy Lombardo, who scrams Tuesday night after just one cycle to make way for the "Joe & Mabel" vidpix series on CBS.

In both cases, the orchestral innings as such were subordinated to other approaches—the Dorseys heading up a variety show heavy on guests and Lombardo as the pawn for a complicated quiz show pitched around tunes. No such abracadabra weighted the Welk hour. The Welk way: Just get in there and fire away with the side-men like you've done for a generation or more. It's been a coast to coast payoff for mixed viewers.

Morgan, 'Pops,' Hutton, Carle. As result—and because it's that good old reliable, the summertime—several handleaders are on tap for the next few months. At CBS, Russ Morgan will fill the Saturday time for the ousted "It's Always Jan." If he makes good there, a continuation, would have to be in another niche since a Jeannie Carle (Continued on page 36)

Marvin Miller Claims 'MGM Parade' Pilfered; Sues Loew's for 202G

Hollywood, June 5. Marvin Lee Miller, now U.S. Army civilian employee in Germany and former secretary to the late Harry Rapf, filed a \$202,000 damage suit against Loew's charging misappropriation of his ideas for the ABC-TV "MGM Parade." Miller said a portion of program publicizing upcoming features was submitted by him to Metro, as an extracurricular chore, while he was Rapf's secretary. He claims he was told that the format was good but Metro was uninterested in video at that time. Subsequently, when "Parade" launched, he says, the idea was used without compensation and the studio never returned his manuscripts.

FCC To Spring Its Allocations 'Solution' Next Week; Unanimous On Letting UHF Go by Boards

By JACK LEVY

Washington, June 5.

The FCC is planning to announce its "solution" of the tv allocations problem next week, coincident with the resumption of hearings by the Senate Interstate Commerce Committee for testimony from the network brass on monopoly charges against the webs.

It's understood the agency reached general agreement at a meeting yesterday (Mon) on how it will dispose of the allocations proceeding. The windup meeting, which all Commissioners by to attend, is scheduled for next Tuesday (12). Documents detailing their action should be ready a few days later.

Unless there is a last-minute change of thinking, it appears likely the Commission will let UHF go by the boards. Chances of substantial deintermixture to provide for additional UHF "islands" are virtually out. At most, it's expected, the agency will deintermixture four cities and it might, in the final showdown, deintermixture none.

Clients Like 'Log,' Making It Tough On Shriner Hour

Although CBS-TV has the new Herb Shriner variety show pencilled in for the Tuesday night 8:30 to 9:30 slot next season, the network is still without a sponsor for the showcase. CBS is aiming for a two-client spread.

Apparently the network isn't too concerned over the matter, with a spokesman for the web asserting that "it's 95% certain that the show will go on in the fall."

Either way Shriner is protected under his new longterm contract with the network. He checks off the "Two For the Money" Saturday night quizzer at the end of the current cycle.

"Navy Log," which is owned and produced by a CBS subsidiary, CBS Television Film Sales, ran this season on Tuesdays following Phil Silvers, with Sheaffer Pen and Maytag as sponsors, but has been bumped to make way for the new Shriner segment. CBS has been trying to convince both Sheaffer and Maytag to move into Shriner but without success thus far. It's reported that they want to return with "Navy Log" and thus far, at least, want no part of the Shriner segment. To complicate matters, Pharmaceuticals Inc., which has the other half of the Shriner time period, 9 to 9:30, won't buy into Shriner unless Sheaffer and Maytag do likewise, which leaves things at a standstill at this point.

Meanwhile, CBS Film Sales is sitting tight, awaiting a resolution of the question. Naturally, the subsid wants to see a renewal on "Navy Log," but can't push too hard on the matter without stepping on some CBS toes.

CAMPBELL SOUPS' DAYTIME TV BUYS

Campbell Soups is pouring some heavy coin into the CBS-TV daytime coffers with a three-pronged program buy. Via Leo Burnett of Chicago, the soupery with its Swanson frozen foods division is taking on one quarter-hour segment in each of the Garry Moore, "House Party" and Bob Crosby daytimers on the web. In all three cases, Campbell's will sponsor a Monday segment.

Moore and "House Party" deals start June 4, while the Crosby sponsorship is effective July 2; all three are 52-weekers.

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If some deintermixture is voted, the agency will also announce criteria for considering new proposals for similar action. It's believed, however, that the criteria to be established would so narrow the field as to preclude further deintermixture.

The Commission's action will be accompanied by a report reversing its action of last November in which it denied proposals and petitions for selective deintermixture and called for "overall" solutions to the allocations problem.

Drop-Ins

To provide for more three-station markets, the agency will entertain petitions for VHF drop-ins on a case-by-case basis if it can be shown such assignments will not interfere with coverage of existing stations.

Depending on how many WHF channel assignments are freed through deintermixture, the Commission action may permit up to 10 more cities among the first 100 markets to have three VHF stations. It's probable that in some of these cities VHF channels would be allocated to take the place of UHF stations already killed off or in jeopardy.

For the long range, it's learned, the agency will recommend that an all-UHF allocation system be considered at some future time when coverage and equipment problems of ultra high have been solved.

Frankie Laine To Spell AG Again

Frankie Laine will again spell Arthur Godfrey's Wednesday night "Friends" on CBS-TV this summer. Laine will follow a format similar to that used by him in the same replacement spot last year, when his eight-week stint was classed as one of the better hot days entries. Show will feature Laine, supporting acts and guest stars. None of the elements besides Laine has been set yet, however. Charlie Andrews will produce.

Replacement show starts Aug. 1, presumably for an eight-week run. However, it's understood that no starting date has been set for the fall resumption of the "Godfrey & Friends" hour, due possibly to the fact that Godfrey has suggested he'd like to try a different format and different talent next time out.

AFTRA Not Giving Up So Easily On SAG Merger Bid, Sez Conoway

Merger is still going to be an issue when American Federation of Television Radio Artists and Screen Actors Guild meet in N. Y. later this month, to judge by the attitude of the federation. AFTRA national executive secretary Don Conoway, in the National Report going out to members this week, said: "We have tried, and again have failed, but we shall try again, to reunite the divided television performer, so that he is represented in this one industry by one union."

Conoway concluded from the May 14-15 meetings of the two acting unions in Hollywood that the "prospect of any real rapprochement between the two unions (whether it be full merger, or partnership, or limited coordination)" is, nonetheless, "extremely bleak." He said an alliance in the near future depended on a "drastic reversal of attitude on the part of SAG leadership."

Last week it was learned that AFTRA offered SAG a "no strings" deal to merge, but the Conoway report includes a note that hasn't until now been made general knowledge. To preclude a rejection based on the fear that SAG officials might become jobless due to merger, AFTRA prefaced the offer with the promise that the guild could "make its own selection of personnel—executive, administrative and legal—for the merged union."

Recently SAG published a "Summary of Pro and Con Arguments" on a one-card actors' union. A SAG spokesman said that its publication preceded the Coast get-together in mid-May.

SAG declared that "one big actors' union" would not provide "greater collective bargaining strength than the several branches now have." "This could only be true," SAG explained, "in certain areas where all actors' interests are identical—such as tax and labor legislation."

Fear One-Man Control

SAG also brought up this point, which AFTRA reportedly looks upon with a jaundiced eye: "It is the (SAG) Committee's feeling that any strength added through merger could be readily equalled by a strengthening and revitalizing of the existing federation of actors' unions—The Associated Actors Artists of America—and without the inherent danger of the fact that organic merger must necessarily tend toward a one-man controlled union."

AFTRA believes that it would be, to say the least, extremely hard to revitalize the four A's without the full support of SAG, one of its largest factions. On the other hand, one trade source made the suggestion that AFTRA, Actors Equity, American Guild of Variety Artists and American Guild of Musical Artists—which comprise the rest of the four A's—consolidate. SAG doesn't have enough of a vote in the org to oppose the decision of the majority, the source (Continued on page 36)

Key V B'casters Organize in N.O.

New Orleans, June 5.

With the tv allocations problem coming to a head, 65 old-line stations, 61 of them VHF, met here last week and established the Assn. of Maximum Service Telecasters as an organization designed to prevent infringement on their maximum coverage areas. In essence, the organization would resist any attempt at revising the allocations system to cut down their own present and future allowable coverage.

Official objective of the association, according to John Outter Jr. of WSB-TV, Atlanta, are "to assist the appropriate government authorities and the tv industry in assuring the maximum service for people of the U. S. and to follow the intent of Congress in the Communications Act of 1934, as amended." Membership in the organization is open to all stations "rendering maximum service by operation."

(Continued on page 36)

UAW's 20th Anni Hoopla

The United Auto Workers will celebrate their 20th anniversary Sunday (10) with a half-hour special on NBC-TV. Show, running in the 3:30-4 slot, will be a mixture of music and dramatic sketches illustrating the progress of the union.

Sherman H. Dryer will produce, with Martin Hoade directing and Dryer and Lewis Carliner scripting. UAW set the show through Henry J. Kaufman agency of Washington.

CBS-TV in Major Coast Expansion; Studios & Offices

Hollywood, June 5.

CBS-TV prexy Jack L. Van Volkenburg disclosed here the web is planning a huge expansion program in Hollywood, with construction probably starting this fall on two new studios and eight rehearsal halls, also an office building.

Major expansion at the web's Television City is due to increased programming activities on the Coast, he added. The exec said he isn't able to give an estimate of the cost involved now, since he doesn't have all the info from architects now blueprinting the expansion.

Gilmore Stadium, which the web has optioned for expansion shifts, will not be affected by the new move, said the executive. He said the studios and rehearsal halls will be built immediately adjacent to the present CBS-TV City, and that the office building would be separated from the studio buildings at the Beverly-Fairfax plant.

Van Volkenburg stressed the expansion is not due to any contemplated shift of N. Y. shows to the Coast, but instead is motivated by increase in programming on the Coast plus the fact shows are becoming longer and more elaborate, thus requiring more studio, rehearsal and production facilities.

Growth on the Coast is similar to mushrooming in N. Y., where the number of CBS studios has increased from 15 to 22 during the past few years, he said. Van Volkenburg revealed the three television networks in N. Y. are receiving (Continued on page 38)

WSB 'White Columns' Gets Religioso Token from 34-Yr. Sustainer

Atlanta, June 5.

Thirty-four years of continuous association between the First Presbyterian Church and Radio Station WSB were given recognition when the church presented to WSB two leather-bound Bibles. The Bibles will be kept in the library at "White Columns," new home of the radio and television stations.

Ceremonies were broadcast and televised from library.

Dr. Harry Fifield, pastor of the church whose Sunday services have become the nation's oldest continuous religious program on the air, made the presentation to J. Leonard Reinsch, executive director, and John M. Outler, Jr., general manager of the South's oldest radio station. Dr. Fifield was accompanied by William W. Neal, chairman of the church's radio committee.

Inscribed on the flyleaf of the two Bibles is the notation:

"In April, 1922, during the pioneer days of broadcasting, upon invitation from WSB, First Presbyterian Church, under the ministry of the Rev. Sproule Lyons, made available its Sunday morning worship services for broadcast. This weekly service has continued without interruption to become the oldest known sustaining religious broadcast in America."

Borden's Kiddie Show

Borden Co. has increased its sponsorship holdings on NBC-TV by moving into the kiddie area with an alternate-week buy on "Fury" in the Saturday 11 a.m. slot on the web. Borden's will share the show with General Foods, which carried it alone this season. Dairy outfit starts on the series, which is produced by Television Programs of America, on Oct. 13.

AFTRA Refutes Report Settlement Reached In WPAT Gabber Strike

American Federation of Television & Radio Artists declared yesterday (Tues.) that the strike over announcer wages was not settled with WPAT, the Paterson (N. J.) radio indie, despite contrary reports. Federation issued a letter to "advertisers over station WPAT" to withdraw commercials for the duration of the strike.

Union wants Dickens Wright, boss of WPAT, to increase the number of free units on commercial fees paid to the five striking announcers in order to guarantee an average weekly earning per each of \$180. According to the union, Wright wants to maintain the present level of free units at 850 for all five, making it difficult for them to achieve the \$180 wage. Present wage is \$160 a week.

Strike began May 17, with AFTRA demanding \$200 weekly for gabbers. Two days later the company offered a two-year contract at \$25 a week over the current \$160 as against the union's \$40 demand. Subsequently, the company agreed to accept the union demands for a wage formula that would guarantee a \$25 a week increase and would increase payment of commercial announcement fees thereby increasing the average from \$160 to \$180 weekly, according to Wright. The union, in effect, argues that without the increase in the number of free units the \$180 would not be reached.

Union alleges in its boycott letter to sponsors that WPAT "announcing duties have been handled by strikebreakers who are inexperienced and untrained. . . . In spite of newspaper reports and false statements by management, this strike is not settled."

PATCH UP 'BIG TOWN' HASSLE; STAYS PUT

NBC-TV apparently has resolved the hassle over time slot for "Big Town" by the simple expedient of keeping it just where it is. Series will ride Tuesdays at 10:30 again next season, and Lever Bros. the show's longtime bankroller, will retain its alternate-week sponsorship. AC Sparkplug division of General Motors, the alternate sponsor for the past two seasons, is still to be heard from.

Deal pretty well firms up NBC's Tuesday picture, with General Foods bankrolling the 16 "Washington Square" Ray Bolger starrers which alternate with 20 Dinah Shore-Bob Hope "Chevy Shows" and four Martin & Lewis outings at 8-9, "Fireside Theatre" remaining at 9 for Procter & Gamble, and the Kaiser-Armstrong dramatics set for 9:30-10:30. Renewal by Lever's marks an expansion of their NBC schedule, since then soap outfit has already picked up half of the Friday night "On Trial" series and half of the new Monday "Sir Lancelot" costumeur.

WOR-TV's Potential 850G On New Sponsor Deals

George Pamenthal, WOR-TV, N. Y., account exec has entered the hotshot charmed circle, with his recent inking of Best Foods for a second spot on "Million Dollar Movie" and his deals with Davega Stores for participation sponsorship of "Happy Felton's Knothole Gang." In addition, he signed Pail Mall-American Tobacco Co. and Sachs Quality Furniture Stores for the "Million Dollar Movie."

Davega bought one-quarter participation in "Knothole Gang," which bows June 15. Potential station revenue from the four accounts, estimated on the basis that the "Million Dollar Movie" sponsors pick up their options for a full 52 weeks, was put at about \$850,000.

A Slant on TV Audience Reaction

NBC-TV producers and directors now have a way of finding out how the viewing audience enjoyed their program shortly after it has been broadcast, it says here.

"The home viewer," reports Frank Mullen, supervisor of the NBC night tv office, "frequently telephones NBC to express his reaction to the NBC-TV program he has just watched. These calls range in number from one to several hundred and serve as an indication of public opinion long before letters and word-of-mouth reports reach the broadcasters."

"This recently initiated telephone audience reaction service," says the network, "now makes it possible for NBC-TV producers and directors to phone the night tv office a few minutes after their broadcast and learn how the viewing public enjoyed their production. The opinions received aid the producers in the future selection of their tv fare. Audience response is for this reason valuable to NBC programming personnel and the tv sponsors."

Not explained is what, if any, control, is exercised in the case of producers and directors who might ask hordes of their friends to put in a favorable word when phoning the night office.

AFTRA 'Coalition' Says: 'Evil We Are Fighting Is Secret Caucus Rule'

Cleve. AFTRA Elects

Cleveland, June 5.

John Fitzgerald, WJW-TV, was elected president of AFTRA, succeeding Paul Bedford, KYW, who was elected a member of the executive board.

Other officers are Warren Guthrie, veep; Dottie Gay Mallin, recording secretary, both freelancers; Tom Carson, WJW, treasurer, and Rob Evans, executive secretary, elected to the national executive board. Board members include Jim Doney, WJW-TV; Hal Morgan, WGAR; Bob Foster, WSRB; Phil McClean, WERE; Tom Fletcher, WHK, and Pat Ryan-Dopp, and Alan Douglas, freelancers.

Consolidation Era For TV Set Mfrs.; 'Top 10' Has 84%

Chicago, June 5.

Much in the fashion of the automobile industry a couple of decades ago, the television receiver industry is currently going through its era of consolidation with the big producers getting bigger and the smaller ones getting smaller or throwing in the sponge completely. That's the nub of a detailed look-see at the tv production scene delivered last week to the Investment Analysts Society of Chicago by Edgar N. Greenebaum Jr., of Greenebaum & Assocs., electronic industry consultant firm.

Greenebaum forecast the tele set makers would turn out 7,400,000 units this year of which the top manufacturers will account for 84% of the total. Balance of the predicted production will be split up among the 40-odd smaller outfits. According to his figures, only two years ago the Big 10 had 72% of the industry total.

Industry emphasis on the lower (Continued on page 38)

Thesp Hopefuls Learn Some Radio Facts Of Life in N.Y. Symposium

Any doubts that undergraduates at the American Academy of Dramatic Arts were bypassing chances at network radio acting employment were impressively erased last week with SRO turnout at the Academy's N. Y. Workshop to listen to a spiel by Vivian Smolen, Florence Freeman, Jan Miner and Elizabeth Lawrence, respective players on CBS serials, "Our Gal Sunday," "Wendy Warren," "Second Mrs. Burton" and "Nora Drake."

Symposium was set up by Sid Garfield, CBS Radio Exploitation Director, in association with the Academy's business administrator, Mrs. Sarah Blue Cathey. Miss Frances Fuller, Academy Director, moderated the two-hour session which dealt mainly with practical techniques young acting hopefuls could use in dealing with ad agencies, network execs and producers who supervise casting of the 12 (Continued on page 38)

The "Coalition" party within the American Federation of Television & Radio Artists has promulgated its point of view as to the June 13 election in approximately these words: "We are fighting to prevent the present tight little Caucus of five or six members of the New York Board from spreading their power to include the National Board. That is the issue on which we chose to campaign for the election of our full slate of 12 candidates to the National Board and 62 candidates for convention delegate."

The N. Y. local is dominated, says "Coalition," by the heirs to last winter's Middle-of-the-Road movement. "We're against them or any other steering committee. All issues ought to be fully ventilated."

Meeting the challenge of the Middle-of-the-Roaders, the Coalitionists have produced a printed statement one paragraph of which reads: "We firmly declare ourselves completely free from and unalterably opposed to any influence by Aware, Inc., or any other outside organization in the affairs of AFTRA."

Jackson Beck as spokesman for the party commented to VARIETY: "We hope this will take the issue of blacklisting out of the election, but not the issue of outside influence in the affairs of the union." The latter was an allusion to a charge of the Coalition ticket that the N. Y. Board's inner steering committee has invited "outsiders" to their meetings at which AFTRA's business was discussed. A lawyer is named, for one; a management executive for another.

Those running for the National Board in concert with Beck, Alan Buncie, Bud Collyer, Al Hodge, Conrad Nagel, Cliff Norton, Virginia Payne and Luis Van Rotten of the actors contingent are announcers Nelson Case and Dick Stark, dancer Beatrice Kraft and (Continued on page 38)

WSAZ Topper In Defense of Webs

Huntington, W. Va., June 5.

A strong defense of network broadcasting, "predicated upon the fundamental principles of option hours and basic network" was contained in a letter written by Lawrence H. Rogers, vice-president of WSAZ, to Senator Magnuson, chairman of the Senate Committee on Foreign and Interstate Commerce.

Rogers, in making public the letter, also announced that WSAZ has been granted permission to present its views in defense of the networks position before the committee. WSAZ's testimony will be given on June 20, general manager Rogers stated, WSAZ is an NBC affiliate.

In his letter, Rogers expressed concern that the questionnaire sent out by the committee may set in motion "certain forces . . . that would be inimical to the public interest, which as a licensee, we are pledged to serve." He said at issue at the hearings "is the continued existence of a system of broadcasting which has brought about in the U. S. the greatest sys- (Continued on page 36)

ROAD TO SUCCESS: RESEARCH

NBC-TV Dickers Tint Features

Hollywood, June 5. Use of old theatrical color features may figure importantly in NBC-TV's plans for doubling its tint output this year and pave the way for KRCA, local outlet, to go on an all-color basis. KRCA tint switch may occur within the 12 months, it's understood, depending upon space availability.

Network's WNBQ in Chicago has been all color since April, resulting in a sharp increase in the sale of color tv sets. Network's plan to increase its monthly color programming from 40 to 80 hours is expected to have a similar effect with a heavy concentration on tint by June, 1957.

Emphasizing the network thinking in terms of color material to fill the time was the report from Charles Barry, Metro tv veepee over the weekend that NBC-TV officials have had "some discussions" with him regarding the purchase of Technicolor features from the studio backlog which is now available for video. Tinted theatrical pix were pitched to CBS-TV some time ago but were nixed. NBC, however, apparently is interested on the basis of helping provide a needed boost in available color programming.

It's also known that NBC execs have eyed some of the tinters in the Warner backlog for possible use. Availability of the tint features, it's understood, might considerably speed KRCA plans for a complete switch to color. Presumably, the station would follow the pattern set by WNBQ which is now programming six hours of color daily, in addition to the 40 hours monthly offered by the network. WNBQ operation includes all live station breaks and promotion and identification slides and films.

A Persons-to-Persons Station

Minn. Family Runs AM'er in Basement of Home; Broadcast Emergency Appeals

Minneapolis, June 5. What's probably one of the most unusual American radio station operation is that of WELY, located in the basement of the home of its owner-operator, Charles Persons, in the heart of the Minnesota vacationland at Ely, Minn., and staffed entirely by him and his wife and their children ranging in age from four to 19 years.

One of the station's services is to help find lost hunters and fishermen, children and pets. It also tells volunteer firemen the location of fires, saving them a trip to the fire hall when the alarm sounds.

When someone vacationing in the area is needed at home because of an emergency, Persons broadcasts an appeal. Resort owners respond in short time to the person's whereabouts.

Because of the station's location in the home's basement and the fact that the family staffs it, Persons calls the station "Broadcast House." He and his wife do all the bookkeeping, station managing and handle the broadcasting with the children's aid. The oldest is the announcer. A seven-year-old son types up schedules, another, nine-years old, does carpentry work around the station and the four-year-old provides entertainment, mostly however, for the family.

Diary Technique Best, Sez ARB

With the diary technique already acknowledged as one of the least expensive and most extensive means of audience measurement, American Research Bureau now makes the claim that it is also one of the most accurate. Rating outfit has just completed a comparison survey using telephone coincidental findings which proves, according to ARB, that viewing habits of families refusing to keep diaries are about the same as those families who do cooperate, and that the cooperating families keep an accurate record in their "home logs."

ARB conducted telephone coincidental tests in eight cities over a year's period, checking the results of these tests against diary entries in the same cities. Telephone tests comprised 300 calls per half-hour per city, or nearly 60,000 covering 8 a.m. to 8 p.m. programming. Diary sample was also 300 per half-hour per city.

Results "lend strong support to the diary technique," ARB states, with the difference between the two techniques only 1.5% in (Continued on page 38)

SLIDERULE BOYS REACH THE TOP

By ART WOODSTONE

Because the television biz is growing steadily in complexity, the men who began behind the sliderules are taking over the key administrative spots in the industry. Where the presidencies and strategic vicepresidents of agencies, networks and trade orgs were once filled entirely with successful salesmen and "creative geniuses," the time has now come when at least eight major posts are held by men who began as researchers.

Two occurrences highlighted the trend quite recently. The \$12,000,000 in billings which Chesterfield took from Cunningham & Walsh recently and gave to McCann-Erickson is simply a large postscript to the vastly increased importance of Mc-E as a tv agency with its more than \$200,000,000 budget. Marion Harper, the bossman, started in research, and few traders will dispute that he is a key figure in pushing the agency's heightened prestige and billings, since he can draw authoritative facts from any direction he chooses.

The other event was less spectacular, but drew the plaudits of Chi and N. Y. industry as being a "helluva show." Television Advertising Bureau, which wowed NARTB conventioners last month with its "Focusing TV's Spotlight" presentation, and then bowled over N. Y. agency men recently with a revised edition of the same tv spot report, is headed by another ex-researcher in the person of Ollie Treiz. As in the snazzy Waldorf presentation, Treiz, who was weaned on statistics, is lately being called upon to bring every fact he can beg, borrow, steal or self-generate into play.

In order for a boss to make a convincing pitch today, it's widely felt that he's got to have a sharp working knowledge of the facts and figures behind it. A spot television pep talk can be as technical as they come. It was up to Treiz and his TvB director of operations Gene Accas (another researcher, incidentally) to translate it into recognizable and palatable terminology.

A decade or so ago, only three (Continued on page 38)

Pontiac Into Mutual's N. D. Grid Sponsorship In 'Reappraising' Medium

Pontiac, in "recognition of radio as a vibrant medium, especially in the field of hot sports events," has closed a deal for national sponsorship of the Notre Dame football games with the Mutual net.

Reason for Pontiac's decision was made known by Henry Fownes, veepee in charge of radio and tv for McManus, John & Adams, agency handling the account. The purchase does not represent a switch away from tv, Fownes held, pointing to Pontiac's plan to sponsor the Dec. 30 telecast over NBC of the professional football playoff game. But he did acknowledge the deal represents a reassessment of radio's role.

Deal, estimated at \$175,000 in gross billings, involves purchase by Pontiac of half-sponsorship in each game, with the other half going to the local Mutual station, to be filled in by a local sponsor, preferably a local Pontiac dealer. Competitive auto manufacturers or dealers are prohibited from tying into the program.

Series will kickoff night of Sept. 22. Upcoming series represents the first Notre Dame slate which was cleared for a radio network on a Coast-to-Coast regular basis for national sponsorship. For the past six years, Notre Dame games were broadcast over the Irish Football Network, made up of individual stations throughout the country for co-op programming. Joe Boland, who broadcasts for the Irish net, will also do the broadcasting for Mutual.

Push Senate Bill for Free TV Time For Major Presidential Candidates

Washington, June 5.

From Silvers to Gold

Nothing succeeds like success, or, it's a good thing they changed the title of "You'll Never Get Rich" to "The Phil Silvers Show." Cast of the CBS-TV'er, laying off for the summer insofar as filming is concerned, is nonetheless working in other areas of show biz like never before.

Silvers himself is playing Las Vegas; Paul Ford, who plays the colonel, leaves for the Coast to play the colonel in the pic version of "Teahouse of the August Moon," reprising his three-year stage hitch in the role. Harvey Lembeck, the corporal, has been signed for a featured role by 20th-Fox for "The Day the Century Ended." And Maurice Gosfield, better known as Pvt. Glenn Doberman, is in Vegas playing doober to Silvers in his niterly turn.

Indications of formidable support, particularly from the Democrats, for legislation requiring free tv time for Presidential candidates of the major parties developed last week when five members of the Senate joined in sponsoring a bill to accomplish the purpose.

The bill, introduced by Sen. Hubert Humphrey (D-Minn.), is a companion measure to one sponsored in the House by Chairman Percy Priest (D-Tenn.) of the Interstate Commerce Committee. It provides that networks and stations make available without charge 30 minutes time per week during September and one hour per week during October to each candidate preceding every presidential election.

The bill also spells out criteria for the application of "equal time" to candidates for president and vice president and for Congress. In addition, it prohibits any radio or tv station from censoring campaign talks or charging more than the usual rates for political time.

Joining Humphrey in sponsoring the bill were Sens. Mike Mansfield (D-Mont.), John J. Sparkman (D-Ala.), Wayne Morse (D-Ore.) and James E. Murray (D-Mont.). It's expected that other Senators will accept Humphrey's invitation to add their names to the measure before it is referred to Committee for consideration.

Humphrey told the Senate there is "intense interest" in the bill and that he is "earnestly hopeful" that Committee consideration on the house side may occur momentarily.

In justification of the free time provisions of the bill, Sen. Humphrey said: "We cannot overestimate the importance of allowing the American people to hear the leading presidential candidates without being subject to the financial limitations burdening any particular candidate or party. All of us know that television is rapidly assuming the bulk of the expense in campaigning for public office. In some cases it is threatening to force public servants to rely more and more heavily upon the financial contributions of special interests."

The Senator said there is "a clear difference" between the broadcast and the newspaper media. In radio and tv, he asserted, "the American people have made a gift of the exclusive use of certain channels to the licensees involved. This gift is for a temporary period of time only, and I think that it is upon this that the American people may, if they wish, attach to such a lucrative gift certain conditions important to the public welfare. The condition of free time for the discussion of public issues is a reasonable one. Indeed, it has become more than that. I think it has become essential."

Humphrey said the free time requirement would not prevent a (Continued on page 36)

Norfolk Reversal On V Grant; Will NBC Drop Its U?

Washington, June 5.

Hot fight on the contest for channel 10 in Norfolk, Va., on which an examiner's recommendation was issued 17 months ago, was decided by the FCC last week in favor of Portsmouth Radio Corp. (WAVY). Difficulty in reaching a decision on the case was indicated in the 3-2 vote to reverse the examiner (Charles Frederick), who favored Beachview Broadcasting Corp.

FCC Chairman George C. McConaughy and Comr. Edward Webster dissented from the ruling of the majority which consisted of Comrs. Rosel Hyde, Robert Bartley and John C. Doerfer. Comrs. Hyde and Bartley had previously opposed VHF grants in cities like Norfolk, in which indeterminacy has been proposed. Comr. Robert E. Lee did not participate in the decision and Comr. Richard Mack abstained from voting.

In view of the failure of the Commission to get a majority of four members to decide the case, it appeared likely that Beachview would appeal to the courts. It's understood the agency has been holding up decisions in other close contests because of possible legal questions.

Prominence in civic activities of its stockholders, notably Hunter C. Phelan and George T. McLean, and past broadcast record of WAVY, together with superior "aggregate qualifications" of its principals, tipped the scales in favor of the Portsmouth application.

A minority stockholder of Portsmouth is Rep. Porter Hardy Jr. (D-Va.) who plans to devote 20 (Continued on page 38)

43G PRICE TAG FOR 1 OF 'OMNI'

Claiming virtually no change in total price from what it was on CBS-TV last season, ABC-TV is asking slightly in excess of \$43,000, time and talent, for quarter-bank-rolling of "OmniBus." Production cost of the total hour-and-half will come to \$70,000 net, or \$20,588 commissionable to each quarter-sponsor.

Additionally, ABC is pitching the series for a full 39 weeks, the last 13 to be hour-long only in the event the show loses a fourth of its sponsorship. So far, only Aluminium Ltd. has packed for a portion of the show produced by the Television Workshop of the Ford Foundation. Web promises a 100-station hookup for the stanzza.

Storer's Jackpot On '56 Earnings

Cleveland, June 5.

Storer Broadcasting Co. anticipates earning more than \$2 a common share this year, according to Lee B. Wailes, executive v.p. Speaking before the Cleveland Society and Security Analysts, Wailes said Storer's profits for the first quarter of the year were \$1,450,242, equal to 58.6 cents a share on common share, compared to \$811,989, or 31.7 cents in the first quarter of 1955; a year in which Storer had all-time high earnings of \$4,330,429, or \$1.73 a share.

Wailes said the industry, not only television, but radio, will expand within the next decade. Radio, he added, having adjusted itself somewhat to the impact of tv, is making a strong comeback, bolstered by new programming techniques.

WGN BIG 10 COMMUNITY PARTY

With Jack Brickhouse, Ernie Simon, Saxie Dowell, Jim Lounsberry, Buddy Black, Steve Schickel, Pat McCaffrie, Ethel Davis, Betty Bryan, Kyle Kimbro, Dardanelle, Meg Myles, Lurlean Hunter, Jackie Van, Betty Johnson, Homer & Jethro, Starmeters; Bob Trender orch
Exec Producer: Win Jolly
Director: Tom Fay
110 Mins.; Thurs., 8:05 p.m.
WGN, Chicago

WGN is serving notice on its local competitor that it's out to carve even a bigger niche for itself as a hometown station with this first in a series of neighborhood parties that stacks up as one of the best examples of traditional showmanship to come down the Windy City radio pike in many a year. The initiative (3) was born in the Maria High School auditorium in cooperation with the Back of the Yards Council, an aggressive community group. As a showcase for the WGN talent roster, the public relations payoffs were manifold. And the kudos for the project delivered firsthand by Mayor Richard Daley highlighted the community relations potential of the "lets meet the people" scheme.

To top it all, the nearly two hours of the bash put on the air came off as lively livening. The miscegenation of the days when radio did things in a big way as a matter of course. Assistant program manager Win Jolly assembled a fast-stepping 110 minutes with the station staffers and the guests obviously sparked by the enthusiastic high schoolers out front.

Despite the fact that sports-caster Jack Brickhouse and seven of the WGN stable of platter spinners shared emceeing duties, the emphasis was on music with a minimum of gab. A few fast interviews with, say, some of the Chicago sports personalities might have further intensified the teenagers and altered the pace somewhat. But withal, it was the sort of thing Nielsen and the research fraternity can't measure, stirring up as it undoubtedly did some of that street corner word-of-mouth AM so badly needs.

Joining Brickhouse as collective WGN hosts were deejays Ernie Simon, Saxie Dowell, Jim Lounsberry, Buddy Black, Steve Schickel, Pat McCaffrie and Ethel Davis. They all worked to good advantage, leaving the impression that the Chi Tribune station has collected a versatile group of individual personalities. Also on hand for some good licks in their respective departments were staff singers Betty Bryan, Kyle Kimbro and Dardanelle and the Starmeters, instrumental combo, Bob Trender's new hip staff band merits a special nod as an indication of the "modernization" that's taking place at the broadcast side of Tribune Town.

Rounding out the hefty roster were guesters Meg Myles, Lurlean Hunter, Jackie Van, Betty Johnson and Homer & Jethro. And these were real working assignments, with the visitors contributing a nicely diversified roundelay of ditties. Likewise, the seven amateur entries drawn from the neighborhood were of surprisingly high calibre. The winners, a teenage boy trio, rocked out a rocking version of "Blowin' Smoke" that also rounded the show.

All in all, it was a lavish musical feast and establishes a topshelf mark to be aimed at in subsequent Big 10 visits to other sections of the city. It's a cinch the WGN gang made a lot of friends on the southwest side last week. Dave.

Radio Followup

Biographies In Sound

NBC's "Biographies in Sound" made it evident that the network had a cordial relationship with the late Fred Allen, subject of the 55-minute show last Tuesday (29). The show recalled with pleasure great moments from some of the comedian's programs, and invited a flock of his friends to bear witness that here was one of the great figures in show biz, both an individual and as a performer.

Allen's taped blog, was seemingly of considered construction. Apparently, the producers figured that the late comic would have liked to be remembered this way—through the friends that he made, the shows that he worked in, and the charities that he provided to the many in the profession. A great cross-section of the entertainment world gave testimony to Allen's greatness in all departments, whether it be as comedian, writer or humanitarian. People such as "Uncle" Jim Harkins who was Allen's friend and buffer; Doc Rockwell, a boyhood friend who appeared frequently on Allen's shows, fellow writers such as Mort Green, Herman Wouk, Harry Tugend and Goodman Ace; restaurateurs Sou Chan, Max Asnas (Stage Delicatessen) and Luigino; critic John Crosby; Sylvester L. Weaver, Tallulah Bankhead, Cardinal Spellman, John Royal, George Jessel, James Mason, and many others, spoke on some facet of Allen.

For the purpose of the show, the weight of numbers wasn't that necessary. In show business and out of it, he was known as a great wit and humorist, an easy touch for anyone in need, and one who went far out of his way to provide help. Millions remembered him as a major dispenser of entertainment, a master of the adlib and a superior showman. Some time could have been cut out from the long line of tributes.

The reprises from his shows such as the briefcase from that which he and Miss Bankhead depicted an embattled radio broadcaster; fast show couple; or a few episodes from Allen's "Alley" or his famed "One Long Pan" were ably selected. There was a reprise of his "feud" with Jack Benny, and bits that proved his literacy, and appeal to upper IQ levels. The show only touched on his difficulty with television in his brief bout with it. As Weaver put it, had Allen been in better health, he could have contributed greatly to this medium.

Of course there were several facets of his life that weren't mentioned, such as his bitterness at the giveaway shows which tore into his listening audience in one of the more unprecedented demonstrations of the pull of a new refrigerator.

Also untouched were his abilities to tie up an audience at banquets; it's also regrettable that some of his vaude act such as "Disappointments" couldn't be reproduced, or a reprise of that famed sketch from one of "The Little Shows" "The Still Alarm." There was some great material that was omitted, but also there was some fine stuff transmitted.

It was all told a worthy reliving of a few moments with one of the great performers of this era. Jose.

Blake to Direct CBS-TV

Exploitation on Coast

Hollywood, June 5.

Bob Blake has been upped to the new post of Coast director of exploitation for CBS-TV. Blake, who's been out on the Coast for the past four months, as manager of special projects, working primarily on the "Ford Star Jubilee" specs, reports to Jim Kane, director of press information, Hollywood.

Blake's a vet Gotham flack, having been director of publicity for the NBC o&o stations before returning to CBS a year ago. Before his two-year stint at NBC, he had been publicity director for WCBS, the CBS flagship in N. Y., and prior to that was flackery chief for WOR and WOR-TV, N. Y., for several years.

New Orleans — Hal Fredericks, former St. Louis and Chicago radio-TV personality, has been appointed program director of WDSU, Robert D. Swezey, executive v.p. and general manager, announced Friday (1). Fredericks will also conduct daily ayeem deejay show, "Louisiana 'Larm Clock."

LEST WE FORGET

With Jackson Beck, Lawson Zerbe, others

Producer: Brad Simpson
Director: William Weintraub
Writer: Charles Holmes
55 Mins., Wed., 9:05 p.m.
Mutual, from N.Y.

Production-wise Mutual did itself proud with "Lest We Forget," the first in a planned series of commemorative programs, aired on Memorial Day. Weaknesses, though, crept into the script and the program's latter section, which lessened its overall impact.

The show, divided into two parts, was strongest in the major 40-minute dramatic semi-documentary. This initial part covered the March to the present—a tall order for any show—and on the whole it was a good chunk of entertainment. It had the spirit and the dignity of the occasion being celebrated.

The latter 15-minute segment was devoted to short transcribed addresses by four Congressional Medal of Honor winners, representing each of the branches in the Armed Services. Punctuating each address was the song or march of the particular branch. Dramatically, this proved to be the weakest element in the show, with the short talks apparently lacking the spark of individuality and spontaneity.

The 40-minute section, however, had many vital, interesting moments, for instance, the portion which utilized short takes of speeches made by Hitler, Churchill and Roosevelt. The script which at times threw too many polished generalized abstractions, breathed fire and excitement, too especially when it caught the spirit of a growing nation.

Dedicated to the men who lost their lives in the armed services, the show raised the question of why such a sacrifice was entered into. The answer came from Mr. Little Man, speaking for Mr. U.S.A., the voice, always supplied by Lawson Zerbe, Narrator Jackson Beck followed The March of Time style, while the other voices contained individuality and were well-integrated into the show by director William Weintraub. The roles of others in the cast were that of liberty-fighters of old, Patrick Henry, Tom Paine, et al.

The next scheduled commemorative program also a sustainer unless some historical episode hooks in institutionally, will be on July 4, The Independence Day prestige, based on last Wednesday's show, looms promising.

COVINGTON COUNTY STORY
With H. V. Kaltenborn, Sen. Lister Hill, others

Producer-Director-Writers: Mal Marquith, Elliott Drake
30 Mins., Tues. (29), 9:30 p.m.
WOR, New York (transcribed)

"Covington County Story" was a better promotion kit on how to run a cancer drive than it was a dramatic documentary on how one U.S. community licked the problem of cancer. Transcribed show was done on most of the Mutual network on Saturday (May 25), but it was heard in N. Y. via WOB the week flag, on May 29.

Ed Reid, a lawyer in Covington County, Ala., got cancer and overcame it. But before he accepted medical aid, he had to lick his own superstition and shame, two stumbling block in the path of cancer cure a decade and a half ago. Afterwards, he and his wife got the hometown aroused about the need for cancer education, and this radio program was basically how they went about it and what the town does today to foster an awareness of the disease, a resignation to its inevitability and an appraisal of its cures.

Over H. V. Kaltenborn's brief and sometimes presentable narration, stanza relied heavily on the documentary approach. It extensively quoted Reid and his wife, but factuotums Mal Marquith and Elliott Drake seemed so entranced with the method that they permitted far too many extraneous comments, and, naturally, the town was dissipated. To preface the rest of the half-hour with the words of the local newspaper editor, about the fact that cancer gets twice the space in print as any other noteworthy civic push, only underlined the promotion kit angle. A batch of miscellaneous voices described a cancer film and a neon sign over the courthouse, which blinked "Cancer Can Be Cured," and told of their results to the community. That a county can be made as hep to cancer as was Covington is probably impressive to people who've tried and failed, but to the average listener the program was a so-what item. Alabama Senator Lister Hill was brief in his summation, and that's something to be thankful for, since he didn't have much to say.

Art.

From the Production Centres

IN NEW YORK CITY . . .

Richard G. Cruise, manager of the mail order department of CBS Radio Spot Sales, appointed northeastern sales development rep for the CBS operation while Joseph R. Cox, formerly chief timebuyer and assistant to the radio-tv v.p. at Albert Frank-Guenther Law, succeeds Cruise as manager of the mail order setup. . . Eugene McCarthy resigned from CBS Radio to join NBC Radio's sales department as a salesman . . . George Ball, director of puffabuffs for WHLL, Hempstead, off for a three-week vacation in Mexico . . . "Skid Row," half-hour taped documentary produced by 21-year-old journalism student Howard Lewis, aired by WRCA last night (Tues.) . . . Agnes Young, star of CBS' "Aunt Jenny," introduces her own daughter, Nancy Wells, into the cast starting today (Wed.), also set for the new sequence are Donald Buka and Mason Adams . . . The Jack Sterlings (WCBS wakerupper) expecting their third child . . . Bill Cullen, host of the WRCA "Pulse," received an award from the Crusade for Freedom for his services to the organization . . . Whitfield Connor into CBS' "The Guiding Light" . . . Bob Haymes and family to the Virgin Islands next month to work on a film with brother Dick, their first together . . . Jim Adler of the "Tex & Jinx" production staff to Europe for a month, returning July 2 to enter NBC's management training squad . . . WCBS deejay Bill Handle to introduce live talent on his Saturday shows starting July 7 . . . Jay Barney into CBS' "Romance of Helen Trent" . . . Marlon Grove, the new secretary to the WRCA sales staff . . . Jim Loew's CBS "Young Ideas" segment hiatuses starting next week, but he continues through the summer on his WCBS local morning show . . . Joan Lazar and Rudy Weiss set for the cast of "Wendy Warren & the News" on CBS . . . Frank Crowther joins WRCA's news & special events staff on a special three-month assignment.

Mike Merrick, until Friday (1) handled Harry Belafonte out of the Dave Alby flackery, now moves over to Brandt Public Relations as both field man and general administrator for the outfit which Bud Brandt, the ex-WNEW publicist, started last year . . . Jacques Biraben, who was one of the Bob Leder salesmen at WINS, joins his former boss at WOR; a fortnight ago program exec Bob Smith followed Leder to the RKO Teleraladio outlet; both new WOR'ers were with him in old NBC days too . . . H-R Reps, topped by Frank Headley, institutes a profit-sharing and pension plan for employees . . . Meantime, H-R has broadened its Coast operation, with the expansion of physical facilities in Hollywood and Frisco and with Joseph Scanlon added as salesman to latter office . . . WQXR does a shortwave special across the Atlantic next Saturday (9) on "N. Y. Times Youth Forum," with regular moderator Dorothy Gordon holding forth in Gotham and Sheila Innes, BBC producer, doing the London counterpart; topic: "How Valuable Is Barnstorming Diplomacy?" . . . WOV's Hilda Simms cited by Citizens Achievement Day Committee of Abyssinian Baptist Church.

World premiere of a new Jewish liturgy, Lazar Weiner's "Shiro Chadosho" ("Holy Song"), to be aired over Mutual tonight (Wed.) 11:30 to 12 midnight. Emanating from the Montreal meeting of the Canadian Jewish Congress, the broadcast will feature that city's Elgar Choir of 150 mixed voices . . . Former Internal Revenue Commissioner T. Coleman Andrews will be guest on Mutual's "Manion Forum of Opinion" broadcast Sun. (10) . . . Casey Allen and Fran Carlon, husband and wife team, have just taped 13 radio shows for the American Medical Association on safety in the home. Allen has signed contract with Juilliard School of Music to teach dramatics in the opera department beginning in Oct.

Andre Baruch and wife Bea Wain on vacation from WABC from July 8 through 22 to participate in the Seven Arts Festival at the Lord Trelarlen in New Hampshire, he is lecturing on radio and tv and she is singing. Their radio stanza has Col. Leonard S. Allen Friday (8) on the inter-service squabble and the draft . . . ABC radio's "Imagination" promotion piece, designed by the web's art director Andy Ross, getting "award of distinctive merit" from the 35th Annual National Exhibition of Advertising and Editorial Art and Design today (Wed.) at the Waldorf . . . WOV taken on Herman Amis, Mary Cunningham and Bill Jenkins as the core of a newly-formed merchandising team for the Negro market, to keep pace with the increased attention being given that area by the indie.

IN CHICAGO . . .

CBS exec Frank Atlas on a two-week Naval Reserve cruise as a Radarmen 2d Class. Ditto WGN salesman Andy Jacobs, logging sea time as a Lt. Commander . . . Norman Paige, onetime ABC overseas correspondent and most recently with the Bozell & Jacobs advertising-public relations firm, joined Zenith as assistant public relations director . . . Bert Martin, ex-Colgate-Palmolive; Ed Hart, ex-WGN, and Bill Connelly, ex-station manager at KOOL, Phoenix, recent additions to the WBBM sales staff . . . Jack Rosenberg, coordinator on WGN-TV's baseball telecasts, scripted a profile on vet Cub catcher Clyde McCullough for the Sunday Tribune magazine . . . Phil Young new member of WICS' sales staff in downstate Springfield . . . Dick Winters has departed the WAAP sales staff to join WKLV, Indianapolis, as a deejay . . . Dear M. Lierle Jr. and Roger Berkelson are new Needham, Louis & Brorby copywriters and Gerritt Berkelwyk has joined the tv art department . . . Chi NBC press chief Chet Campbell spending a week of his vacatur putting around his Elgin homestead . . . George Walsh, ex-WJMR-TV, New Orleans, checked in with the WBBM production staff . . . AFTRA is electing its new local board and delegates to the annual convention this week.

IN WASHINGTON . . .

WRC-NBC sportscaster Jim Simpson will cover following major sports events for web: Palm Beach Open Golf Tournament; National Open Golf Tournament at Oak Hills, Rochester; and the Olympic Men's track and field finals at Los Angeles . . . WTOP-CBS previewed "Assignment: Istanbul," tv film on life of government girl abroad, made by station staffers in Istanbul, and due for a June 12 telecast . . . Abdul Hak Waleh, of Afghanistan, program secretary of Radio Kabul, the government station, currently studying American broadcast methods at suburban station WGAY . . . WTOP-TV personality Mark Evans follows in steps of Lowell Thomas by becoming second broadcasting figure to be elected to membership in Explorers Club . . . Two Arthur Godfreyites in town past week—Pat Boone, headlining Casino Royal show, and Frank Parker, featured at Saints and Sinners dinner "roasting" George Burns & Grace Allen . . . Clint Walker, of ABC's "Warner Bros. Presents," in town to meet his moppet fans . . . Leslie Stevens, who adapted "Bloomer Girl" to tv, got his broadcasting start in Washington.

IN BOSTON . . .

WNAC-TV expects to rack up \$180,000 for Cerebral Palsy as contributions are still pouring in as a result of the two-day telethon . . . Tyler Roofing Co. renewed three times a week on the 9 o'clock Yankee News and twice weekly on the 6 o'clock edition . . . WNAC begins radio and tv bally of "A Kiss Before Dying," upcoming film at Loew's (Continued on page 27)

Crowell-Collier In

\$2,000,000 Purchase

Of Maizlish's KFWB

Crowell-Collier Publishing Co., which entered radio-tv six weeks ago with a slam-bang purchase of three tv and four radio stations for some \$17,000,000 from the Harry Bitner Consolidated Television & Radio Broadcasters, has lost no time in expanding its holdings. Company last week wrapped up another deal, this for \$2,000,000 in the purchase of Harry Maizlish's 5,000-watt clear channel KFWB in Los Angeles, giving it a grand total of six radio outlets and four tv's.

Reflecting the spiral in AM station values, Maizlish made a fat profit on the operation, having purchased the outlet in 1950 from Warner Bros. for about \$300,000. Crowell-Collier doesn't anticipate any changes in management or policy for the FCC deal, which is subject to PCC approval, was negotiated by Arthur S. Hogan, prez of the Alfred Zugsmith Coast station brokerage outfit.

Tele Follow-Up Comment

Robert Montgomery Presents

Walter Slezak could have picked more auspicious script with which to mark his return to television after many months than William Kendall Clarke's "Honored Guest," in which he starred on "Robert Montgomery Presents" Monday (4). It was on the whole a dreary affair, lacking both motivation and credibility, and Slezak was reduced more to moody sulking and posturing than a real characterization.

Story about a Latvian immigrant, an ex-schoolteacher, who works in a suburban high school as a janitor and who becomes a local hero in spite of himself by opening the doors of the school after a jet plane crashes into it during a PTA meeting and helping 30 people to escape, somehow lacked credibility. Particularly towards the end, when Slezak, smarting from a guilty conscience because he feels he's responsible for the death of the principal, couldn't get out of the building because he was stunned in an argument with Slezak, suddenly does an about-face and is sunny and happy after a talk with his minister. After sulking throughout the entire play, the sudden about-face made neither sense nor logic.

Lilia Skala was fine as Slezak's devoted but unhappy wife who enjoys being in the limelight, and Henry Garrard was earnest and convincing as his son, who wants to be proud of his father. William A. Lee as the minister and Raymond Ramsey as the principal added the supporting cast. While Perry Lafferty's direction couldn't overcome the faults of the script, he did keep the story moving well and did a honey of a staging job on the actual scene of the crash and the panic that ensued.

Chan.

Goodyear Playhouse

A touching drama by Jack Paritz was performed by a standout cast on the NBC-TV "Goodyear Playhouse" Sunday night (3). Titled "The Primary Colors," the play was marked by a skillful handling of an ambiguous relationship between an aging art teacher and her promising 19-year-old boy pupil.

While the drama had its familiar aspects, Paritz handled the interplay of romance and artistic dedication with honesty and credibility. Only at the very end, when the teacher's repressed romantic interest in the boy was violently brought to the surface and forces her acceptance of a goodnatured yokel as a husband, did the play fall into an easy solution.

Judith Evelyn, as the art teacher, and Cathleen Nesbitt, as her mother, gave a poignant delineation of an impoverished gentility. Miss Nesbitt's portrait of a near-senile woman had some brilliant touches, but Miss Evelyn's performance stuck and maintained a more profound, tender note.

In support, Tom Carlin was right as the young artist, while Ruth White, Rudy Bond and Carolyn Lee assisted in other subsidiary roles. The play was directed fluidly by Herbert Hirschman on a well-designed two-room set that adequately suggested a large house. Herbert Brodick produced.

The play was colorcast, the first tinter in the six-year history of the "Playhouse" series.

Herm.

Wide World

A televised "preview" of the St. Lawrence Seaway project was detailed over 90 minutes of "Wide World" Sunday (3) on NBC-TV, covering the past, present and future of the 1,600-mile span affected by the project. In principle, the idea was a laudable one, in its execution, the telecast was cursed with an accumulation of projects and conflicting details that left one as much confused as enlightened.

Could be that "WWW" tried for too much. In embracing some half-dozen different improvement projects, all of which seemed somehow to look alike, and in attempting to spell out the massive changes in the economy of the regions affected, the program left the viewer slightly bewildered by it all. Dave Garroway seemed to know just what was going where, but he didn't transmit the information very clearly.

From the technical end, however, this was one of the best in the series. The camera setups, the amazing aerial shots, the transmission and the cueing were peerless, taking in anything from a complete city like Toronto or Buffalo to an aerial shot of the huge excavations that will be a manmade lake bottled up by a dam. In a complex setup that involved cameras placed all along the 1,600

miles, with a camera even set up in a pleasure ship and a busy drug-store, the "WWW" staff outdid itself.

And the script itself achieved more clarity when dealing with the human element rather than the impersonal forces of construction. The portion of the program dealing with the economic upheaval in Massena, N. Y., caused by the influx of construction workers had force and impact. So did the segment involving the across-the-river town of Iriquois, Canada, where the main street is to be flooded and the town moved back a half-mile into the hills.

Best of all, this last "WWW" outing of the season was a superb technical example of a joint effort of two networks, NBC and the Canadian Broadcasting Corp. Despite the inadequacies of this effort—inequalities stemming from an approach that attempted to swallow too much. In one sitting—there ought to be more such joint efforts.

Chan.

Stairway to Stardom

There's little startlingly original about the format of this show, since it's been on Los Angeles' KTTV before. But in its favor, it does serve adequately as a showcase, both for new talent and for the established personalities who grace its panel.

However, the worth of the criticism offered the contestants by the panel is debatable, since it tends to be overnice. Perhaps it's expecting too much that the panel, in the case of Jessel, Joanne Gilbert and L.A. Staller booker Ted Lesser, can come up with a searching analysis from a single sample. However, the first panel was a highly professional one, representing a widely experienced cross-section of show biz, and honest opinion from this group would help tyro performers immeasurably more than polite inanities.

Three acts tried out on initialer; pops thrush Theo Thompson, (a femme looker), hoofers Dan and Dick Voltaire, and singer John Faircloth. The Voltaire boys, with an eye-pleasing tap routine, showed the most promise, but as Jessel remarked, "Why do they want to be buck-dancers?" In short, their routine, while well-executed, was dated.

Miss Thompson displayed a nice set of pipes, but her number was marred by inappropriate staging. Faircloth had the best stage presence of all the contenders, but unfortunately, no voice to match it. Among the panelists, Lesser contributed the most cogent observations, while Jessel confined himself to general observations on show biz in general, and the rating systems in particular. Miss Gilbert was sweet and pretty.

Producer-emcee Wally Sherwin was personable and able in his onstage chores, and also participated in the overlong Riviera Bed Co. commercials.

Gimmick of using panelists as quizmasters for a phone giveaway contest didn't prove too hot an idea, only slowing the show pace.

Next week, Lesser remains, with Rudy Vallee and Ann Rutherford as other panel members. Kove.

Frontiers of Faith

The last stanza by the Jewish Theological Seminary on NBC-TV's "Frontiers of Faith" a week ago Sunday (May 26) was well-written, well-acted and well-directed drama. It was a bang-up caper to the Seminary's month-long control of the half-hour teleprogram, which has since gone over to another channel.

The Seminary supplied Joseph Mindel's excellent script, "The Gift," and the cast of top actors, and NBC equalled the religious org with the direction of Martin Hoade and the scenic design of Warren Clymer, whose sets were smart recreations of the New Orleans waterfront about 1824.

The story concerned the freedom of a slave by a Jewish merchant, E. G. Marshall, as Judah Tet, a son of a New England rabbi, bought the freedom of a Negro slave from another rich merchant in town, after the slave was returned in shackles on one of Touro's trading ships for running away. Earle Hyman, whose critical reception in Broadway's "Mr. Johnson" outshined the short-lived play, is an actor of marked ability. He mastered a highly intricate role as Tom, moving from a confused half-simplton to a resolute, honorable man. Twist to the play—what was kept Marshall and Hyman from the story in a vacuum. Instead, of presenting the virtues

(Continued on page 36)

THE INVISIBLE FENCE

With Harry Reasoner, others

Producer: Reasoner, others

Director: William Knoll

Writer: Reasoner

30 Mins.; Thurs. (31), 7 p.m.

KEYD-TV, Minneapolis

This was another of KEYD-TV news director Harry Reasoner's ace producing, scripting and presentation jobs and highly commendable public services of which there have been a number during the past year.

Designed to enlighten regarding Negroes' way of life, feelings and attitudes and to improve racial relations in this community, the timely program, via film, narration and interviews with colored people, served its purpose well and interestingly. As an avowed candidate for the Robert E. Sherwood Freedom Awards for tv programs handling the themes of liberty and freedom with the greatest distinction, taste and effectiveness, it undoubtedly will receive careful consideration.

Reasoner narrated graphically as the camera took viewers behind the scenes into a Negro's home and revealed how he and his wife and daughter live. His interviews with the husband and wife and a local Urban league executive proved comprehensive and illuminating as to the handicaps the minority group still must endure even in a supposedly tolerant northern city. A Negro's current problems and viewpoint regarding integration as well as other matters involved in racial relations received attention.

Reasoner assembled his material tautly and engrossingly. Effective background added much to the film portions unfolding. The narrator's brief closing tolerance plea quoted an injunction to judge and meet people as they are, a conclusion there was another quote to the effect that people of different races shouldn't be afraid of each other—all men put on their pants one leg at a time. The quotations impressed as apt and in order.

In choosing Dick Sessions, a postoffice mail sorter, and Mrs. Sessions, a large factory supervisor, as his subjects, Reasoner pointed out they were representative of the Negro middle class, groups of their own car and home, attractive home he made clear that he'd have selected similar whites under the same circumstances.

As a starter to cinch attention Reasoner shot the explosive question, "How would you like your sister to marry a Negro?" In reply to the query, Sessions said he never had desired to wed a white girl. At the outset, too, the narrator made clear that while there is no race problem here comparable to that in the South prejudice, inequality and injustice do exist.

Interviews brought out that Sessions first realized differences when members of the two races grouped off during high school hours. He didn't think the average Negro wishes social aspects to change, but desires more economic opportunities above all else. He resented high school counselors' efforts to channel Negro pupils into menial employment. His only experience in the South was during army service and he was indignant at the members of his race's treatment there. Negroes here, of course, are much better off, he agreed, discriminations and prejudices being on a much lesser scale.

During the interviews, Sessions expressed the view that there are "rough" white boys the same as some Negroes and that, while high standards of cleanliness and behavior may be found among Negroes here the same as with whites, the unequal economic opportunities foster delinquencies in that regard. There are times to fight discrimination and other times to suffer it, in his opinion. There haven't been too many embarrassing incidents concerning his daughter, he said.

Show's film portions showed the Sessions' home interior, the daughter and girl friend dancing to phonograph music, the wife preparing a meal, the family at the dinner table with the father saying grace and the members crossing themselves, white and colored children playing together at school, Sessions at work beautifying his yard and the daughter and a friend playing ping pong in the house.

William Knoll's direction achieved good pacing. Topnotch musical background made for increased dramatic effectiveness of the filmed scenes.

Rees.

IT COULD BE YOU

With Bill Leyden, others; guest

Bob Hope; announcer, Wendell Niles

Producer: Steve Hatos

Director: Stuart Phelps

Writers: Les Raddatz, Less Crutchfield

30 Mins., Mon.-thru-Fri., 12 noon

PARTICIPATING

NBC-TV, from Hollywood

It might be best to describe "It Could Be You" as an audience participation program, because the tangle of events that took place on the initial day, Monday (4), ran broadly along the lines of a participation program. Yet the new NBC-TV half-hour strip had angles peculiar unto itself, resulting in a good deal of entertainment.

The Ralph Edwards package is several "This Is Your Life" a day, but without the maudlin big sob and without the hackneyed bigger giveaway, though it does throw away a tv set or two. Its humor is a success, relative to many other daytimers, and since that's a good part of the doings, the whole thing pans out pretty well. Though a flat recapitulation of the format would convey that suspense is the underlying function of the program, it does so in a very high ethical package. Edwards or emcee Bill Leyden especially want the viewer to take any of it seriously.

Leyden, a crackerjack who hasn't done much networking before, has a fast, engaging line of chatter. On the preem he warmed up by surprising three studio pewsitters with facts about their lives they didn't know he possessed. He showed the first gal her high school report card, the one she hid in a tree rather than show to her old man. He produced a bat, football and baseball mitt for a now-grown-up tomboy, and waxing serious for a moment, he lauded a fireman for saving the life of a baby, then he had the mother and the child on for a quickie thank-you. There were several of these little notes scattered about, among some longer bits of the same type.

Getting variety into the act, Leyden paraded a war bride on stage and introduced her to Bob Hope, since she's wanted to meet a celebrity. Hope, at his funniest, traded on the presence of a dog, name of Happy, which shares the spotlight with him in "That Certain Feeling." A good plug for the pic and a good good bit of the video stanza. Another female was given a cherry pie, made by her mother back home, then she was treated to a telephone conversation (private to spare the tears) with her mother. Leyden occasionally made asides, such as telling somebody viewing KSTP the NBC Minneapolis affil, to go to her front door where she'd find two dozen roses for her anniversary. That was to get people at home wondering if they might not be next, but, nonetheless, most of the suspense was felt by the studio pewsitters.

Only time the format didn't click was at the climax when the big stunt was to have three total strangers guess, from rhyming clues given by Wendell Niles, who it was hiding behind a scrim curtain. Since it happened to be the father of one of them, the other two were sort of embarrassed surplus baggage. But all in all, "It Could Be You" is short on weak gimmicks and long on fun. Art.

GOING PLACES

With Jack Gregson, emcee; Phyllis Newman, Dilly Dalys, The Great Rixon, The Great Raymond, Ralph Hermann orch.

others

Producer: Ed Keane

Exec Producer: Martin Stone

Director: Jack Sameth

60 Mins., Sun., 5 p.m.

PARTICIPATING

ABC-TV, from Miami

As the sum of all placement for "Super Circus" in its 5 to 6 p.m. Sunday slot, ABC-TV has whipped up the Miami-originated "Going Places" which emcee Jack Gregson captions as an "hour of fun in the sun." Accent undeniably was on levity in the show's initialer Sunday (3), but overall effectiveness of this fresh package was marred by frequent confusion. Production and direction were ragged in addition to some embarrassing situations when Gregson addressed some participants by wrong monikers.

But despite occasional bobbles, "Places" proved interesting viewing as the cameras focussed on Miami's Seadium. Obviously, there were aquatic scenes galore. Too, as a change of pace from tank views of tropical fish, porpoises, etc., several acts were incorporated into the format. Among the latter were The Dilly Dalys, group of comics who sported in the pool. The Great Raymond ("Houdini of the Ocean") who frees himself underwater while tied in

(Continued on page 36)

A BELL FOR ADANO

(Ford Star Jubilee)

With Barry Sullivan, Anna Maria Alberghetti, Eddie Firestone, Herbert Patterson, Jay Novelle, Edwin Steffe, Frank Yaconelli, Ernest Sarracino, Frank Puglia, Hugh Sanders, James Howell, Mar'o Siletti, Lisa Fusaro, Naomi Stevens, Michael Vallon, Paul Picerni, John Dennis, Ross Ford, Charles LaTorre; David Rose orch

Producer: Arthur Schwartz

Director: Paul Nickell

Musical Lyrics: Schwartz, Howard Dietz

TV Adaptation (from John Hersey novel and Paul Osborn play): Robert Buckner

90 Mins., Sat. (2) 9 p.m.

FORD

CBS-TV, from Hollywood

(J. Wal er Thompson)

CBS-TV literally knocked itself out to bring in a musicalized version of "A Bell For Adano" Saturday night (2) as the season's "Ford Star Jubilee" spec finale, even-going to the expense of giving it the proper authenticity by filming the background footage in Italy. It boasted some of the season's most inventive and elaborate sets in an imaginative Arthur Schwartz production. It was endowed with a fine cast of performers topped by Barry Sullivan, who was ideally suited for the role of Major Victor Joppolo and with a bosom-accented, fetchingly arrayed Anna Maria Alberghetti to romanticize and lend her voice to three of the four tunes which Schwartz and his longtime collaborator Howard Dietz wrote especially for this "Adano" spectacle.

Yet paradoxically, the more spectacular and pretentious it became the more shallow and less moving was this John Hersey saga of the U. S. officer who tries to restore Democracy to the war-torn Sicilian town after the Allied invasion of Italy in World War II. A lot of warmth and humanity as typified in the Hersey novel and in the subsequent stage and screen versions were sacrificed in transplanting Adano and its hungry citizenry into a carnival atmosphere.

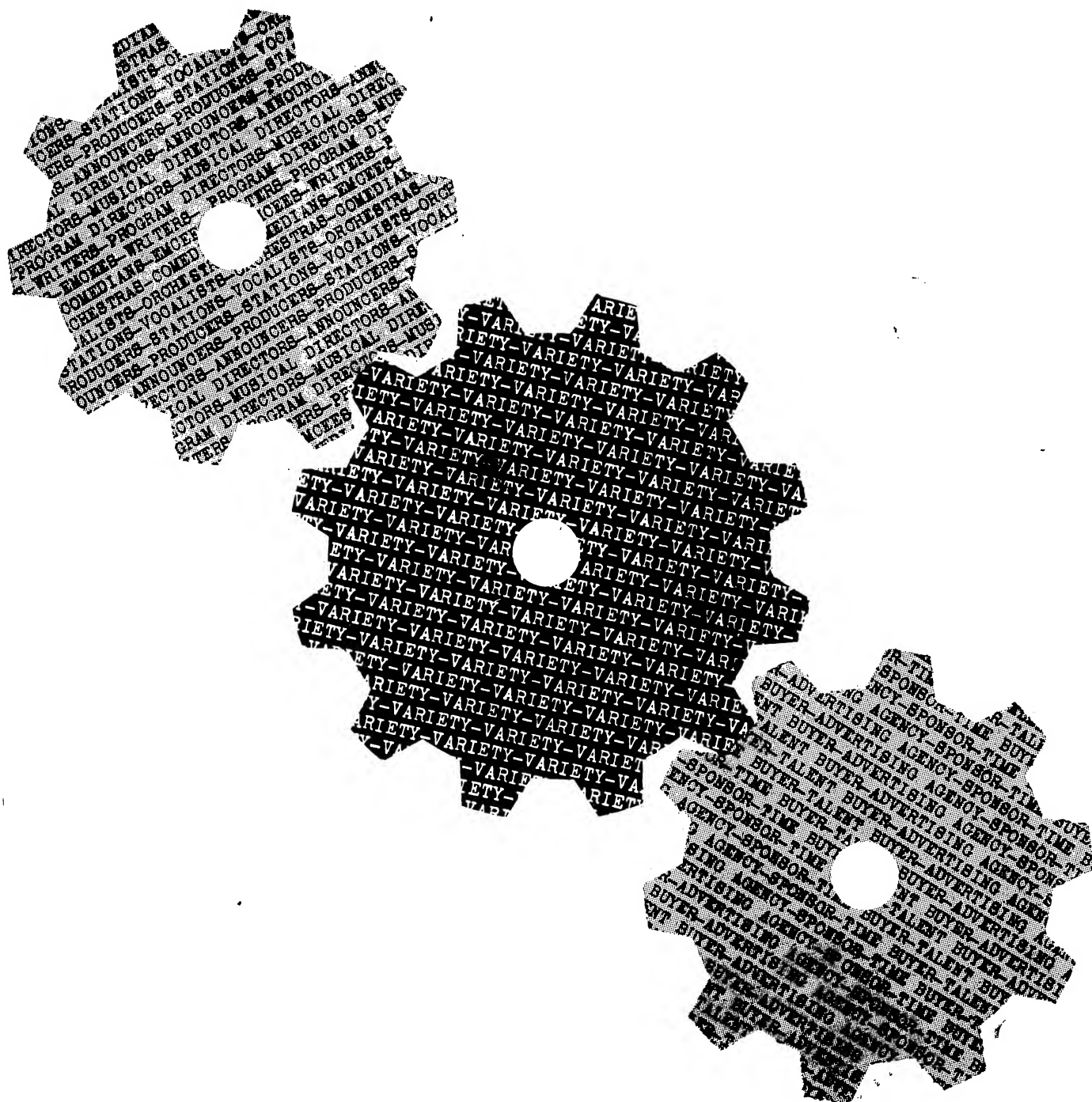
As a color spec, the multichromed pictorialization only heightened the incongruity of the scenes. It's hard to envision a war-ravaged tiny town with its women bedecked in blazing hues of orange, purple and red, or again the peace square filled with laughing, singing dancing crowds. Not a single black-shawled peasant in the lot. At each song interjection, the mood was broken; the viewer was shuttling between Adano and Broadway.

Hersey's basic story content, of course, remained intact. But all that came through was a once-over-lightly retelling of Major Joppolo's struggle to bring decency, order and food to a starving populace while being sacrificed at the altar of Army red tape and intrigue. With such an abundance of major production credit and red credits, there is little doubt but that "Adano" done as a straight comedy drama could easily have emerged as one of the fine, qualitative 90-minute entries of the season, perhaps even on a par with "Caine Mutiny Court Martial" (Still the high mark on the "Ford Star Jubilee" roster). But in musicalizing "Adano" (granted that the Schwartz-Dietz tunes and lyrics were strictly off the pro shelf), something had to go, and unfortunately it went in this watered-down treatment was the basic simplicity and understanding in the gradual growth of the Sicilian people's trust in American justice.

Sullivan handled his straight dramatic role with all the necessary compassion and sensitivity. Miss Alberghetti knows her way with a song, yet despite her origins, she seemed least in tune with the Sicilian background. While her renditions of "Okay, Mister Major" and "I'm Part of You" were fine, it remained for Ed Steffe's variation on a Pinza-mannered soloing of the "A Bell For Adano" tune (and again in chorus with Frank Yaconelli and Jay Novelle) to properly integrate the musical mood and warmth and bring "Adano" to life.

Major production number was a song-and-dance kid sequence to a Schwartz-Dietz "Fish" tune, yet here, too, was an elaborate, ambitious staging venture more suggestive of the Times Square precincts than Adano. Paul Nickell's direction, while expert and professional, was a bit too intense and frantic.

Rose.



...IN PERFECT MESH

Television, as radio, which led the way, has been uniquely a union of advertising motivations with entertainment methods. The two mesh and, resultantly, talents and merchandise get sold.

The ideal publication to illustrate the interrelatedness of advertising and entertainment is, of course, *Variety*, and the now-preparing text of the Annual (11th) Radio-Television 'REVIEW AND PREVIEW' is a summertime run-down of availabilities.

For the local station: This is a well-timed invitation to sponsors and agencies. For package programs, personalities, performers and craftsmen: Here is a window where all the important people stop to evaluate the goods.

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From the Production Centres

Continued from page 24

State and Orpheum, this week . . . Bob & Ray started Monday (4) on WNAC . . . Duncan MacDonald, WNAC-TV personality, to interview Agriculture Sec. Ezra Benson at Vermont State Dairy Festival . . . Harriet Baker, WNAC-TV program dept., off to California for two weeks vacash . . . Charles M. Pickering joined WBZ-TV sales staff as account executive this week. Pickering, former account exec with Chambers & Wiswell ad agency, was appointed by Frank Tooke, gen. mgr. of the Westinghouse station . . . Priscilla Fortesque, WEEI's traveling reporter, off to the far west June 10 aboard "The Dominion," from Montreal to the West Coast. She will tape record interviews along the way returning by plane. Tapes will be flown to Boston for Howard Nelson to incorporate in her program which he will carry on during her absence . . . Bill Hanson, announcer-producer, back at WEEI following honeymoon in Williamsburg, Va.

IN SAN FRANCISCO . . .

New ad and sales promotion manager at KPX is William H. Ryan, late of WXII, Milwaukee. He replaces . . . rb Bachman, nov station manager at KEX, Portland . . . Terry Lee, KORV's general manager, departed for New York for a fortnight . . . KNBC's Majorie King is going network with a daily radio lecture called "Speaking of Love" . . . Gordon Roth, KCBS newsmen, returned to work after a two-week vacation in Hawaii . . . Heading the radio committee for the Bay Area United Crusade is Gil Patridge, general manager of KROW, Oakland, while Harold See, KRON boss, heads the tv committee . . . New writer for KCBS' Housewives Protective League is Isobel Taffinder . . . Frisco's Lu Hurley was last seen entering his lawyer's office about the title of a new deejay show on WINS, New York—seems that Pat Heron, late of KYA, Frisco, changed his name to Hurley and is airing an early-a.m. show entitled "Hurley in the Morning," which is precisely the name of a show that Lu did for years in Frisco.

IN DETROIT . . .

Fred Wolf, WXYZ disk jockey and sports commentator, has signed a two-year contract to narrate "Championship Bowling," a filmed Goltz Associates Television Film Co. show currently seen on 148 stations. Wolf, a former member of a bowling team which won the bowling championship, will remain at WXYZ with his regular morning disk show being carried live from out-of-town locations or on tape . . . Ian K. Harrower has been named program and production manager at WWJ; other appointments at the same station include Frank A. Pleard II to the staff of producers-directors and Robert A. Benyi, film services manager . . . Announcer Bill Morey leaves Detroit for a position at Chicago's all-color station, WNBQ-TV . . . Johnny Russell switches from WJR to WWJ-TV . . . Dick Mason, emcee of "Tomorrow's Stars Today" on WXYZ, has a role in "Call Me Madame," at local tent show.

IN PHILADELPHIA . . .

Jack Valentine, cowboy personality at WCAU-TV for last four years, anklung station . . . Robert Q. Lewis to star in "What's the Rush?" intimate review skedded for the Playhouse in the Park (Aug. 16). Tunes is the first in tent's history . . . WCAU's "Cinderella Weekend," emceed by Bill Hart, to originate in suburban nabes during summer . . . Howard Jones, vet WFIL-TV personality, adds new kiddie scsion (18), "Happily, the Clown" . . . Philadelphia Saving Fund Society bankrolling "Taylor Grant and the News," WRCV-TV, twice weekly. A longtime tv advertiser, this is the saving society's first sponsorship of a Channel 3 show . . . WCAU-TV's Jack Dolph will direct the Air Force's touring show "Operation Barnstorm" (9) . . . Tony Mammarella, producer of WFIL-TV's "Bandstand," will have role in station's documentary, "Benjamin Franklin, The Compleat Man" (7) . . . Charles Wister, formerly with WIP, joins the WPPH sales staff . . . "Jimmy Demaret Golf Show" tees off on WPPH with the golf pro giving weekly lesson.

IN MINNEAPOLIS

George Grim, one of KSTP radio and tv's aces and Minneapolis Morning Tribune columnist, in Russia gathering material for his video programs and newspaper articles. In connection with recent National Radio Week, in his Tribune column he reminisced about his early New York radio days "when one studio was behind a window at Gimbel Bros. department store and you faced a phalanx of squashed noses." This was back in 1928 when he did his first broadcasting as a prep school junior . . . WCCO topper Cedric Adams interviewed this week by Ed Morrow on latter's "Person to Person" network show . . . "In the interest of fairness," St. Paul Pioneer Press-Dispatch tv and radio columnist published a retraction of one of his items referring to "a Twin Cities radio station's claim to No. 2 spot in ratings and mentioning the claim was based on a rating given by a service paid for and subscribed to in this metropolitan area only by the station in question." Retraction stated "there was no intent to imply any improper motive or action." Item also said the station in question is fifth in another rating . . . WCCO Radio happy because of the latest Nielsen survey showing that its 56.1% of audience is the nation's greatest for any audio station . . . Frank Mondike, St. Paul inspector of police, and Mrs. Mondike appeared by invitation on Guy Lombardo's "Diamond Jubilee," CBS tv network show. Invitation followed letter written by Mondike to Lombardo, telling latter that song "Let Me Call You Sweetheart" had cemented the Mondike romance and how much the number means to the police inspector.

IN CLEVELAND . . .

Bill Stump named to WRSR newscasting department . . . WGAR cited for its FM programs and WEWS for carrying hour-long local dramatic series by Radio Council . . . Joseph Campbell named to KYW-TV directors' staff . . . Ralph Kelly, former Cleveland News columnist, now doing nightly five-minute gabfest on WDOX . . . Ed Lane named WDOX sports director while Len Auerback resigned as station sales director . . . KYW announcer Joe Mulvihill recovered from chipped elbow bone . . . Doty Kline rounding out WDOX sub's role for Dottie Gay while later recuperates from pneumonia . . . Warren Guthrie celebrated five years as Sohio tv newscaster . . . John Supple and Ronnie Egar added to WGAR Sales staff.

IN PITTSBURGH . . .

Charley Farrell has been added to the WBVP announcing staff, replacing Alan Boal, who resigned to freelance . . . Mrs. Belle Shapiro, who does weekly Saturday morning "Hadasah Speaks" program on WJAS, is off for the summer . . . Ed Schaughency has been picked to do the commercials for the Otto Milk portion of the Pirate telecasts over Channel 2 . . . Bill Adler, editor-publisher of Pitt edition of TV Guide, and his wife, Rachel Adler, associate editor, to Bermuda for week-long meetings of Guide managers . . . Clarence Fabiano, of WCAE staff, and his wife celebrated their silver wedding anni . . . Si Steinhauer, ex-radio-tv editor of Press, coming along all right after major surgery in Miami Beach and has resumed his column in the Oakland News, a nabe weekly . . . Jay Michael, WCAE platter-spinner, chalked up four years at WCAE since going there from WPIT.

CBS RADIO SHOUTS 'EUREKA' AS \$10,000,000 POURS INTO DAYTIME

WJR's Bullish Picture

Detroit, June 5.

"Our sales activity at this time indicates that total WJR sales for 1956 will be one of the highest in the history of the company," said John F. Patt, WJR president, at the annual stockholders' meeting.

Sales for the first four months were \$1,139,849.51, compared with \$807,736.02 for the same period a year ago. Net profits after taxes were \$186,537.95, compared with \$85,989.54 in 1955. Earnings for the period were 36c per share, compared with 16c the year before.

Reelected as officers of the corporation were Patt, president; Worth Kramer, vicepres and general manager; William G. Siebert, secretary and treasurer, and F. Sibley Moore, vicepres. Seven directors re-elected were Mrs. Frances S. Parker, Patt, Kramer, Siebert, Moore, Selden S. Dickinson and G. F. Leydort.

ABC Radio's String Of Sunday Gabbers

ABC Radio is remaking a good part of its Sunday night sked, bringing in a batch of continuous commentators between 6:30 and 7:30 and an "All Star Country Show" from then through 10. Changes take place on July 1.

Quincy Howe goes in at 6:30. George Sokolsky at 6:45, then after five-minutes of news for Texaco, another commentator will be inserted. He hasn't been chosen yet, but at 7:15 ABC intends using reports from its various overseas correspondents (Yale Newman in London, Bob Sturdevan in Paris, et al.) under the general title of "Overseas Assignment."

Taking a hint from the Saturday night power brought to tv by country-and-western music, the radio network will utilize "Grand Ole Opry" performers in successive half-hours. Webb Pierce, Carl Smith, Faron Young, Ernie Tubb, and Marty Robbins go in; sequence has not been fixed.

Axed will be longtime "America's Town Meeting," which holds the 8 to 9 slot currently.

\$14 Billion Grassroots

Radio Market Makes Whopping Talking Point

Chicago, June 5.

The lads grinding the radio axe are making a big point of the fact that there's still a generous hunk of the nation still virtually untouched by television.

Researchers at the Keystone Broadcasting System, the transcribed web whose 888 AM outlets are largely in the non-video hinterlands, have come up with the statistic there's a \$14 billion grassroots market that's going begging in this tv era which finds most national advertisers aiming their big guns at the top 150 population centres via the video networks.

The Keystone sliderule experts claim there's a geographical area of nearly 3,000,000 square miles, embracing a population of over 14,000,000 persons and representing an annual retail sales volume of \$14 billion that's rarely reached by tv. The argument, of course, is that radio is the one medium that can tap this hefty, albeit scattered, pool of consumer spending.

ALAN FINN GOES

OTHER (AM) WAY

Allan Finn mocs over from CBS-TV to CBS Radio this week as manager of press information. Finn, with the television network's press sector for several years, will replace Ed Reynolds at the radio end, the latter moving into the recently established N. Y. branch of the Ketchum, McLeod & Grove agency as p.r. chief.

Finn reports to George Crandall, director of press info at the radio web. For a time, at least, he'll double over into trade publicity, until a replacement is set for Harry Feeney, who went thalaway from CBS Radio to CBS-TV as trade editor. Finn is former radio-tv editor of Newsweek, was city editor of the Paris Herald and night editor of the New York Post before the war. He joined CBS on the Coast in 1946 and moved into the Gotham operation in 1948.

CBS Radio Comes Across With Real Eye-Opener in 'Quintile' Study

CBS Radio has been delivering a shock to tv-conscious daytime sponsors and agencies in the form of its "Quintile" study which shows that despite relatively high ratings, daytime television is watched in only 40% of the nation's tv homes—the same 40% over and over. In substance, the CBS study demonstrates that daytime tv's scope isn't wide enough, that it never gets into more than a minority of the nation's tv homes and that daytime radio, on the other hand, continues to reach all homes at one time or another during the day.

Specifically, the nation's 35,000,000 homes are broken down into "quintiles" of 7,000,000 homes each. Nielsen data compiled by CBS show that the quintile with the highest tv viewership watches 170 minutes a day in the daytime. The next highest group of 7,000,000 viewers watches 79 minutes daily. The third group watches 33 minutes a day, the fourth group of 7,000,000 views only five minutes daily and the fifth none at all. It's those first two groups, comprising 14,000,000 homes, that do over 80% of all daytime tv viewing.

In contrast, the survey—deemed responsible for Colgate's switch of \$1,500,000 of NBC-TV daytime billings into the CBS Radio soapers—points up radio's scope and depth. Aside from the 35,000,000 tv homes, for one thing, there's a block of 12,000,000 households which do not have tv but listen to radio day in and day out. Of

the five groups of 7,000,000 tv homes, the fifth group which doesn't watch tv listens to radio 49 minutes a day; the fourth (five minutes of tv) listens 38 minutes; the third (33 minutes tv) listens to AM 41 minutes. The heavy tv viewers, the second quintile (79 minutes tv) still gets in 33 minutes of radio and the first (170 minutes of tv) manages to catch 19 minutes of radio daily. All of which means, says CBS, that radio gets 'em everywhere and all the time; tv doesn't.

Add to this other factors, says CBS, like a survey which shows that of the regular tv viewers, only a third pay any attention to the picture; of the other two-thirds of the tv audience, one-third is in another room while the set is on and the other is in the same room but isn't watching, only listening.

There's an unparalleled cost-per-thousand, also, that runs as low as 42c per thousand listener impressions on a cumulative basis. There's the impact of daytime soapers, because unlike music on radio, the housewives listen to a story and give it (and the commercials) their full attention. In what's strictly a "look, ma" portion of the presentation, CBS cites an 8% audience gain over last year in comparison to losses by all the other webs, also a top 10 shows in the top 10 markets giving the CBS affiliates 80% of the winnabs. Back to industry scope, there's the matter of radio's continued growth, with 742,000 sets in 47,000,000 homes.

If the boys at CBS Radio look flushed these days, it's from an embarrassment of riches. In the past four weeks, the web, operating at a dizzy May clip, has rolled up an unprecedented—for these days—\$10,000,000 in new time sales for daytime-only, most of it 52-weeks-firm business that has the added embellishment of starting in the summer and running right through for a year.

That \$10,000,000 figure is all new business, representing outlays from 23 clients for time only and figured on a firm contract basis, not a "projected-to-annual" status. Leading the pack, of course, is Colgate with its \$1,500,000 expenditure for 10 7½-minute soaper units. Then there's Procter & Gamble, accounting for nearly \$1,000,000 with its 10 five-minute newscasts weekly. Bristol-Myers, which has bought in on two 7½-minute units but expands to two full quarter-hours, come August, will account for over \$900,000. And also brand-new is General Foods, which has picked up five of the 7½-minute soap units, but for a 13-week airing with a maybe-more sign attached.

Much of the spurt is due to the web's "Quintile" study that contrasts daytime tv's scope with daytime radio's (see separate story). Some of it is summertime business, like the Asplint Institute's four five-minute weekend weather capsules. But most of it represents a resurgence of CBS Radio's soap & personality daytime lineup that spells out an SRO arcw for Arthur Godfrey with over \$4,000,000 in new business alone set for the coming year, via such new clients as Scott Paper, Simoniz, General Foods, Standard Brands, Chun King Co., Norwich Pharmaceutical, Manhattan Soap, Bauer & Black, Bristol-Myers (expanding), Accent and American Popcorn. Also on the personality side is Art Linkletter with his "House Party," pulling in Pharmacraft for a 26-week ride on two quarter-hours and Swift in a long-delayed return to CBS and California Bartlett Pears for one (plus a piece of Robert Q. Lewis).

But it's also those segmented soapers, with costs-per-thousand running down to 42c, that have pulled in the Colgates, the General Foods, the Bristol-Myers, Phillips Packing (also a 20-year stayaway) back to daytime. Right now, the web's sales staff is looking toward a daytime SRO for the network, and at the current rate, without excessive optimism.

'Monitor' Gifted With Birthday Coin

With NBC's "Monitor" about to celebrate its first birthday, the weekend audithon has pulled in two fancy orders to celebrate the event in the form of a saturation campaign from 20th-Fox plugging "The King & I" and a summer-long deal from Mack Trucks and the American Trucking Assn. Foundation. Tied to both orders are some extras, a series of "editorial" features for the truckers and a half-hour radio "preem" of the Capitol Records soundtrack album from the 20th musical.

20th order, largest yet from a film company on NBC Radio, comprises 20 participations each week-end on the June 30 and July 7 weekends. On the evening of June 27, the album display will go on as a half-hour show, commercial, natch. Other order is a joint effort by Mack and the Trucking Foundation under which they'll take on 42 participations spaced over the period from June 30 to Sept. 2. Besides this, NBC will do live remotes, 21 five-minute capsules, as editorial features on the trucking industry. Remotes, from all over the country, will pick up truck drivers on the road, interviews at meatpacking and produce plants, mines, petroleum fields, etc., illustrating the use of trucking in industry.

can't
help,
lovin'
that
gal..





Patti Page Show

Just finished selling **OLDSMOBILES**
for General Motors in 122 markets

NOW...

via **SCREEN GEMS** syndication
with 78 fifteen minute programs for
every television market...she is ready to...

SING and SELL for YOU!

an **ARGAP** production in association with **G.A.C.-TV**

presented by



SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF

COLUMBIA PICTURES CORP.

233 WEST 49 ST., NEW YORK 19, N.Y.

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

COLUMBUS			Approx. Set Count—350,000			Stations—WLW-C (4), WTVN (6), WBNS (10)			
1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	28.3	67.5	42.0	Science Fiction Theatre	WLW-C	10.1
2. Man Called X (Myst)	WBNS	Ziv	Fri. 9:30-10:00	24.2	49.8	48.6	I Led 3 Lives	WLW-C	14.4
3. Tales of Texas Rangers (Adv)	WBNS	Screen Gems	Sat. 5:30-6:00	21.1	74.3	28.4	Wrestling	WTVN	6.2
4. Judge Roy Bean (W)	WTVN	Screencraft	Sun. 6:00-6:30	20.6	49.1	42.0	Its a Great Life	WLW-C	11.1
5. Passport to Danger (Adv)	WBNS	ABC	Sun. 9:30-10:00	18.9	32.9	57.5	Television Playhouse	WLW-C	19.7
6. Life With Father (Co)	WBNS	CBS	Thurs. 6:30-7:00	17.9	77.2	23.2	Meetin' Time at Moores	WLW-C	3.2
7. Liberace (Mus)	WTVN	Guild	Sun. 4:30-5:00	17.7	66.8	26.5	Final Decision	WBNS	5.3
8. Buffalo Bill Jr. (W)	WBNS	CBS	Sat. 11:30-12:00	17.2	75.5	22.8	Uncle Johnny Coons	WLW-C	5.0
9. Annie Oakley (W)	WBNS	CBS	Thurs. 6:00-6:30	15.6	75.1	20.8	Play Klub; Theatre	WTVN	3.2
							Long John Silver	WLW-C	2.8
10. Wild Bill Hickok (W)	WBNS	Flamingo	Tues. 6:00-6:30	14.4	58.9	24.8	Play Klub; Early Home Thea	WTVN	24.2
10. I Led 3 Lives (Dr)	WLW-C	Ziv	Fri. 9:30-10:00	14.4	29.6	48.6	Man Called X	WBNS	24.2

'WHAT DO WE DO NOW, DADDY?'

150G For 1 WB Showing

The asking price for a network feature film package has progressed since the days, not too long ago, when J. Arthur Rank asked and got some \$45,000 each for the films he turned over to ABC-TV. Elliot Hyman, boss of Associated Artists Productions, has priced 26 of his Warner Bros. pix at \$150,000 each and another 52 at \$75,000 each, according to reliable reports.

The \$150,000-each package, including titles such as "Saratoga Trunk," "Arsenic and Old Lace," "Johnny Belinda," etc., is for a single showing at the price. So is the group at \$75,000 each. Rank is giving multiple showing over a period of years. There have been reports that Hyman has a sponsor tied up for the 26.

Landau Charges NBC's Statement 'Smokescreen Obscuring Real Issue'

National Telefilm Associates, the film outfit which recently acquired 52 20th-Fox and 10 David O. Selznick features and which is one of the parties dickering to take over the Metro backlog, stuck its neck into the NBC-vs.-film battle in the form of a letter to NBC prez Robert Sarnoff blasting the network's salvo against the film syndicators and "financial traders and promoters."

In language far stronger than the replies of the companies directly attacked, NTA prez Ely A. Landau—who incidentally is to follow Sarnoff to the stand by a week on June 19 before the Senate Committee on Interstate & Foreign Commerce—harshly rebuked NBC for submitting its "Statement of Facts" brief as a "smokescreen to divert the onslaught onto an unrelated target" and stated it "deliberately obscures the real points at issue." NTA wasn't named in the NBC brief's body but was mentioned in the appendix.

Landau, who has taken the stand in recent weeks and reiterates it in his letter that "there is nothing wrong with the general principle of network broadcasting," declared that "the controversy isn't network versus film, as your 'Statement of Facts' would imply. The question, quite simply, is whether the network structure as it exists today should be changed, done away with—or expanded." Landau stated he favors more networks, with greater competition and a solution to the UHF problem that would broaden the base of broadcasting, and asked Sarnoff "let's stop bickering with each other; let's join together in an all out effort to shore up our industry's structure, rather than trying to tear it down segment by segment."

'No Conspiracy'

In the main, however, the letter was point-by-point dispute of the NBC salvo, starting with the observation that while NTA isn't a member of "what NBC appears to believe is a conspiratorial group of film syndicators," it doesn't believe

(Continued on page 34)

WBBM-TV Paydirt On Newsreel Pix

Chicago, June 5. Standard Oil of Indiana's purchase of a Sunday night at 10 half-hour on WBBM-TV for an expanded weekend news-weather-sports wrapup indicates the extent to which the Columbia-owned station has hit paydirt with its newsreel film operation. With the celluloid current events field practically to itself now that WGN-TV has cut back its newsreel show, WBBM-TV has nearly six hours of news programming weekly, that's sold out solid excepting Frank Reynolds' noontime quarterhour strip which carries spots and Russ Bensley's Saturday afternoon 15 minutes, currently sustaining.

To be sure, Standard's extended franchise into Sunday nights, starting July 8, is to further its identity with its two video "salesmen"—newscaster Fahey Flynn and weatherman F. J. Hoff. Blue chipper has underwritten: the duo's 10 o'clock weeknight 15-minute show

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GLUT OF PILOTS AND NO TAKERS

By BOB CHANDLER

Top telefilm syndicators are now faced with a honey of a dilemma: "What do we do with all these pilot films we made and didn't sell?" The question, though a standard one for indie producers for the past several years, is new to the major film syndicators, who for the first time have thrown most of their coin and effort into turning out high-priced pilots for network-sale pitches. They've got to decide among three alternatives now that the selling season is all but over, whether to (1) junk the pilot altogether, (2) shelve the pilot and "wait till next year" or (3) start production on the full series and place it into syndication.

The alternatives are all distasteful to the distributors. The first would be the least likely to occur; nobody pours anywhere from \$40,000 to \$100,000 into a pilot film and then throws it out the window after one selling attempt; though there have been cases where producers got off the hook on their pilots by selling the individual reel to an agency or packager who was rounding up enough of them to make a series. Case in point is the 10-week General Electric summer series on ABC-TV Tuesday nights, consisting entirely of pilot films out of the William Morris office.

Second alternative is the most likely to obtain, with the syndicators in the main sitting tight till late November before closing in for the kill on any of those new network entries that miss the grade and trying to sell the bankrollers a replacement show. There will only be a few of these, however, and for the most part the syndicators will wait till next spring with their attempts to get sponsors interested in the films again. There's a disadvantage there too, since the agencies will have seen all the pilots already and will have a tendency to dust 'em off as "old hat" come next spring.

The third alternative, though seemingly practical, leaves much to be desired. For one thing, the syndication market is still tough and highly competitive, more so than in the past couple of years, which could mean tough sledding for a new series. For another, the expense involved in the filming of the pilot over and above the projected budget for the same series produced for syndication would have to be amortized over the 39 films, driving the budget higher. For example, in turning out a pilot for \$50,000 and then going into production on 38 additional films at an average budget of \$20,000, the \$30,000 extra spent on the pilot would drive the average negative cost up to \$21,300, which means that many more months needed to recapture negative costs. And that's going under the assumption that a syndicator could bring in all the ingredients of the pilot (stars, scripts, settings, rights, etc.) at an average budget of \$20,000.

(Continued on page 36)

BRISKIN FORMING OWN TV FILM UNIT

Hollywood, June 5. Irving Briskin, studio head of Columbia's Screen Gems, will form an independent tv film unit, retaining his responsibility of supervising all Screen Gems productions.

Effective July 1, however, he will be released from his current contract, which also calls for him to be studio manager of Columbia Pictures. Briskin, who has been with the studio for 25 years, has made a seven-year arrangement with Columbia for the production of an unspecified number of tv film series for Screen Gems release.

More TV-Film News

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Third of H'wood's Network Telefilm Shows Lost Sponsors This Season

By DAVE KAUFMAN

Rin Tin Hot in Thailand

"Rin Tin Tin," Screen Gems package, seems to be barking up the right tree in Thailand. A memo received by Screen Gems in N. Y. from the Bangkok outlet, THAI-TV, reads: "I am sure you will be happy to learn that Rin Tin Tin has now reached the top position with regard to sustained audience interest in the Saturday night telecasts." Rinty's THAI sponsor, incidentally, is Sern-Suk Co., bottlers of Pepsi-Cola.

Distributors' D.C. Pitch: 'Give All Creative Sources Chance'

Washington, June 5. The new Assn. of Television Film Distributors urged the FCC last week to amend its network regulations to assure fair opportunity for all creative programs sources to gain access to the medium.

The organization presented its views at a conference with Dean Roscoe Barrow, chairman of the Commission's Network Study Committee, and his staff. The Committee has been meeting informally with various industry groups to gather information for the Commission's comprehensive inquiry to determine whether the Chain Broadcasting Rules, adopted in 1941, should be revised in the light of tv developments.

Spokesmen for AFTD, which was formed recently by Official Films, Inc., Screen Gems, Inc., Television Programs of America, Inc., and Ziv Television Programs, Inc., specifically proposed a cutback in option time and a limitation on network shows so that peak viewing time will be available to all program producers.

They also suggested that the Committee carefully examine certain network operations in acquiring programs, with the view to developing a criteria based on quality and public interest rather than "profit participation."

The indie producers told the Committee that if their proposals are adopted "complete abolition of option time and divorcement of network production from exhibition would not be necessary."

Unless the rules are amended to allow "free competition" in the video medium, AFTD asserted, the industry is inviting government regulation as a public utility of rates, services and facilities. In seeking "continued protection against competition," the organization added, the networks are, in effect, asking to be classified as railroads, telephone, telegraph, gas and electric companies.

The producers submitted data showing there is now four times as much film made for tv as for motion picture theatres and that the footage accounts for nearly

(Continued on page 36)

MARTIN POLL'S 'VOICE' SERIES AS TELEFILMS

Gold Medal Productions, the Martin Poll outfit operating in pix, tv-film and studio operations in N. Y., has acquired rights to "The Voice," a series about switchboard operators in a telephone answering service. Package was acquired from Carmel Myers, who's the wife of A. W. Schwalberg, associated with the company via his Artists-Producers Associates.

Poll is whipping the property into shape with the assignment of scripts, first of which has already been completed.

Hollywood, June 5. Approximately 25 Hollywood-originated, night-time network shows have lost their sponsors in what's probably a record casualty list for television here. And the latest buying season on record has also caused uneasiness and uncertainty in tv circles here.

Normally producers have a fairly good idea of their next season's plans by April or early May, but there are still time slots open and pilots are making the rounds on Madison avenue. Those who have been making the N. Y.-to-Madison avenue treks with regularity predict the buying season won't end until the latter part of June. For vidpix producers in particular this creates quite a few hazards, since a sale that late doesn't give them much time to prepare a filmed series for telecasting in early fall.

Merchandisers of the telefilmed product frankly don't quite know who's at fault for the lateness in buying, although there is a tendency to put the finger on the prospective sponsor, who is taking great pains—and caution—before purchasing. Another angle brought up by the Hollywood-to-N. Y. commuters is that a number of sponsors who have bankrolled successful shows for as long as five years are wondering if it isn't time for a change. A search for freshness plus quality seems to lie behind the sponsor's new look at tv. One tv packager commented "there are better quality pilots being shown this season than ever before, but the agencies and sponsors seem to want to wait until they have seen every new pilot out of Hollywood before making a decision."

Approximately one-third of Hollywood's telefilm shows—more than 16—lost sponsors this season. Probably because there is less live tv originating here, the casualty list wasn't so stiff in live, seven being pink-slipped. Ten shows were axed on CBS-TV; eight on NBC, and four on ABC. Of ABC's four, two will be back, since Ozzie and Harriet have found a new sponsor, while Danny Thomas' series is definitely returning, with sponsorship assured. Another ABC series, Warner Bros. Presents, lost two of its three sponsors, but it, too, is returning.

Comedy shows dominated the casualty column, 10 being dropped, but dramatic programs were a close second, eight departing.

Following is a blow-by-blow account of the axings:

Johnny Carson (CBS) live night-timer (but he's already back with

(Continued on page 34)

Guild Diversifies; 600G Station Buy

Guild Films has bought WMAM-radio-and-tv, in the Marinette-Bay, Wisc., market for \$600,000, it has been learned. Purchase, believed only the second by a telefilm syndicator-producer, emphasizes their search for corporate diversification.

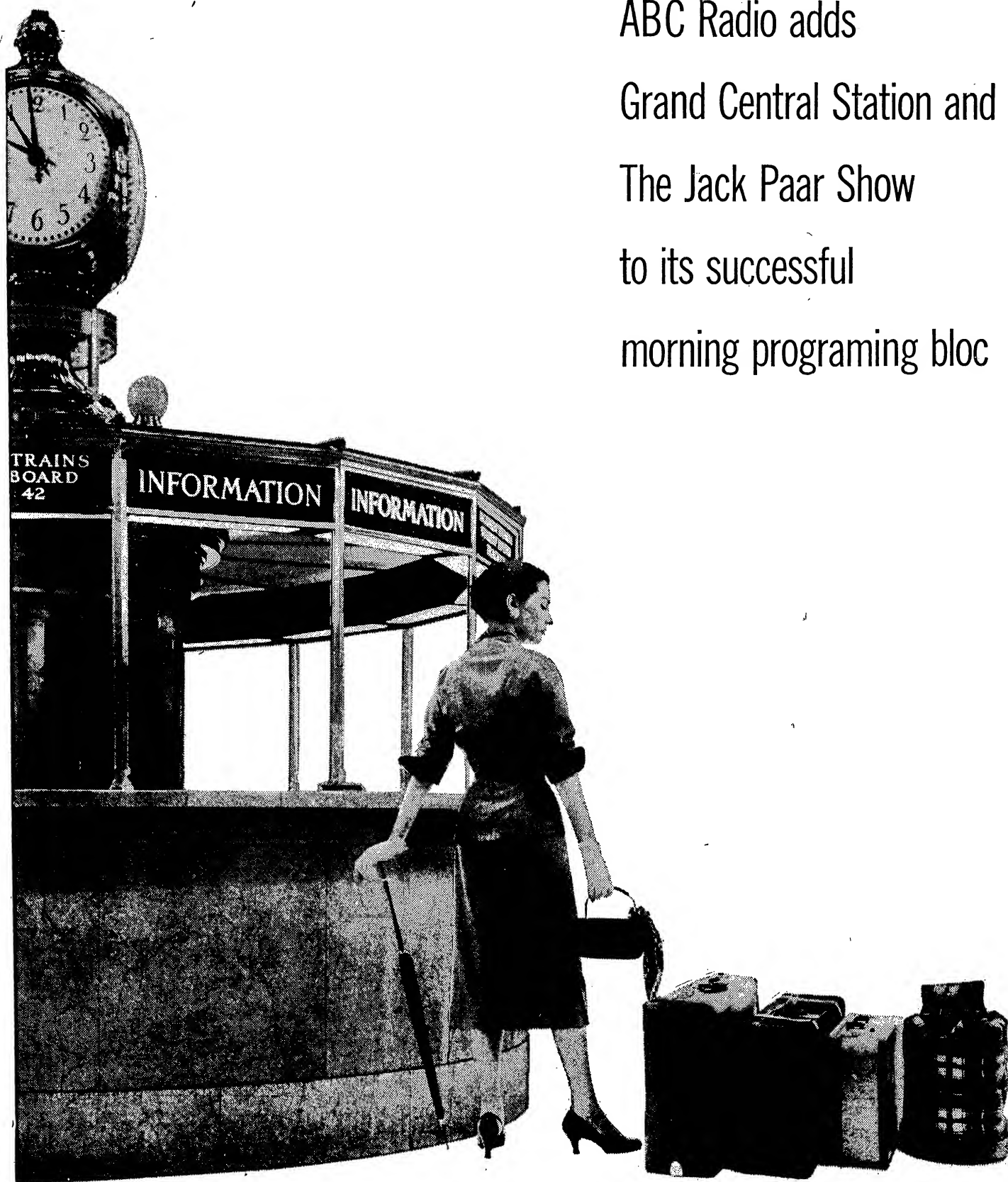
Stations were purchased from William E. Walker, who sits on the Guild board of directors. The television station is on channel 11, and both of them are NBC affiliates. Reub Kaufman, prexy of Guild, remarked recently that Guild is seeking to own the full complement of radio and tv stations allowed under FCC rules.

It appears that Joseph Mackin, exec vee of the stations, will be keeping his staff intact under the new regime. Guild stock, incidentally, switched from over-the-counter sale to the American Stock Exchange board last Thursday (May 31).

The Harris Group, which controls Flamingo Films, bought into KXLY-TV, Spokane, Wash., some time ago. That was the first sale of a station to a syndicator.

COUPLE OF NEWCOMERS

ABC Radio adds
Grand Central Station and
The Jack Paar Show
to its successful
morning programming bloc



MOVING INTO THE BLOC!

July 2 is moving day. First, *Grand Central Station* moves into the 11 AM (NYT) slot, Monday through Friday. And right next door, at 11:15 AM (NYT), Monday-Friday, comes the lively *Jack Paar Show*!

Grand Central Station — the famous drama series created by Martin Horrell—returns to radio with all the expert acting, production and scripting that made it famous. Stories are *weekly* — start Monday, end Friday to maintain ABC Radio's unique morning programing formula.

The Jack Paar Show — built around Paar's special brand of humor. Jack comments on human foibles, plays hit tunes, talks and kids with famous guests. He not only delivers the commercials for you, but also is one of the nation's most merchandisable personalities to trade and public alike.

Two bright newcomers in a bloc of old (and substantial) friends:

NYT	Monday through Friday	ABC
9:00 am	Don McNeill's Breakfast Club	23 years
10:00 am	My True Story	12 years
10:30 am	When a Girl Marries	4 years
10:45 am	Whispering Streets	3 years
11:00 am	GRAND CENTRAL STATION	*
11:15 am	THE JACK PAAR SHOW	*

Two *additional* quarter hours of topflight network morning radio from the network that is *e-x-p-a-n-d-i-n-g*.

* Special introductory rates through Dec. 28, 1956, to prove to you, your slide rule and the most merchandising-minded sales manager alive that ABC Network morning radio is the move for you.

ABC RADIO NETWORK



Strike Averted As WGA, Networks Agree on TV Film Writers Pact

Hollywood, June 5.

Writers Guild of America and the three television networks, after nine months of negotiations, reached agreement on a tv film scribbler pact. It came on the eve (3) of a threatened strike by the guild.

Settlement gave the writers basic recognition on two key strike issues—"separation of rights for all writers and non-exclusivity of services." The nets agreed to make no distinction between a freelance writer assigned to a single series and those assigned to a multiple series.

As for exclusivity, which the networks demanded of writers hired on a term contract, they have relented. Webs now agree that scribes hired on an exclusive basis must be "guaranteed at least six one-hour, 13 half-hour or 26 quarter-hour shows to be entitled to a maximum of 26-weeks of the writer's exclusive services."

In the area of separation of rights, the union has allowed that writers who also serve in producer and/or directorial capacities and who create series ideas are exempt. In such cases, webs acquire all rights for three years, plus extension under certain circumstances, with specific compensation within that time to the writer if the skein developed from his idea. This would include a \$225 royalty per episode, whether he did subsequent work or not, and would provide him participation in reruns up to a total of 140% of minimum. He also gets 25% in subsidiary rights. If the networks fail to exploit the series in that time, all rights revert to the writer.

WGA contracts in force with telefilm producers are now matched by the networks. New pact, which became effective Monday (4), runs to Jan. 1, 1960, and it provides writers \$1,100 for half-hour story and teleplay; \$2,000 for 60-minute shows, and \$2,900 for 90-minute showings. Rerun payments, spread over five additional playdates, amounts to 35% for first rerun, 30% for the second, and 25% for third, fourth and fifth reruns.

Studio Films Sells Shorties

Studio Films, which has stopped producing for tv, is still wrapping up sales on its Television shorties. For the first part of the month it wrote \$15,000 in biz on the brief telefilm musicals.

WJHP-TV, Jacksonville (Fla.), and WESH-TV, Daytona Beach (Fla.) each purchased 550 of the Television library. KMBC-TV, Kansas City, bought 487.

Guild SRO In N. Y.

Guild Films is 100% sold in N.Y. The last two of its 12 vidpix stanzas, "It's Fun to Reduce" and "Popcorn Theatre," were sold to WABD and Food Fair stores (on WABD-TV, respectively).

WABD bought the quarter-hour "Reduce" for cross-the-board use as of Monday (11), and Food Fair is slotting the 60-minute "Popcorn" on WABC-TV Saturday mornings. Latter is going in big for self-liquidating premiums via its vidfilm show, with clown star, Poppo, slated for a series of personal appearances in the firm's 72 metropolitan stores.

Last N. Y. deal made by Guild was switch of Liberace from WPIX to WABD. WABD shortly before that bought "I Spy."

WOR-TV STANDS PAT ON '\$-MILLION MOVIE'

Decision to continue "Million Dollar Movie" over WOR-TV, RKO Teleradio Pictures' New York tv station flagship, in the same 16 showings per week format for the fall season was announced by Gordon Gray, exec veepee of the WOR-TV division.

Gray, saying that alternative programming plans for the show were considered, stated that all researching, however, indicated that the present format appears to be most effective for advertisers. "Million Dollar Movie," which bowed over WOR-TV Sept., 1954, has been one of the most successful programmers for the station.

Fall slots, same as the present ones, will be 7:30 to 9 and 10 to 11:30, with the weekend slated for 5 to 8:30.

The lining up of sponsors is now going on, with four of the potential nine clients now on a 52-week schedule in 13 or 26 week cycles with options to renew.

SG Staff Expansion

Frank Browne has been promoted to post of southern sales representative for Screen Gems, Robert H. Salk, director of sales of Screen Gems, announced. At the same time, the addition of Sandy Sanford and John Rossiter to the sales staff was made known.

Browne, who joined Screen Gems' southwest sales division in 1954, will work out of the Dallas office and report to Salk. Sanford, who will be headquartered in the N. Y. office, had been an account exec with Wilding Pictures Productions.

Sheldon Leonard Doubles On Danny Thomas TV'er

Hollywood, June 5.

New producer-director of Danny Thomas' ABC-TV "Make Room for Daddy" series is Sheldon Leonard, who has been directing Thomas in the past.

Promotion was disclosed by exec producer Lou Edelman, who also revealed that Lewis Foster will produce and direct his new "Adventures of Jim Bowie" vidseries, also with Edelman as exec producer. Edelman is exec producer on a number of ABC-TV properties, including "Adventures of Wyatt Earp," produced by Bob Sisk and starring Hugh O'Brian.

Jean Hersholt Death Won't Alter Ziv Plans On 'Christian' Vidpix

Production plans for the new "Dr. Christian," syndicated series have not been altered by the death of actor Jean Hersholt last Saturday, a Ziv Television Programs spokesman stated.

Title role will be carried by MacDonald Carey who will portray Dr. Mark Christian, nephew of the older physician portrayed for years in movies and radio by Hersholt. However, Hersholt will be "seen" in the Ziv series. As the younger doctor, MacDonald Carey will have a large framed photo of Hersholt inscribed "To My Nephew" on his desk throughout the telefilm series, which is currently in production.

Because of the long illness of the veteran actor, Ziv had planned from the beginning to utilize Hersholt for a few special "guest appearances" but not as a major character in the new telefilm series. Work on the pilot film was completed last summer at the Ziv studio while Hersholt was visiting his native Denmark, but was later held up when the veteran actor became ill.

AFTRA STILL AFTER DuMont ELECTRONICAM

Though American Federation of Television & Radio Artists recently told members that "the advent of video tape seems to make Electronicam and its technique of little or no value at this time," the federation indicated it hopes to wrest jurisdiction of the two-way camera from Screen Actors Guild when negotiations start in the fall.

The American Arbitration Assn. merely passed on the validity of AFTRA's letter to producers and networks which claimed DuMont (owner of the Electronicam) was "unfair" for shooting Jackie Gleason's "Honeymooners" under Screen Actors Guild jurisdiction. According to AFTRA, the arbitrators never came to grips on whether Gleason's show was done in a film or live manner, thus leaving a loophole for further contract negotiations between SAG and DuMont.

DuMont has not reported any further Electronicam program productions, since Gleason chucked the half-hour film format for return to a live hour on CBS.

DuMont's 'Range Rider,' 'Barrymore Theatre' Buys

WABD, N. Y., and WTTG, Washington, have inked two syndicated telefilm series for use in the fall. DuMont stations have bought the 13 half-hours in the "Ethel Barrymore Theatre" skein from Interstate and "Range Rider" from CBS Film. While the anthology pix are first-run in either market, according to a DuMont spokesman, the "Rider" telefilms are reruns.

Ted Cott, WABD-WTTG general manager, is dickering with Eliot Hyman on 37 Warner Bros. cartoons, it's understood. Hyman's "Popeyes" are expected to go to another N. Y. tv station.

Schlaffer to NTA

Marvin Schlaffer has been named sales service coordinator, a new post, at National Telefilm Associates. Schlaffer moves to NTA from the Emil Mogul agency, where he was a filmbuyer and a program and commercials producer.

He'll service NTA clients and coordinate with the sales department, reporting to sales v.p. Harold Goldman.

Landau Blasts NBC

Continued from page 31

"that such a conspiracy exists," Landau expressed his "strongest possible indignation" on the "unwarranted attack" on the syndicators, whom he called "virtually the only program sources that have enabled the independent stations to survive" and who have also "loomed importantly in the nationally-sponsored program's scheme of things."

Some of the companies "at which you point the accusatory finger," Landau declared, "are firms with which NBC has had dealings, and with whom, I'm sure, NBC expects to continue business relations, as a vital and necessary source of creative tv programming." Stating his objection to "the assumption that the networks have a monopoly on creative thinking," he said "it's high time the networks stopped taking the bows for such shows as 'I Love Lucy' and 'December Bride'—produced by Desilu, 'Private Secretary'—produced by Jack Chertok, 'Schlitz Playhouse of Stars'—produced by Meridian Productions" and a score of other shows including productions by the four companies attacked.

He also attacked the NBC contention that only 11.9% of its programming is film by pointing out that in the evening hours of peak viewing from 6 p.m. to signoff there are eight hours of film as against 25.75 hours of live and that the percentage is higher in the peak 8 to 10:30 hours. "This is network telecasting that we're talking about. If you were to add the film programming during station controlled time, the programming that is the life blood of their local operation, you'd get some idea of the true magnitude of the film distributor's role in broadcasting today."

"What About DeMille, Goldwyn?"

In a rebuttal of NBC's blast against feature films, Landau declared he admires "such live producers as Max Liebman and Alex Segal, but what should be my regard for such creative names as David O. Selznick, Samuel Goldwyn, Cecil B. DeMille, Darryl Zanuck, John Ford and the many, many others who have made entertainment history?"

If NBC objects to film programming on grounds of "unoriginality, how about some of your own spectaculars by way of—well, shall we say 'contrast'? You accepted some of the most glittering commendations ever awarded by the critics, and you widely promoted the outstanding success of your spectacular production of 'King Richard III' and, let's face it, 'King Richard III' was somebody else's production, written by a writer you can hardly claim to have discovered and produced by the same Sir Alexander Korda whose other fine works NTA is proud to carry in its library. In fact, 'King Richard III' was, if you will forgive me for using the words, a feature film.

"Then again, there was your own 'Peter Pan,' a truly great show, but which the network aired by the simple process of pointing the cameras at somebody else's stage production. 'The Taming of the Shrew?' Shakespeare, period. 'Barretts of Wimpole Street?' Just how long had Katherine Cornell been playing that role before NBC Television went into business? Are

all of the feature pictures being offered to the American public four star pictures? No, they're not, human creativeness being the fluctuating quality that it is. I'll avoid the obvious and ask another question. Anybody remember 'Satin and Spurs'?"

WBBM-TV

Continued from page 31

since WBBM-TV hit the air three years ago. But it goes without saying that the newsreel plus helped clinch Standard's nod for the additional weekend half-hour. Also, it's another commercial period to help amortize the weekly overhead, reckoned at close to \$3,500, of new director Bill Garry's crew of lensers whose local output combined with the national footage from CBS Newsfilm lends added distinction to the station's news programs.

Besides the Flynn-Hoff cross-boarder, WBBM-TV currently has three other quarter-hour strips which are backstopped by the newsreels. With only a 15-minute break for the "In Town Tonight" musical show, John Harrington comes on at 10:30 with his nightly "Ford Dealers' news account. At 6 o'clock Julian Bentley holds forth for Shell Oil while Reynolds provides the midday news with his luncheon strip.

Lost Sponsors

Continued from page 31

a daytime show); Colgate Hour (NBC), live also its successor, the Comedy Hour, "Adventures of Champion" (CBS), film).

"My Favorite Husband," (CBS) film; "Meet Millie," (CBS) live; Tony Martin (NBC) live; "Front Row Center" (CBS), live; "It's Always Jan," Janis Paige filmed series (CBS); "MGM Parade" (ABC) film.

"It's a Great Life" (NBC) film; "Our Miss Brooks" (CBS) film; "Readers Digest" (ABC) film; "Screen Directors Playhouse" (NBC) film; "Four Star Playhouse" (CBS) film, bumped by network to make way for new show; Danny Thomas' "Make Room for Daddy," lost sponsors, but returning.

"Celebrity Playhouse," regional, film; "Star Stage" (NBC), live-and-film; "Medic" (NBC), film; Ozzie & Harriet, lost sponsors, but have new ones and will be back; "Warner Bros. Presents," (ABC) lost two of three sponsors, to return; "Damon Runyon Theatre" (CBS), film; "Frontier" (NBC), film.

NBC Films' Brit. Sale

NBC Television Films has set its sixth show in England via the sale of "Steve Donovan, Western Marshal" to Associated Rediffusion for a fall start. Already on commercial video in England are "Inner Sanctum," "Hopalong Cassidy" and "Roy Rogers," with the BBC carrying "Life of Riley" and "The Visitor."

The NBC subside also set "Donovan" with Belgian tv, its fourth sale there, others having been "Hopalong," "Victory at Sea" and "The Falcon."

"The whole town's talking—"

Last week, on Decoration Day, Mickey Mantle of the N. Y. Yankees, hit the longest home run in the history of Yankee Stadium.

As televised over WPIX, and through the magic of the ZOOMAR LENS, millions of viewers were able to follow the flight of the ball from the time it left Mickey's bat, to the point where it hit at the very top of the Upper Grand Stand facade:

"Get the ZOOMAR view"

TELEVISION ZOOMAR CORPORATION

JACK PEGLER, Pres.

500 FIFTH AVE.

NEW YORK 36, N. Y.



WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is really big league... 615,000 TV homes and nearly \$4 BILLION in spendable income.

Why not sign up with the first place club—KSTP-TV. The Northwest's first TV station, KSTP-TV serves and sells this vital market most effectively, most economically.

KSTP-TV CHANNEL 5

MINNEAPOLIS-ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

EDWARD FETTER, JR. President, KSTP-TV

Winning an occasional award for good programming could be accidental. But when a station wins 75 awards* in three years it begins to look premeditated.

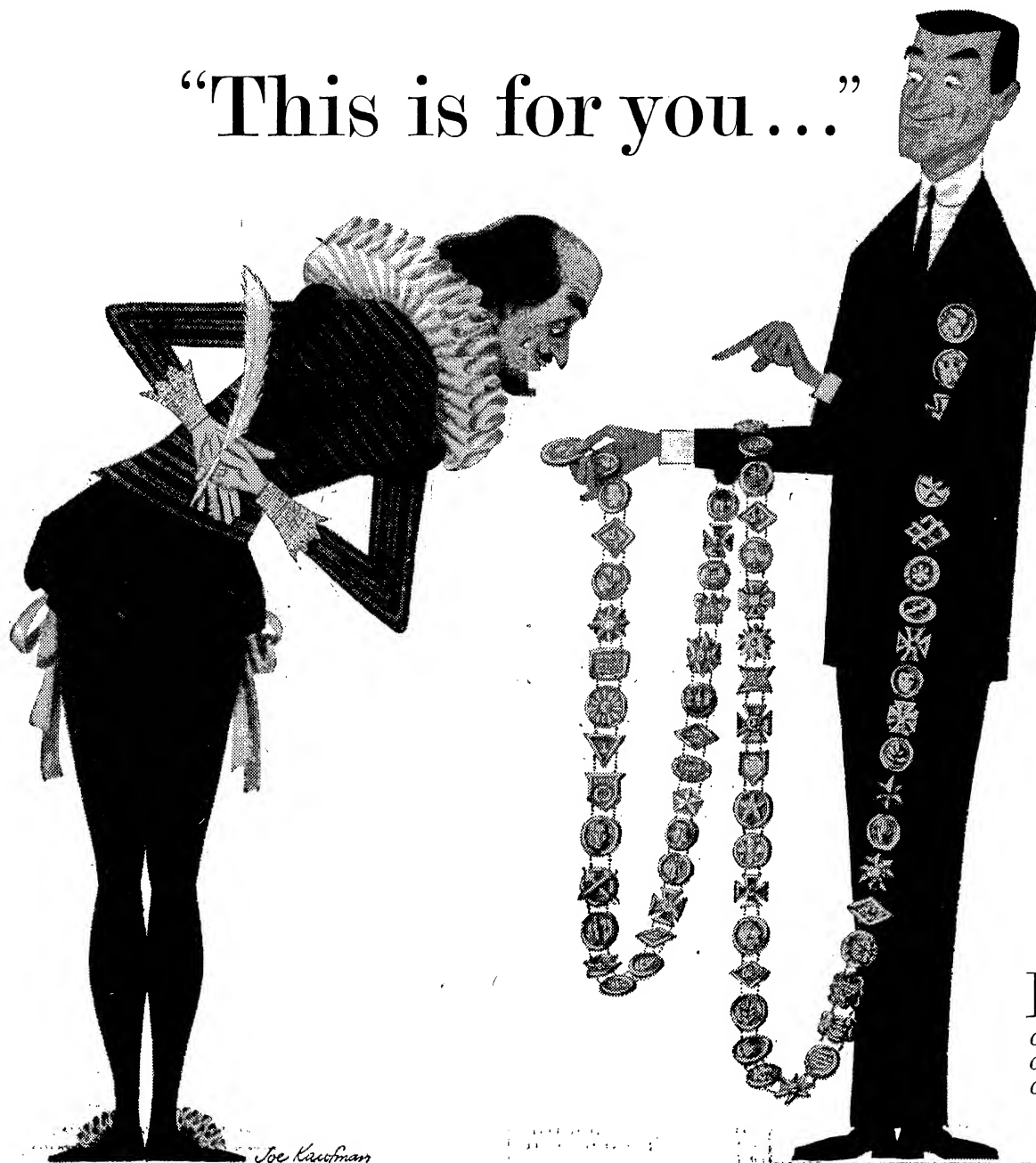
It suggests a firmly held conviction about the quality of entertainment and information likely to excite the pleasure and interest of its community—and the ability to provide such programming consistently.

The latest tributes to this ability are the two awards which Peabody and Ohio State gave to KNXT and Dr. Frank C. Baxter for "Shakespeare on TV," the series which has given millions of people new insight into the wisdom and poetry of the great playwright.

These awards reaffirm the unique personality which KNXT represents—for its viewers, as a source of fresh and challenging entertainment in all categories of programming; for its advertisers, as a medium which continues year after year to command the increasing attention and loyalty of the largest average audiences in Southern California.

*Including 2 Peabody, 3 Ohio State, 1 duPont, 2 Sylvania, 5 Emmy and 62 others.

"This is for you..."



KNXT

Channel 2, Los Angeles
CBS Owned—Represented by
CBS Television Spot Sales

Live Video Good Training For Pix Industry Directors: Nickell

Hollywood, June 5.

The motion picture industry would do well to use live video as a training ground for its directors, which would pay off in better editing, advance planning, and closer integration of the writing, musical accompaniment and camera work.

This is the feeling of Paul Nickell, whose been directing such live video shows as CBS-TV "Studio One" and Saturday's Ford "Star Jubilee," "A Bell for Adano."

"In the final analysis, provided with a good cast and story, the director should take the blame or credit for what is seen on the screen," Nickell elaborated. For this reason, the film director should closely supervise the editing of his picture, he observed. "He's shot the picture according to his own visual concepts, so he should have a say so on the final outcome."

The video-trained director has an advantage in editing, Nickell continues, since he must cut his show right on the air. For the same reason, he must plan well in advance every camera shot, since he hasn't the time to select the right footage from subsequent rushes.

"The video director works very closely with his writers and the better ones, like Reginald Rose, Rod Serling and Howard Rodman, are willing to devote much time to working things out with the director," Nickell commented. The director also works with the music director and the composer during the actual staging of the story, rather than months later. Thus, story effects can be heightened by deft musical touches worked out during the staging.

Returning to the scripting, Nickell is a firm believer in the use of the camera solely to advance the story. "The camera should never be used merely for tricky or pretty effects," he states. Since the video director is, in effect, his own head lense, he has the training to utilize his cameras to the best possible advantage.

Speaking of camera work, Nickell has strong feelings on the "intimacy" of the video medium. This does not mean a constant flow of closeups, he contends, which can become as monotonous as continual scenic vistas. "This isn't what is meant by 'intimate,'" Nickell declares. "There's got to be a variety of camera shots and angles, always providing that it advances the plot." Widescreen theatrical pic processes present no problem to the video director, since tv techniques are applicable here as well.

"Much money that's wasted at present can be saved by the application of careful tv techniques and advance planning," Nickell concludes. "As an observer, I feel that motion picture direction is marked by a lack of imagination and wasteful production methods."

Gould's Pre-Test

Continued from page 23

can install permanent closed-circuit hookups (via telephone wire) to each agency. He said that he could do it at about \$250 a month for each hookup and that the charge for studio facilities and

technicians will cost \$300 an hour. In addition to live previews, both on the agency-sponsor and home pre-testing levels, Gould is offering his plant to shoot telefilm program pilots and commercials.

Gould will use freelance people to produce shows. He's using Sam Leve as scenic designer and the Pete Rotonda shop for constructing sets. He will serve as producer and supply directors as needed.

He said that Benton & Bowles agency has inked for a closed-circuit stanza on June 16 and that Leo Burnett has contracted for two pilot live tv commercials.

Schwerin Research is a major outfit in the tv pre-testing field. As opposed to the plan proposed by Gould, Schwerin uses a theatre in which to house its audience, before asking them their opinion about certain television shows and commercials.

Tele Followup

Continued from page 25

of a philanthropist as the basis of a moral, the point of the show was given to the ex-slave. In order to really feel he was free, he insisted on repaying "the gift" of \$200 given for his freedom. Mindel summed up the point that freedom can't be given — it must be earned by having Tom say: "If you got the right to set me free, Mr. McDonough (the slave's former owner) has the right to buy me and own me." The entire playlet was encased in lines as succinct and profound.

Supporting cast, especially William Redfield as a pessimistic clerk and Babbie Shuford as Tom's fiancée, gave fine performances. Fred Herrick, a ship captain, and George Ives, as McDonough, didn't have as much to play with. And as for Hoade's direction, it dollied smoothly to and fro over Clymer's impressive wharf and store interior.

Conoway

Continued from page 22

concludes, hence, SAG will ultimately come to heel.

In the summary, SAG took a crack at the "cumbersome machinery" of one union. "Internal strife and disagreement between the different groups of individuals in the one-card tends to dissipate the strength gained through merger."

"Not one plan yet proposed but has ultimately led to the conclusion that merger means more, not less, operating expense," said SAG. "Most of the proposed savings prove illusory and minor. A personnel study reveals little saving, and so the space problem remains the same. In fact, the administration of super boards means more executives, more space and much more travel expense."

"The third main argument for merger lies in the statement that with merger all jurisdictional disputes disappear; that then Alan can't dispute with Hewitt. This is the most fallacious of all. These 'jurisdictional' disputes are at the

bottom no more than economic arguments over the proper terms and conditions which should govern employment in a particular field of entertainment. It is here where specialized interest and knowhow can do most for the actor. Just as SAG could not successfully negotiate for actors on the live stage because it has no first-hand, expert understanding of the economics of the theatre nor of the conditions under which actors perform their work in this area, so Equity could not effectively represent actors in . . . motion pictures."

Tele Reviews

Continued from page 25

a sack, and the Great Rixon, aerial artist.

Musical aspect of the hourlong entry was adequately handled by pert vocalist Phyllis Newman backed by Ralph Hermann's band. She also did a bit of announcing when the affable Gregson apparently was occupied elsewhere. Withal, "Places" adds up to a fine summer plug for Miami and its environs for the program will originate each Sunday from outdoor locations of scenic interest in and around the Florida resort (next week it's the Parrot Jungle).

Frequent spot announcements inserted at intervals appropriately were in keeping with the Florida motif. These ranged from plugs for National Airlines service to Miami's Biscayne Terrace Hotel. No doubt subsequent remotes through facilities of WTVT, Miami, to some 66 ABC-TV stations will be smoother productionwise than the kickoff. Moreover, this "scenic" format can lure not only the youngsters but their elders as well.

WINDOWS

With Ginger Lorr
5 Mins.: Mon.-thru-Fri., 10:25 a.m.

GOLDBLATS

WNBQ, Chicago (Color)
(Olian & Bronner)

More than a little trade interest attends this localized WNBQ tint insert flanked fore and aft by NBC-TV's morning "Home." It's geared specifically for the department store clientele, a grouping television has had trouble enticing aboard as advertisers.

WNBQ's squibs are sponsored cross-the-board by Goldblatts and the eventual documentation as to store traffic and actual sales should provide some of the needed ammunition against the big retailers' standoffish attitude re video. Capsule is strictly a five-minute sell job tastefully done by Ginger Lorr, albeit a bit nervously on stanza seen.

While the polychrome hues are lost for the dominant black and white watchers, they're a flashy signpost of things to come for the Chi advertisers and agencies who've had their interest in tint tintillated by WNBQ's new all-color local countenance. Dave.

Pabst Likes Polkas

Chicago, June 5.

Pabst Brewery is set to sponsor ABC-TV's "It's Polka Time" when it starts its summer hitch July 13 in the Friday night at 9 (CDT) half-hour. Old country jamboree will emanate from the Windy City, moving from its present Monday night spot on WBKB. Show will run an hour on the o&o with National Tea, the current hometown bankroller, taking the segueing half-hour Friday nights after the network exposure.

TV Strikes up Band

Continued from page 21

son show is earmarked in the period for 1956-57. At NBC, the daddy of them all, Paul Whiteman, will rhapsodize for Hazel Bishop cosmetics Tuesday at 8:30, and the Wednesday entry in fringe 10:30 time is Ina Ray Hutton with her all-girl layout.

Miss Hutton's showcase brings to mind that, like Liberace and Welk, her's was a Coast series for several years before attaining network status. Frankie Carle, another vet maestro who's been a single for a number of years, will piano-plus it for NBC as part of its Tuesday at 7:30 changing of the guard along with singer Snooky Lanson's pinchhitting for Dinah Shore and Jaye P. Morgan's for Eddie Fisher.

Other summertime chirpers include Patti Page, Julius LaRosa and Tony Bennett, the successive relieving corps for the Perry Como show; and Frankie Laine, again operating as vocalist and confederate for CBS' Arthur Godfrey Wednesday night. Last summer, Laine and Stan Kenton were among the foremost clicks doing summer duty on that network. Kenton's "progressive" music never got full opportunity to show what it's made of, as far as tv audiences are concerned, because he was grooved only once or twice during the variety session.

ABC itself is taking a leaf from its own book, adding a Saturday daytime to Welk's nighttime program. And having shown that the kids will cut up the rugs at home or wherever they are when the Welkin rings, the alphabet soup network will originate "Polka Time" out of Chicago starting in July for hot weather Friday nights.

WSAZ

Continued from page 22

tem of public communication ever conceived."

Turning to the issue of the principles of option hours and basic network, Rogers maintained that "stripped of these two basic elements, the networks will face the removal from the marketplace of their only salable items; namely the ability to deliver a nationwide audience at the time of the program event, and the guarantee that the audience will be of sufficient size and market location as to make feasible the expenditure on the part of the advertiser."

Rogers, referring to those broadcasters who have testified against the nets, claimed that they represent "private interests . . . for whom the past two years may not have borne the hoped for fruits."

Distribs' D.C. Pitch

Continued from page 31

50% of all video programming. Among film shows listed as "essential" to networks, stations and advertisers were "I Love Lucy," "Dragnet," "Lassie," "I Led Three Lives," "Father Knows Best," "Robin Hood" and "Science Fiction Theatre."

While recognizing the substantial contribution of the nets to tv, the AFTD emphasized that its members produced shows for the medium long before it was profitable to do so. "And, what is more, did not have the parallel incentives of huge revenue from time sales or tv set manufacturing to spur them on."

Free TV Time

Continued from page 23

station or network from selling time for use by the presidential, vice presidential, Congressional or other candidates.

The Senator said that in a sense his bill provides for a kind of "rental" on Federal property "by requiring in certain limited cases applicable only to presidential and vice presidential candidates the granting of free time for government purposes. He said he has been assured by experts that there is no legal obstacle to a modification of current licenses to require such a rental."

New York—WPIX has bought "Brave Eagles" from CBS-TV Film Sales and plans to run the 26 film series in the fall.

WPIX Juve Delinquency Airs as Pubseries

During the month of June, WPIX, N. Y., will devote 50% of its public service announcements to combatting juvenile delinquency. The overall campaign, to aid the New York City Youth Board, was mapped out by Warwick & Legler, officially-selected agency for the advertising agency.

The program is an outgrowth of plans made last fall when Mayor Robert F. Wagner, honorary chairman of the board, asked the advertising industry to lend its support to the anti-juvenile delinquency drive.

'What Now, Daddy?'

Continued from page 31

000 or even \$25,000, the latter considered the limit for the syndication market.

Trouble is, most of the syndicators threw most of their eggs in one basket this time out, planning too many expensive pilots and at least for the time being ignoring syndication. There are some exceptions, of course, but in the main the syndicators were determined to crack the network market, come what may. Some of them did so—Screen Gems landed its "Circus Boy," Official hit with their "Sir Lancelot" and "The Buccaneer," and Ziv did it with "West Point Story." But Television Programs of America, CBS Television Film Sales, ABC Film Syndication, Guild Films, to name a few, are stuck with their pilots down. About the only thing that will get them off the hook is a fat regional deal that would take the bite off most of the production costs involved in filming for syndication, but even those are hard to come by these days, the station clearance situation being what it is.

Key V B'Casters

Continued from page 22

ing at the maximum effective radiated power permitted for such station" by the FCC.

Meeting, called by Harold Gross of WJMT-TV, Lansing, was hosted by Robert Swezey, pres of WDSU-TV, N.O., and elected as officers Jack Harris, KPRC-TV, Houston topper as chairman; Charles Crutchfield, WBTV, Charlotte, vice chairman; Gross, secretary-treasurer; and four directors, P. A. Sugg, WKY-TV, Oklahoma City, Harold Hough, WBAP-TV, Ft. Worth, Howard Lane, KOIN-TV, Portland and Jack DeWitt, WSM-TV, Nashville. Meeting was an informal one, and a followup meet is scheduled for Washington on June 21, when further details will be set and the association incorporated. Organization will probably boast a permanent staff of lawyers and engineers engaged in culling data to preserve current signal allocations.

Fort Worth—There were 585,000 television sets in the Fort Worth-Dallas area as of June 1, according to a report made this week by Harold Hough, director of WBAP-TV, the Southwest's pioneer tv outlet.



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

FOR SALE

In Greenwich, Connecticut Perfect for a small family. In a picture book setting on two high acres. Specialized custom built house of cut stone and slate roof.

The large paneled oval shaped sun-room and swimming pool are just two of the unusual and exquisite features of this house. Private beach rights. Asking \$75,000. Shown by Mrs. Margaret Lowry, Associate THE A. W. W. MARSHALL REAL ESTATE CO. 80 West Putnam Avenue Greenwich, Connecticut Greenwich 8-0668

ZIV HAS THE HOT SHOWS!

"SCIENCE FICTION THEATRE"



IN 2-STATION
TULSA

beating Arthur Godfrey, Perry Como, Jackie Gleason, Robert Montgomery and others.

ARB—Nov. '55

ZIV TELEVISION PROGRAMS, INC. Cincinnati, Chicago, Hollywood, New York

Inside Stuff—Radio-TV

Frank Blair, chief news factotum on NBC-TV's "Today" show, has asked the Soviet Embassy for a visa to visit Russia together with the members of the National Assn. of Home Builders, who are going over as part of the reciprocal arrangement between Soviet and American builders for observation of techniques and styles in both countries. Blair's plan is to accompany the building delegates to Russia, but also to cover the Soviet Air Show June 24, to which Air Force Chief of Staff Gen. Nathan Twining has been invited. In Moscow, Blair would team up with NBC Moscow correspondent Irving R. Levine, who presumably would handle whatever film coverage of the show is allowed.

Bob Hope's first 90-minute color spec June 17 on NBC-TV will comprise a giant plug for his new feature, "That Certain Feeling," which Norman Panama & Melvin Frank are producing for Paramount. Show will consist of a "behind-the-scenes" studio tour that will include clips from the film, excerpts cut from the picture (but saved for the telecast), simulated shooting scenes and production conferences, etc. There will also be clips of footage rejected because of flubs by the cast.

Steve Allen will narrate the show, while guests will include Betty Grable, Dorothy Lamour, Marilyn Maxwell and George Sanders.

Russel M. Seeds agency in Chicago, which resigned the Admiral account a couple of weeks ago, categorically states the parting of the ways had nothing to do with commissions and furthermore Seeds has never worked at less than the standard 15%. On the matter of commercials, the agency has never farmed out commercial work—all commercials are written, produced and created by the agency and its employees. It has never divided commissions with an outside company, productionwise or otherwise, Seeds declares. On the live Admiral commercials telecast this past season from N. Y., the blurbs were written and prepared in Chi and supervised in N. Y. by Mike Levin, who was working on a salary basis for the agency, which has no Gotham branch.

CBS Radio has effected a tie-in with the Sewing Fashions Festival holding forth at the N. Y. Coliseum June 11-18, with the network sending its 12-3 p.m. soapopera stars over for personal appearances and paying for a series of ads in four dailies to attend the exposition and meet the CBS thespians. Crossplugs include announcements on the CBS shows plus program profiles and displays of the stars at the exposition. The 12 daytime thespians set to appear next Wednesday (13) are Jan Miner, Vivian Smoler, Florence Freeman, Sandy Becker, Joan Tompkins, Blair Davies, Ellen Demming, Agnes Young, Andree Wallace, Muriel Williams and Terry Keane.

With apparently no opposition in sight, confirmation of T. A. M. (Tam) Craven, Washington consulting engineer, as a member of the FCC is expected to be recommended by the Senate Interstate Commerce Committee this week. The Committee has scheduled hearing on the nomination today (6) at which Craven will appear but questioning is likely to be brief. No other witnesses are scheduled to testify.

Craven, member of the Commission from 1937 to 1944, will succeed Comr. Edward Webster whose term expires June 30. A Democrat, Craven's appointment will change the political composition of the Commission to four Republicans and three Democrats. Webster is an Independent.

S&H Into Perry Como

S&H Green Stamps (Sperry & Hutchinson), which has been making a heavy play in television via participation buys on NBC's "Today-Home-Tonight" setup, has moved into its first program sponsorship, picking up one-sixth of the "Perry Como Show." S&H, via SSC&B, will bankroll one-third of the Saturday hour on alternate weeks.

S&H replaces Armour & Co., which has dropped its Como share in favor of a heavy "T-H-T" participations campaign. S&H buyin leaves the Como segment SRO, with Noxema, Toni, Gold Seal, Sunbeam and Kleenex as the other one-sixth shareholders.

WNBQ Tint Know-How

For All NBC-TV O&O's

Chicago, June 5. WNBQ has been invited to whip up a late afternoon show for its NBC-TV o&o colleagues which will be done in tint to help augment the sister stations' color schedule. Chi veep Jules Herbervaux and program manager George Heinemann are currently screening talent to man the musical half-hour which will go out at 5 p.m.

An audition closed-circuit is planned for June 14 with the possibility the Chi-origination may start shortly thereafter or be held in abeyance until fall.

Chi WJJD in Major

Program Overhaul

Chicago, June 5. WJJD, the 50,000-watt daytime independent owned by Plough Broadcasting, is prepping a full-scale programming overhaul that will see the dumping of the station's freelance deejays in favor of a virtually straight pop music format with the staff gag confined to news, time and temperatures, plus the commercials, of course.

Revamping, to start next week, is a variation of the "play-down-the-talk" formula evolved a year back on WMPS, Plough's Memphis flagship. It's understood Randy Blake is staying on with his early evening hillbilly show for the mail order trade.

Meehan's WCAU Role

Philadelphia, June 5. Edward J. Meehan Jr., sales exec at RCA for the last 10 years, has been named manager of WCAU's newly-organized magnetic Muzak Division, which begins operations when the radio station takes over the Muzak franchise in this area on Aug. 7.

Meehan will head the sales staff, which will sell specially programmed background music for offices, industrial plants, banks, insurance companies, hotels, restaurants and other public places.

Ottawa—Alan Savage, onetime radio actor and producer, has been made radio-tv director for Cockfield-Brown, Canada's largest ad agency.

BBC-TV 10th Anni

London, June 5.

The 10th anniversary of the resumption of a regular BBC-TV service will be celebrated on June 6 with the presentation of "We Are Your Servants," a three-part program directed by Francis Essex. The first will recall the initial two days of the revived service, the second will feature "Faces Made on TV," followed by a finale, details of which are not being disclosed.

Among those to be featured in the first part, all of whom appeared on the opening two days, are Kenneth More, Pouishnoff, Boyer & Ravel, Carole Carr and Geraldo and his orch.

In the main part of the program the artists will include Shirley Abicair, Pat Kirkwood, Petula Clark and Alma Cogan.

REGIONAL SPREAD FOR TV 'JUKE BOX JURY'

Hollywood, June 5.

Peter Potter's video version of his "Juke Box Jury" show, seen locally on KRCA (TV), NBC o&o station, gets a 26-week regional hookup starting July 26, on 18 stations in 11 western states. Regal Pale beer, through ad house of Guild, Bascom & Bonfigli, has set up the station lineup, which is to show kines of the KRCA show.

In the deal agent by Harold Jovien's Premiere Artists, stations aren't necessarily NBC affiliates. However, another of Potter's sponsors is dickering similar eastern and midwest kine showings, where NBC o&o's will have first refusal of the package.

Buff's Tint Sprint

Buffalo, June 5.

WBEN-TV, a pacemaker among the nation's pioneer tv stations, continues its speedy progress in scheduling 10 "live" locally originated weekly color programs. This brings the Buffalo CBS-TV affiliate's program schedule up to five hours weekly of local color entertainment.

"Meet the Millers," on WBEN-TV Monday through Friday afternoons, went cross-the-board color May 14. "Marion Roberts Presents," viewed each weekday morning, made its color bow May 28. Another important feature is "Col-orcast," a local film series on Saturday evenings.

WBEN-TV telecast its first local color program in October, 1954.

Television Chatter

"Cheyenne's" Clint Walker back to Hollywood today (Wed.) after p.a. swing over east and midwest last week and this one, with stopovers in N. Y. and Washington... First of ABC-TV's "Ford Theatre" stanzas in October stars Laraine Day, with Screen Gems production starting this week... Jan Murray nursing two broken fingers after bout with garage door... John Curtis from ABC-TV research and sales development to WABD sales staff under Bill Adler... Eleanor Roosevelt into "Between the Lines" Sunday (10).

"The Man Who Loved Children," original by William Kozlenko and Boris Ingster, set for the "Alcoa Hour" early this summer... Babette J. Doniger, prez of Editorial Films (formerly Television Snapshots Inc.), off to Bermuda for dickers on production there... Richard Willis, who celebrates his fifth annl with WRCA-TV on June 11, makes a special appearance the following day (12) at the Spring Sewing Festival at the N. Y. Coliseum... Randy Brent, until now assistant traffic manager at CBS, upped to the newly-created post of administrative manager of sports... Elaine Silverstein, secretary to CBS veep Lou Cowan, honeymooning in Bermuda... Lori Darmi of WRCA-TV's "Fourth R" show, participates in the Parents Assn. show in Riverdale June 14-15... Robert Dale Martin, head of CBS casting, back from a junket from Pittsburgh where he looked over the Playhouse revue, "What's the Rush." Martin incidentally, answered an SOS recently from his friend, Father Morris of the Blackfriars, who had an actor suddenly bow out of the production of "Age and Grace." Martin, an actor and director before joining the web four years ago, got up in the part in two days and finished the run... WRCA-TV assistant director Mary Regan and floor manager Don McDonough engaged to be married in the fall... Frances Trocaine, program manager of "What's My Line?" recuperating from surgery at University Hospital... Stan Levy of the WRCA-TV sales staff off on a two-week vacation to Havana... Dorothy Collins and Raymond Scott off to their first trip to Europe on June 10, following the last "Hit Parade" show of the season. They'll be back by July 12 for Miss Collins' opening at the Thunderbird in Las Vegas... Louise Gruener, formerly with Rinheart & Co. publishers, joined the publicity staff of C&C Television... Phil Alampi, WRCA-TV farm & garden director

and soon to be Secretary of Agriculture for New Jersey, honored at a testimonial luncheon and Philadelphia yesterday (Tues.) tendered by food editors and the Pennsylvania Chain Store Council.

Edgar Kobaks celebrate their 40th wedding anni on June 10. He's in Elkhart this week for Miles Labs board meeting... Billy Nalle, pianist, plays part of "Sheridan the Pianist" in tonight's (Wed.) U. S. Steel show "The Boarding House"... Peter Fernandez has been set as running lead on "Date with Life" for month of June... Following Edith Adams' weekly schedule of appearances on Ernie Kovacs tv show and a guest shot on Ed Sullivan show this Sunday, she'll open Monday (11) in the musical "Lo and Behold," the first legit production to be presented at the New York Coliseum. Also in the cast is Hope Sansberry, of the Phil Silvers program... Don Briggs will be featured Friday (8) in "Big Story"... Pat de Simone has copped a feature role in "HR 8348," an "Armstrong Circle Theatre" production set for next Tuesday... Bert Parks makes his theatre debut this summer in Cole Porter's musical, "You Never Know," at the John Drew Theatre, East Hamp-

NBC producer Peggy Daniels goes to Miami June 11 for the opening at the Eden Roc of husband, Larry Daniels, and is slated to do the Jaye P. Morgan show on the web on her return... Motley (Elizabeth Montgomery), who did the costumes for "The Most Happy Fella," assigned to the same chores for Esther Williams' Aqua Spectacle, which bows in London under NBC auspices on July 30... John Ericson set to star in the filmed "No Skin Off Me" for "General Electric Theatre," with cameras rolling June 11. This week, same show starts filming Gaby Rogers and Josephine Hutchinson in "The Enemies"... Marilyn Cantor to guest on Joe Franklin's WABC-TV "Memory Lane" Monday (11)... Nilsson Twins, repped on the Capitol label with "Honest I Love You," due in from the Coast next month for telecasts.

TV's Doris Van Treek takes time off to do the girl lead in the summer stock production of "Anniversary Waltz" at Corning, N. Y., starting June 25... Beverly Lunsford of the junior tv group returns to the Montgomery Hour for the 12th time on June 11... Glenn Walken of the sub-teenage set busy over the weekend doing a film commercial for Texaco via Kudner Agency.

curtain going up and already drawing raves!

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NBC-TV's Study of Asia

Continued from page 20

which description Parks prefers to the customary "documentary" categorization, will embrace such topics as "This Planet Earth," dealing with the crust of the earth and its effect on man (and man's effect on it), a contribution, like the two "Antarctic" films, to the International Geophysical Year. That's slated for Jan. 27. Tentatively set for the Sept. 23 opener is "Doctor," the pictorialization of the heavy burden of the doctor in staying abreast of the vast developments of the past 20 years.

Also Satellite Launching

Also on the agenda, for May 5, is "The Anatomy of the Cold War," cutting across the political leaders of east and west and showing the "real soldiers" in the cold war, the emigrants from the satellites, the forced-labor-camp inmates, the people vitally affected by the conflict. On May 19, there will be a "Profile," this to be a biography of a controversial but constructive "giant," possibilities for this being Robert Moses and Frank Lloyd Wright. Also tentatively on the agenda would be a live-film show on the launching of the earth satellite next July, this to depend on whether NBC can get an okay for an actual on-the-spot live remote of the launching itself. Interspersed throughout the schedule will be three "Key Picture" shows, each covering a number of subjects, with one major treatment in the framework of several smaller ones. One project in the "Key Picture" trilogy will be a running series on the teenager, covering every aspect from "little girls in their nicest frocks going to a church party to young delinquents sticking a needle into their arms." Tied in with this will be a piece on the schools which John Hersey may do.

Park expects to call on top contemporary writers of the stature of a Hersey for some of the specialized subjects, but hasn't moved yet on scripters until he sets his producers so that they will okay each writer choice. One writer is already working, though; he's

Steve White, former European editor of Look and ex-Herald Tribune staffer, who's scripted the Chevalier tome. Hugh Downs of the NBC "Home" show, who doubles as NBC science editor, has been working on the earth satellite project and may also pitch in on the definitely-set "This Planet Earth." The "Telescope" series, incidentally, isn't part of the NBC "Project 20" operation, the latter being historical in nature and "Telescope" dealing with current events and using all-new color footage. "Telescope" will run up budgets well over \$100,000 per show.

Road To Success

Continued from page 23

men figured in the research-to-top-dog route: Frank Stanton, CBS prexy, who earned his doctorate with a thesis heavily grounded in media research; BBDO's exec veep, Fred Manchec, who began with a slide rule, and Harper himself.

Now added to the list are Don Durgin, director of ABC radio, who mixed an editorial background with a heavy dose of straight broadcast statistics; Trezy, who went up the agency research way before doing the top research job at ABC radio; Maxwell Uie, a university professor, who expanded from Kenyon & Eckhardt research boss to a new area as well—that of media director at the agency, thus achieving a wider administrative berth; Lyndon O. Brown, another professor, not only in charge of Dancer-Fitzgerald-Sample research, but its media and show-biz promotion departments; Larry Deckinger (has a doctorate) was Biow research chief and gets that broader administrative scope via a switch to Gray where he adds media to his list of command functions. In addition to these, is the growing number of research men who are moving up in the station rep biz, in order to keep the sales pitch on top of the intricacies of spot time.

Norfolk Reversal

Continued from page 23

hours weekly to the station when Congress is not in session.

The new station, the second VHF for Norfolk, will be managed by Carl J. Burkland, a director of the company, who is general manager of WAVY. Burkland has had extensive broadcast experience, including six years as manager of WTOF in Washington, D. C. and more than five years with CBS as sales manager of radio and tv spot sales and director of station administration. He also spent 12 years with WCCO in Minneapolis in various capacities.

Aside from ending the long VHF monopoly of Campbell Arroux's WTAR-TV, the channel 10 authorization poses an interesting situation in the Tidewater area where NBC embraced Tom Chisman's ultra high WVEC-TV (when WTAR switched to CBS) in the highly publicized "Operation Norfolk" three years ago. The question now is whether NBC will shift to the new VHF station, leaving Chisman, who, it's understood, does not have a firm contract, and WTOF-TV to scramble for the ABC affiliation. If that happens, one of the two U's in Norfolk would be with-

out network programs and its ability to survive thrown in jeopardy. In pursuing its application, Portsmouth told the Commission it proposed an affiliation with NBC "if obtainable" and an independent operation if no network is available.

Thesp Hopefuls

Continued from page 22

soapers currently on CBS Network.

Out of the symposium came some interesting statistics. For instance, the CBS roster of daytime serials provides 15,600 actor-days of employment over seasonal span. It breaks down this way: There is an average of five roles in each script, some continuing, some written in and out of story lines. Twenty-five parts in a five-day week for 52 weeks total 15,600 acting hours.

In an open forum following the general chats of the CBS acting quartet, the Academy kids were told: Don't worry too much about your lack of experience when you are asked by network producers to fill out your resume. Your servitude at the Academy almost makes you a semi-pro, to begin with.

Too, radio acting permits much more daytime doubling than does tv. A voice takes much longer to wear out a welcome than does a face.

Frisco's Longhair Station Padlocked

San Francisco, June 5.

Longhair music station KEAR, in financial difficulty for many months, was padlocked by U. S. Treasury agents last Thursday (31) shortly after 1956 tax liens of \$6,831 had been filed against it.

The 10,000-watt independent had already had 1954-55 liens amounting to \$18,980 slapped on it. All liens are for employees' withholding taxes and social security payments. Action resulted from delays of Stephen A. Cislser, station's owner, in meeting settlement demands.

Harold Hawkins, district director of internal revenue, said his agents would take inventory and that "the station eventually will be sold unless the tax is taken care of." Meanwhile, Cislser continued negotiations with several groups he claimed were interested in buying the station. He wouldn't identify any of his prospects but insisted, "I expect to be back on the air, maybe next week... I've got some money coming." Operation of KEAR's FM affiliate, KKKX, was not affected, since it is owned by a separate corporation.

Cislser had received more than \$100,000 in help from longhair listeners in the last three years, but recently has spurned offers of local groups to buy the station, claiming their offers were too low.

\$790,000 BUDGET OKAYED FOR RAB

The executive and finance committee of Radio Advertising Bureau okayed the new yearly budget of \$790,000 at a meeting yesterday (Tues.) at the Waldorf-Astoria. Today, the full board meets to give its approval, and no trouble is anticipated by the promotion bureau.

Being presented to the RAB officers are seven plans for expanding sales and promotion programs. Included is a blueprint for expanding the national radio advertising clinic at the Waldorf on Oct. 29 and 30th. In addition, RAB is asking its board to sanction increasing the number of local and regional sales calls that regular staffers make.

WABD Doubles Power

DuMont's N. Y. owned-operated tv'er, WABD, increased to maximum power Monday (4), with the installation of its new 25-kw transmitter on the Empire State Building. The new effective power doubles the station's strength.

DuMont now envisions overhauling all of the equipment of its Television studio setup on East 67th St. Archie Smith, director of the station's engineering, is overseeing the project.

CBS Coast Expansion

Continued from page 22

ing proposals from outsiders to participate in building of one mammoth television center which would house all three webs. CBS is "favorable" to such an idea, providing the cost isn't exorbitant, he stated. Big problem is to gather up real estate in the heart of Manhattan, he indicated.

Exec, who was accompanied here by exec v.p. Merle Jones, said the nine-story office building will house administrative and creative personnel, many of whom are temporarily in space originally set aside for production services.

New studios here will be equipped for both color and black-and-white telecasting. CBS also plans a program of increasing capacity of present facilities by using recent technological developments and of new operating procedures and equipment. As part of this program, another existing studio will be equipped for color, making a total of four tint studios here. Pereira & Luckman are architect-engineers on the project.

TV Set Mfrs.

Continued from page 22

priced units is pointed up by the fact that the 7,464,000 sets turned out in '50 had a factory value estimated at \$1,350,000,000, while last year's record-breaking production of 7,700,000 sets had a dollar value slightly over \$1,000,000,000.

Consultant reckoned there would be 150,000 color receivers produced this year and listed the "color talk" as one of the deterrents to monochrome sales. However, he opined that when the color breakthrough finally arrives—"which should be around the latter part of '57"—the black and white history may be repeated with the retail price going down as production goes up.

AFTRA Coalition

Continued from page 22

specialty performer Ray Heather-ton.

"All persons of good will abhor backsliding," declared Beck, "but the real question is democratic discussion and leadership; that plus efficiency. Our friends of the Caucus have set a new record for the number of committees they've appointed which have never held a meeting. They are running for office on a show of imaginary activity."

Figures are cited: the Caucus issued 6,600 invitations to their committees but only 44 responded. It's also declared by Coalition that the claimed installation of an AFTRA "studio deputy" system similar to Equity's backstage deputy and Screen Actors Guild lot deputy has no visible reality.

Diary Technique

Continued from page 23

67.5% of all the cases and less than 2.5% in 83.8 of all cases. "The extremely close agreement between the two techniques used in this study supplies ample evidence that unadjusted audience ratings obtained from diary homes do not differ appreciably from those obtained by the coincidental method. The complete findings emphasize that a properly engineered, interviewer-supervised diary correctly reflects viewing levels and program popularity with accuracy more than sufficient for day-to-day television decisions," ARB concluded.

Lovejoy To Head Emmy Award Unit

Hollywood, June 5.

Appointment of Frank Lovejoy to head the 1957 awards structure committee of the Hollywood Academy of TV Arts and Sciences was disclosed after an ATAS board meeting last week. (Jack Webb heads the Hollywood Academy's award advisory committee, and last week expressed deep gratification at Lovejoy's appointment.)

Other committee assignments include Loren Ryder as legal committee chairman; Danny Thomas and Sheldon Leonard as membership co-chairmen; Jane Wyatt and Bob Longenecker, entertainment co-chairmen; and Harry Ackerman, finance chairman, with Hollywood ATAS prexy Johnny Mercer and v.p. Longenecker also serving.

Martin Leeds, chairman of a television group committee working on a video code, asked the receptive board members that ATAS administer the code. The board thereafter appointed committee to discuss the matter with Leeds' group, and to recommend code acceptance or rejection. However, general feeling at the board meeting was to favor anything which could "unify the tv industry."

The long meeting never did get around to discussion of hiring a flack for the local chapter.

Strouse to Prexy WWDC

Washington, June 6.

Ben Strouse has been named president of indie station WWDC, succeeding Joseph Katz, of the Baltimore ad agency bearing his name. Katz was upped to chairman of the board. At the annual meeting of the board of directors, following officers were elected: Herman Paris, v.p. in charge of sales; Norman Reed, v.p. in charge of programming; and Ross Beville, v.p. in charge of engineering. Later were all station staffers elected to newly-created offices.

Strouse, the new prexy, has been executive veepee since '42, while Reed has been station's program director since it went on the air in '41.

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ACTION: Get on our "bandwagon" and go on with us After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

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RENEWALS: MUSIC'S BLUE CHIPS

Diamond Jubilee Exposition Marking Disk Medium Shapes at Coliseum

Richard Himber, the veteran orchestra leader and showman, has himself a potential jet-fired omphalos of an idea in his now-formulating "celebration" of the 75th Anniversary of the Phonograph Industry. It's tied in with the new Coliseum at New York's Columbus Circle next Sept. 7-17 and will coordinate under the one-roof a panorama of Diskjockeydom.

Idea is a two-way stretch—backward for the history of the platter medium and forward for the career-making factors of tomorrow. The phonograph as machine and as art yesterday, now and to come is to be inter-linked with dancebands, music publishers, broadcasters, merchants, high-fidelity and other electronic gear manufacturers, etc.

Tea dansants, nighttime hoofing contests, pavilions devoted to song stylists, personalities, disk spinners from all over the country will be brought together exposition-style. Every brand of music from schmaltzy waltzy stuff to rock 'n' roll is envisioned with Himber's own orchestra, Bill Haley & His Comets and The Platters among the units already contracted.

Himber and his syndicate are now negotiating for television originations out of the Coliseum and for the cooperation of the engineering end of the gramophone trade. The blessing of the Thomas A. Edison historians is expected. A nostalgic pageant of the great voices of opera is being blueprinted and ditto for the great pop stylists from way back when lobster palaces predated nightclubs and beer gardens pointed the way to vaudeville.

Three organizations that have been pronto with pledges of aid are the National Assn. of Radio and Television Broadcasters in Washington, the Music Operators of New York Inc. and the American Society of Disk Jockeys. Music and record stores in the metropolitan New York area will be tied in for ticket sales. Already in the works is a L.P. "Diamond Jubilee Record Album" which will be a bonus offering on the admission price (\$2) to the Coliseum.

N.Y. AFM Loses In WINS Case

Washington, June 5. A ruling that New York Local 802, American Federation of Musicians, had been guilty of secondary picketing in its 1954 dispute with station WINS was upheld yesterday (Mon.) by the U.S. Supreme Court. Local 802 had appealed a decision by the National Labor Relations Board that it had violated the Taft-Hartley Act by picketing the Yankee Stadium from whence WINS was broadcasting the ballgames.

The NLRB had rejected the union's contention that the Stadium was a "studio" for WINS and accused the union of violating the secondary boycott provisions of the act. Dispute originally arose between Local 802 and WINS when the station refused to hire staff tooters.

Hampton Asks \$3,000,000 For New Mexico Crash

Lionel Hampton slapped a \$3,216,736 negligence suit against the Charter Coach Corp. of Newark and the Firestone Tire & Rubber Co. in N. Y. Federal Court last week. Action stems from a bus crash involving the Hampton orch when it was traveling through New Mexico last October.

The bus went off a highway near Socorro, N.M., after a front tire had blown out. The plaintiffs are suing for injuries, loss of earnings and damages to musical instruments and theatrical gear.

Bernstein Goes Balto

Louis Bernstein, Shapiro-Bernstein Music topper and longtime baseball fan, has bought into the Baltimore Orioles in the American League. It was a private stock deal with the club's owners.

Ironic switch to the buy-in is that Bernstein is, or has been, a rabid N. Y. Yankee fan for years.

Manuti Makes Bid for Seat On AFM Exec Board

Al Manuti, prexy of New York's Local 802, will make a bid for a seat on the international executive board of the American Federation of Musicians at the AFM convention in Atlantic City next week. Although the largest local in the union, New York has had no representation on the AFM exec board for some five years. The last N.Y. rep who made it was Charles Iucci, then the local's secretary, but he only lasted one year and was voted out by the convention.

Manuti's bid is being made with the full support of Local 802 ranks, many of whom have resented the setup of the international union under which the small locals, with comparative few members, dominated both the convention and the makeup of the exec board. Not only N. Y. is not represented on the board, but neither is the second largest local in the union, Los Angeles.

Manuti's chances are held to be good this year. Chief factor in his behalf this year is Petrillo himself. Latter has not indicated that he will support Manuti, but he can be counted on for at least a benevolent impartiality towards the Local 802 topper. Although Manuti has been in opposition to Petrillo on occasion, on the critical fight between the AFM prexy and the dissident Local 47 groups, Manuti is supporting Petrillo.

A new hassle between the "rebel" and "loyalist" forces in AFM Local 47 developed at the board of directors meeting last Friday (1). When Phil Fischer, international studio rep, refused to resign as convention delegate. His resignation had been requested a year earlier along with a board decision not to pay his expenses if he should refuse.

DECCA WINS AGAIN VS. CAP ON 'TITLE' ALBUMS

Hollywood, June 5. For the second time in two months, Decca has won a fight against injunctions sought by Capitol to halt distribution of Decca albums.

Federal Judge William Byrne denied a preliminary injunction seeking to stop Decca from peddling "Here Comes the Band" and "Your Musical Holiday in Hawaii." Capitol had claimed it had issued albums of the same titles in 1947 and 1948, respectively, and the Decca releases were hurting sales since the public buys items of this kind by title rather than by artist.

Earlier, Superior Judge John Ford refused an injunction to halt distribution of "The Man with the Golden Arm" soundtrack album despite Capitol's contention that since Frank Sinatra is an exclusive Cap contractee, Decca had no right to use his name on the liner.

Still pending is a Decca motion to dismiss a third Capitol lawsuit, this one based on title disparagement via a Universal-International short on Nat King Cole in which all references to the Coast diskery were deleted. Decca owns UL

PUB RIVALRY BOOMS PRICES

The prices for song renewals are booming. With an increasing number of younger publishers bidding against the oldline firms for available second-term copyrights, anyone with a renewal to sell is sitting pretty amidst the fancy "front money" offers coming his way. Increasingly, an acquisition of a standard is being regarded as a top blue-chip investment, one that not only can't lose but acts as an automatic hedge against any future inflationary or deflationary trends in the general economy.

At the present time, the younger publishers are not only offering top money bonuses and guarantees against future royalties on the standards but are cutting the writer or his estate into the publisher's share of the ASCAP performance money. That relatively new wrinkle in the battle for renewals has been added by the younger pubs to buck the major firms who now own the copyrights that are coming up for grabs after the initial 28-year copyright term.

The struggle for the renewals revolves around the widows and children of deceased songwriters who produced the hits of the late 1920s, the tunes that are now due for renewals. These are the only ones having copyright renewals at their disposal since the output of all living songwriters from that period are bound by renewal clauses in-

(Continued on page 44)

Cap Revamps A&R Operation In Pops, Albums

Hollywood, June 5. Glenn E. Wallichs, prexy of Capitol Records, is revamping the functioning of the artists & repertoire department. Wallichs has established two separate and distinct planning committees, to be identified as the Single Records Policy Committee and the other, the Album Policy Committee.

Comprising the Single Records Policy Committee are Wallichs, chairman; Lloyd W. Dunn, vice chairman; and Joe Zerga, secretary. Committeemen include Dave Cavanaugh, Dave Dexter, Lee Gillette, Voyle Gilmore, Ken Nelson, Francis Scott III, and Andy Wiswell.

Album Committee includes Wallichs as chairman; Zerga as secretary; Scott and Dunn.

Serving under album repertoire director Scott are Zerga, a&r business manager, and Cavanaugh, Dexter, Gillette, Gilmore, Dick Jones, Bill Miller, Robert Myers, Ken Nelson and Andy Wiswell.

Meanwhile, in a move to expand the operations of the Ardmore Music Corp. and the Beechwood Music Corp., Wallichs, who is prexy of both companies, has appointed Zerga as veepee and general manager of the two firms. Other appointment is Michael Gould as veepee and professional manager.

Other addition to Cap is Harry Geller, who joins the a&r department as producer of album merchandise, while Bob Meyers continues as classical a&r producer for Cap on the Coast and Dick Jones in a similar post in N. Y.

Lieberson Moves In to Head Col As Conkling Eyes 'Combo Show Biz'

Low Vocalories

London, Ont., June 5. The Elvis Presley-Johnnie Ray influence is breeding "non-singers" in Canadian schools, says Earle Terry, director of music in schools here. He's also leader of Earle Terry singers and a Canadian Broadcasting Corp. commentator.

"Little range, a monotone pitch and only a breathing, whispering style" are being learned from such singers, he said.

Decca In New Longterm Deal With German Co.

Pointing to a big expansion in the longhair market, Decca Records has wrapped up a new long-term pact with Deutsche Grammophon, major German diskery. New deal, which extends an association begun six years ago, will continue the exchange of masters between the two companies, both in the pop and longhair field.

For the coming year, Decca is planning to step up its release of Deutsche Grammophon classical selections to 100 LPs. In addition, there will be some material cut in this country and elsewhere. Decca's Ig Horowitz, who recently took over the diskery's classical artists & repertoire spot, is planning a trip to Germany in the fall for powwows with the German label execs.

In the pop field, Decca will continue to extract sides from the German company's Polydor label. Such names as Caterina Valente, Werner Muller, Kurt Edelhagen and Crazy Otto have all been money names for Decca in the U.S. market. In the longhair field, such Deutsche Grammophon names as Ferenc Fricsay, Igor Markevitch, Eugen Jochum, Irmgard Seefried, Wilhelm Kempff and others have been among Decca's classical mainstays in the U.S. Decca plans to become more active in the operatic field via releases from Germany. It will also continue to release the German company's Archive Series, an historical survey of music.

RKO-UNIQUE ISSUES 'POINT' LABEL FOR R&R

RKO-Unique Records is launching a subsid label for its rock 'n' roll disks. The R&R platters will be released under the Point Records banner.

First release for Point will be a Jo-ann Campbell coupling of "Where Ever You Go" and "I'm Comin' Home Late Tonight." Label is currently prowling new rock 'n' rollers to add to the roster.

Formation of the subsid is part of RKO-Unique's general expansion plans. Ever since the RKO-General Teleradio 25% buy-in of the indie Unique firm, label has been prepping a big push in all divisions.

In a top level reshuffling at Columbia Records last week, Goddard Lieberman was upped to the prexy post, replacing James B. Conkling.

Lieberman, who has been with Col since 1939 and won his exec veepee stripes in '49, took over the top spot June 1. He expects to make several announcements about Col's future operation within the next few weeks. He'll also continue his recording activities while in the prexy seat. "There's no reason," he said, "why a recording company president can't also be a recording man."

Conkling, who came to Col in 1951 from the top artists & repertoire spot at Capitol Records, will shove off to the Coast within the next month to set up his base of operations. He's been working on an independent production venture for the past couple of months. Although he didn't reveal the nature of the project, Conkling hinted that it was a combination of several show business fields. He'll start the new enterprise rolling after a four-month vacation.

Exit of Conkling from the Columbia orbit leaves a gap at the Record Industry Assn. of America, of which he also was president. A new prexy will be appointed at a special meet of the RIAA's board of directors.

As exec veepee, Lieberman spearheaded Col's international operation expansion and produced many of its top package sellers. Recently he was instrumental in getting CBS, Col's parent company, interested in the smash Broadway legittuner, "My Fair Lady." The network put up the money for the show and the diskery came up with one of the hottest original cast albums in years.

Victor Intros Low-Cost Stereo

Miami Beach, June 5. RCA Victor's radio-phonograph division is giving a major shot in the arm to the tape industry with the marketing of a low-priced stereophonic machine to sell slightly under \$300. Since the future of tape recording is seen hanging on the "real hi-fi" sound only provided by stereophonic, the new machines are seen opening up a mass market in this field for the first time. Heretofore, there have been no stereophonic machines available at prices less than \$600 to \$700.

Stereophonic machines utilize two separate amplifiers and speaker systems as well as a dual track tape player which gives the illusion of depth of sound not possible with single track recordings. In addition to the machines, the Victor disk division is now issuing stereophonic tapes on a regular basis.

James M. Toney, Victor v.p. and general manager of the radio-phonograph division, introduced the new stereo models at the convention of RCA distribbers here.

Col, Epic's B'way Album On 'Godot' and 'Littlest'

Columbia Records, which has been leading the original cast album field this season with "My Fair Lady" and "The Most Happy Fella," has added Samuel Beckett's controversial legittuner, "Waiting For Godot," to its schedule. Play, which closes on Broadway Saturday (6), was put into the groove last week by Goddard Lieberman, Col's new prexy.

Epic Records, Col's subsid label, also got into the original cast album act this week with "The Littlest Revue." Production, which is now running at the off-Broadway Phoenix Theatre, was etched Monday (4).

'55 Made-in-U.S. Disks: \$197,204,000

American Federation of Musicians' figures on the disk industry sets the gross retail sales during 1955 at \$197,204,000. This total a new peak, covers only disks manufactured domestically and licensed through the AFM. It does not include disks made abroad and sold in the U. S. by all the major companies and numerous indies.

In the AFM breakdown, there were 91,574,247 oldstyle 78 rpm disks sold for a gross of \$65,168,975; 74,625,625 disks of 45 speed sold for a gross of \$59,976,752; 15,512,252 extended-play disks sold for a gross of \$19,789,965; and 17,335,997 longplay disks sold for a gross of \$52,268,901.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Laine: "Don't Cry—'Ticky Ticky" (Columbia). Another tune from the loaded score of Frank Loesser's "The Most Happy Fella," "Don't Cry" is excellent fare for Frankie Laine. Melancholy lyric and lovely melody are belted in moving style. Flip is a charming novelty with a bright, catching folk-flavor. It could be a big side.

Bill Hayes: "Das Ist Musik—"I Know An Old Lady" (Cadence). "Das Ist Musik" is America's defi to Crazy Otto. It's a ragtime novelty with a German flavor and Bill Hayes belts it with suitable brassiness against a cornily jazzy background. "I Know An Old Lady" is

Song—"Shattered Dreams" (Decca). "Abbreviation Song" is a novelty with a clever lyric blending romantic and geographic ideas. Neatly executed by Don Estes. "Shattered Dreams" is a rhythm ballad in a derivative groove.

The Partygoers: "Sleepy Time Talk—"I'm A Lazine" (Sunset). "Sleepy Time Talk" is an excellent tune rating jock attention. Literate lyric and swinging tune has been blended into a smooth side by The Partygoers, a mixed vocal ensemble. "I'm A Lazine" is based on a familiar idea.

June Valli: "I've Got Something In My Eye—"Shangri-La" (RCA Victor). June Valli has a solid bal-



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Longhair Reviews

History of Music (Archive Production (Decca). This impressive package, produced in Germany by Deutsche Grammophon for Decca distribution in this country, continues the monumental historical survey of music begun with two previous releases in this series. Although the overall physical format of this history has a somewhat forbiddingly pedagogic air, it is a superbly executed catalog of the musical repertory covering the 1,000 years between the 8th and 18th centuries. Examples of the major works and composers from each period have been arrayed into a pattern which is both instructive in its chronological development and entertaining in its choice of composition. Opening with medieval Gregorian Chants, the series also includes works from the Renaissance centuries, the 17th Century Monteverdi opera, "L'Orfeo," Purcell songs, Bach motets, Handel arias, an 18th Century Pergolesi opera, "La Serva Padrona," and varied works by Mozart, Telemann and other composers.

Rimsky-Korsakoff: Scheherazade (RCA Victor). This popular workhorse gets a new electronic work-over under the baton of Morton Gould. This is a topflight sample of the hi-fi art to the point where one is struck more by the pure "sound" of the recording than the logic of the music. In any case, it's a brilliantly tinted interpretation of a technicolored work.

Best Bets

FRANKIE LAINE	DON'T CRY
(Columbia)	Ticky Ticky Ticky
BILL HAYES	DAS IST MUSTIC
(Cadence)	I Know An Old Lady
BUDDY BREGMAN ORCH	TANGO AMERICANO
(RCA Victor)	Bayou Chant
ART MOONEY ORCH	DAYDREAMS
(MGM)	Somebody Stole My Muchacha

an amusing folksong that Burl Ives has popularized.

Buddy Bregman Orch: "Tango Americano" (RCA Victor). Talented young maestro Buddy Bregman has a standout instrumental coupling on this platter. "Tango Americano" is a lilt Latin tune which has been given a bolero treatment for sock impact. A choral ensemble has been blended into the orchestral arrangement. "Bayou Chant," a Bregman original, is another stand-out side with many attractive instrumental figures.

Art Mooney Orch: "Daydreams—"Somebody Stole My Muchacha" (MGM). Art Mooney has another strong contender in "Daydreams," an old-fashioned type ballad done with some male vocal harmonies against a plunkety-plunk background. Solidly commercial all the way. "Somebody Stole My Muchacha" is a Latin novelty with cute angles.

Pearl Bailey: "Tired—"Go Back Where You Stayed Last Night" (Verve). This is a new etching of Pearl Bailey's classic "Tired" number done with all the same inflective skill and timing which made the original a sock part of her repertory. It's a welcome updating of a solid library item. Flip shows Miss Bailey excelling in the blues idiom. Louis Bellson's combo backs up expertly.

Don Estes: "The Abbreviation

lad in "Something In My Eye," a torch song which she projects dramatically. Title song from the upcoming legit musical, "Shangri-La," is also given expert treatment.

Don Costa Orch-Ginny Gibson: "Lullaby To An Angel—"Magic Melody" (ABC-Paramount). "Lullaby To An Angel" is a lush ballad which Don Costa has dressed up in a rich fiddle arrangement as background for Ginny Gibson's fine vocal. It's a class side. "Magic Melody" could have some kiddie appeal. As a straight pop side, it's hokey corn.

Polydor Cuts 'Em in Brit.

London, June 5.

The Polydor label has commenced recording in Britain. The company, long established in Germany, has been issuing records here for a couple of years, and has had some success with its waxings of Caterina Valente, but has not hitherto made platters by British artists on the spot.

Now Polydor has signed up some homegrown stars of its own, and the first records were issued June 1. Four singers are featured, Teddy Johnson, Pearl Carr, Jean Campbell and Alan Kent, backed by Geoff Love and his orch.

Album Reviews

The Wayfarers (RCA Victor). This new vocal trio (Paul Bain, Ilka Sylvern and Lee Schaefer) is due to make a stir in the folksong field. Combo has a polished style and a wide range of repertoire, covering p.d.s from America, France, Australia, etc. All are handled with a charming finesse in the trio's Victor LP bow.

Saul Goodman: "Bell, Drum & Cymbal" (Angel). A virtuoso display of percussionist techniques is dished up in this fascinating set by Saul Goodman, veteran of the N. Y. Philharmonic Orchestra. Goodman plays everything from glockenspiels to marimbas, solo and simultaneously via multiple dubbing, in illustrating the range and timbre of this orchestral section. Disk, a standout hi-fi demonstrator, also includes an informative narration by Goodman and Leonard Sterling.

Marais & Miranda in Person (Decca). This is another live concert package etched last year when this team played Fullerton Hall in Chicago. Some of the repertoire has been cut by this topflight folksinging duo before, but there's enough new material to attract their fans. Platter includes the duo's intros to their songs and their comedy banter.

Ambrose Orchestra: "Starlit Hour—"The Music of Peter DeRose" (MGM). The music of the late Peter DeRose is given a lush showcase by the Ambrose orch. It's a pleasing mood music collection that includes such DeRose standards as "Blue September," "Au-

turn Serenade," "Deep Purple," "Moonlight Mood," among others.

Roger Williams: "Daydreams" (Kapp). Roger Williams' ornate, if not schmaltzy, keyboard style gets another highly commercial workover in this latest Kapp album. Backed by the Martin Gold orch, Williams works over the arpeggios on such oldies and recent hits as "It Might as Well Be Spring," "Secret Love," "Song From Moulin Rouge," "Tenderly" and others.

Interpretations of the Stan Getz Quintet No. 3 (Norgran). The superlative modern swinging style of Stan Getz and his quintet has again been caught on wax in this latest Norgran package. Again backed by the talented young pianist Bob Brookmeyer and a rhythm trio, Getz' sax takes off on tasteful, relaxed interpretations of standards like "Varsity Drag," "Give Me the Simple Life," "I'll Remember April" and "If Don't Mean a Thing." Herm.

Cap's Glenn E. Wallichs To Brit. for EMI Meet

Glenn E. Wallichs, Capitol Records prexy, left for England Friday (1) to attend the Electric & Musical Industries' board of directors meet. Wallichs became an EMI director when the British manufacturing firm bought up the majority of Capitol Records' stock last year.

He's expected to return to New York and then to Cap's home base on the Coast by the end of June.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV. Survey Week of May 25-31, 1956

Birds And The Bees—"Birds And The Bees"....	Gomallo
Born To Be With You.....	Mayfair
Can You Find It In Your Heart.....	Witmark
Charleston Parisien.....	Duchess
Don't Cry—"Most Happy Fella".....	Frank
Flamenco Love.....	BVC
Graduation Day.....	Sheldon
He Loves Me, He Loves Me Not.....	Broadcast
Heart of Paris.....	Wood
Hot Diggity.....	Roncom
How Little We Know.....	Morris
I Could Have Danced All Night—"My Fair Lady".....	Chappell
I've Grown Accustomed—"My Fair Lady".....	Chappell
Ivory Tower.....	Morris
Kiss Me Another.....	Marks
Moonglow—"Picnic".....	Mills
Moonglow-Picnic Theme—"Picnic".....	Mills-Col.
Mr. Wonderful—"Mr. Wonderful".....	Laurel
On the Street Where You Live—"My Fair Lady".....	Chappell
Picnic—"Picnic".....	Col. Pic.
Poor People of Paris.....	Connelly
Searchers—"Searchers".....	Witmark
Standing On the Corner—"Most Happy Fella".....	Frank
Sweet Heartaches.....	Pincus
Te Amo.....	Southern
To Love Again—"Eddy Duchin Story".....	Columbia Pic
Too Close for Comfort—"Mr. Wonderful".....	Laurel
Too Young to Go Steady—"Strip for Action".....	Robbins
Walk Hand in Hand.....	Republic
Wayward Wind.....	Warman
What a Heavenly Night for Love.....	Tee Kaye
With a Little Bit of Luck—"My Fair Lady".....	Chappell
Without You.....	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

A Woman in Love—"Guys and Dolls".....	Frank
Arrivederci Roma.....	H&R
Blue Suede Shoes.....	Hi-Lo-H&R
Can You Find It In Your Heart.....	Witmark
Faith Unlocks the Door.....	Song Ads Inc
Get Up, Get Up.....	Lowell
Glendora.....	American
Graduation Day.....	Sheldon
Heartbreak Hotel.....	Tree
Hot Diggity.....	Roncom
I Could Have Danced All Night—"My Fair Lady".....	Chappell
Ivory Tower.....	Morris
Juke Box Baby.....	Winneton
Lazy River.....	Peer
Moonglow—"Picnic".....	Mills
Moonglow-Picnic Theme—"Picnic".....	Mills-Col.
More.....	Shapiro-B
Mr. Wonderful—"Mr. Wonderful".....	Laurel
My September Love.....	Feist
On the Street Where You Live—"My Fair Lady".....	Chappell
Picnic—"Picnic".....	Columbia Pic
Poor People of Paris.....	Connelly
Port-au-Prince.....	Marks
Second Greatest Sex—"Second Greatest Sex".....	Northern
See You Later, Alligator.....	Arc
Standing on the Corner—"Most Happy Fella".....	Frank
Sweet Heartaches.....	Pincus
Too Close for Comfort—"Mr. Wonderful".....	Laurel
Too Young to Go Steady—"Strip for Action".....	Robbins
Wayward Wind.....	Warman
Without You, I'm Nothing—"Mr. Wonderful".....	Laurel

VARIETY

10 Best Sellers on Coin-Machines

1. MOONGLOW-PICNIC THEME (6).....	Morris Stoloff.....Decca
2. HEARTBREAK HOTEL (11).....	George Cates.....Coral
3. IVORY TOWER (7).....	Elvis Presley.....Victor
4. WAYWARD WIND (3).....	Cathy Carr.....Fraternity
5. STANDING ON THE CORNER (4).....	Gale Storm.....Dot
6. MAGIC TOUCH (8).....	Otis Williams.....DeLuxe
7. HAPPY WHISTLER (4).....	Gogi Grant.....Era
8. BLUE SUEDE SHOES (12).....	Four Lads.....Columbia
9. MAN WITH THE GOLDEN ARM (6).....	Dean Martin.....Capitol
10. IT ONLY HURTS FOR A LITTLE WHILE (1).....	Platters.....Mercury
	Don Robertson.....Capitol
	Carl Perkins.....Sun
	Elvis Presley.....Victor
	Richard Maltby.....Vik
	Elmer Bernstein.....Decca
	Dick Jacobs.....Coral
	Ames Bros.....Victor

Second Group

POOR PEOPLE OF PARIS.....	Les Barter.....Capitol
I'M IN LOVE AGAIN.....	Lawrence Welk.....Coral
CHURCH BELLS MAY RING.....	Fats Domino.....Imperial
WALK HAND IN HAND.....	Fontane Sisters.....Dot
HOT DIGGITY.....	Diamonds.....Mercury
CAN YOU FIND IT IN YOUR HEART.....	Tony Martin.....Vic'or
LISBON ANTIGUA.....	Perry Como.....Victor
I WANT YOU, I NEED YOU, I LOVE YOU.....	Tony Bennett.....Columbia
HOW LITTLE WE KNOW.....	Nelson Riddle.....Capitol
A LITTLE LOVE CAN GO A LONG, LONG WAY.....	Mitch Miller.....Columbia
	Elvis Presley.....Victor
	Frank Sinatra.....Capitol
	Dream Weavers.....Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Disk Biz in Europe 'Never Better'

Sez Watters on RCA Int'l Field Hop

Rome, June 5.

Continued strong upward trend in national economies in Europe has been noted by Albert Watters, RCA v.p., here on the final lap of a European swing which has taken him to Britain, France and Switzerland on RCA International field hop. According to Watters, disk sales are usually a good barometer of economic conditions, and in countries touched or heard from during his Continental sojourn, platter business has never been better.

While in Rome, the RCA exec set some local organizational changes for his company. Pietro Vaccari will serve as new managing director of RCA Italiana, the local subsid outfit, while Pat Casella, here on leave from his Canadian post, will continue temporarily in an advisory capacity. Also, RCA plans to move all offices out to its nearby plant, at the same time cutting down on its overhead.

According to Watters, disk production here is already double last year's, and the trend is up. While continuing to push its Italo roster, which already includes such names as Planieri, Trovajoli, Pizzi, etc., RCA plans to put across some U.S. names—Eddie Fisher, for one—who have so far not properly caught on here. Marilyn Monroe and Toscanini continue as the top two sellers in the company catalog.

Push 45 rpm's

Still-growing 78 rpm sales in Italy and some other countries have helped postpone the eventual switchover to the longplaying standards, and no target date is now contemplated, though RCA is pushing 45 rpm's via made-in-Germany players. Oddly, according to Watters, sales on four-speed machines (including 16 rpm) are very strong on the Continent, even though there's so far nothing to play on the 16 rpm grooves.

Company will be able to operate full steam in the European platter biz only after April of 1957, when the RCA deal with British Decca becomes fully operative, and the pact with EMI terminates, Watters points out. Currently, via the RCA-EMI-HMV setup, company often finds itself competing against itself. Meanwhile, RCA has picked up some top distributors in such countries as Sweden, Norway, Denmark and Switzerland.

Watters predicts a trend away from traditional German radio set design, previously classically set in wood with black dials, following the early successes of a new RCA German-made line (incidentally not for sale in the U.S.). Company expects its German-origin radio biz to quadruple 1954 sales this year.

While in Zurich, Watters looked into the RCA service lab, used by other companies as well, which RCA maintains there to help its European licensees with technical problems. In another personnel switch, C. G. Mayer, formerly head of the service lab, moves to London to take over reins of the British RCA subsidiary, being replaced in the Zurich spot by R. F. Holtz.

Finally, while attending the IATA (International Transport Assn.) conference at San Remo, Italy, Watters contacted various airlines regarding RCA's weather eye radar installations. Air India has already joined such other recent signees as BOAC, Sabena, and Swissair, while Watters is optimistic about Air France and, perhaps, LAL. Also in the technical field, RCA has recently signed with Spain for new installations on Spanish ships via the modernization process currently under way in that country's navy.

Robbins to Publish Ballads Exclusively

Jack Robbins has formed a new publishing firm, House of Ballads, an ASCAP affiliate. Robbins is attempting to enlist the top ASCAP writers to promote the comeback of class songs and his firm will handle nothing but ballads.

His first entry is "All That Is Left of Our Love," by Eddie Deane and Harry Stride. John Leslie has cut it for ABC-Paramount Records.

Hilltoppers' UK String

London, June 5.

The Hilltoppers, American vocal group, is to tour Britain in variety. They open at Finsbury Park Empire, London, July 9, following with successive weeks at Birmingham, Newcastle, Liverpool, Edinburgh, Glasgow and Leeds.

Booking—by Music Corp. of America—is based on the success of one record, "Only You," which has kept the Hilltoppers in the bestselling disks lists ever since January. Present placing of the record is No. 11.

E. B. Marks Co. Reverses Trend, Opens Chi Office

Chicago, June 5.

The E. B. Marks music pubbery again has a Chicago office for the first time in many years.

The Marks rep is Mort Hillman, formerly manager of WNEW deejay Art Ford. Move highlights growing importance of the Windy City as a music centre.

Andrews Sisters (3)

Hollywood, June 5.

The Andrews Sisters confirmed their reunion at a press luncheon yesterday (Mon.) and start next week with initial recording session for Capitol. Then they'll prep June 28 nitery date at Flamingo, Las Vegas, where they made their most recent appearance as a trio in August, 1953.

Deal is also in the works for a tv spec in the fall.

Barbers' Jazz Colony

In Lenox, Mass., Barn

Stephanie and Philip Barber are setting up a summer jazz colony at their Music Barn, Lenox, Mass., resort. The colony for the hipsters will be patterned after the longhairs' MacDowell Music Colony, Peterboro, N. H.

For one month, beginning Aug. 12, the Barbers plan to subsidize musicians in residence at their adjacent Music Inn for creating and experimenting in the jazz groove, with panel discussions and concerts completing the program. Among the jazzsters participating will be the Modern Jazz Quartet. Prof. Marshall Stearns of the Institute of Jazz Studies will head up the panel.

S&S Figures There's Still a Golden Future in Kidisks; Three-Way Push

Fusion Ticket

Although several politically inspired albums are already on their way, the first pop song to be hitched to the Presidential election campaign has hit the market.

It's "Donkey Rock, Elephant Roll" on the indie Coast Skyway Records label.

Metronome to Handle Atlantic Line O'Seas

Metronome Records, foreign-based label, has wrapped up distribution rights to Atlantic Records for Sweden, Denmark, Norway, Finland and Western Germany. Deal, which was set last week by Claes Dahlgren, head of Metronome's New York office, and Atlantic exec Nesuhi Ertegun, is a three-year reciprocal distribution operation under which Atlantic will release Swedish Metronome jazz sides in the U. S.

Metronome has been leasing its foreign-made pop masters to most of the major U. S. labels.

Although several top record companies have virtually thrown in the towel on their kidisk division, Golden Records, Simon & Schuster subsid label, is prepping a big drive on moppet wax with a fullblown expansion program for the fall. The new line is being unveiled this week in New York at S&S' semi-annual sales meet.

Expansion move stems from reports from the S&S book division that sales of kiddie books have been expanding rapidly. The Golden execs figure that kidisks should react similarly if the consumer is given something extra and imaginative in the disk packages for the juves.

Golden will promote three new lines for the fall. They are Little Golden Record Albums, Little Golden Books That Read Themselves, and a three-in-one 45 rpm platter.

The Little Golden Record Albums include a platter and an accompanying booklet of pictures and story connected with the songs on the disk. It will retail for \$1. Little Golden Books That Read Themselves is a package containing a juve book and an accompanying platter telling the story in the book. These sets are priced at 79c. The three-in-one platter combines three Little Golden Record disks on one 45 rpm. They'll be priced at 49c.

Golden also is adding to its Record Chest line with a package containing 17 songs for children taken from Rodgers & Hammerstein's Broadway tuners. The R&H Record Chest will be tagged "Saturday Matinee." Roy Rogers and Dale Evans' "Song Wagon" will also join the Record Chest catalog for the fall promotion.

Bob Bernstein, Golden's general manager of the sales and promotion division (Arthur Shimkin general manages the artists & repertoire operation), is currently lining up a national network of disk distributors to handle the line for the fall kickoff. Bernstein expects Golden sales to jump 50% with the expanded line.

He's also prepping a hefty promotion campaign and will run direct mail ads in the newspapers and mags. Much of the promotion will be tied in with store toy departments pushing children's record players. Kiddie phone players, incidentally, have been on a steady upswing for the past few years.

'Democratic Party' LP An All-Star, All-Demo Rundown of Presidents

"The Democratic Party," an LP package issued under the label of Jefferson Records, brings showmanship to political partisanship in a way calculated to cash in on this year's Presidential elections. An historical rundown of the Democratic Party standard-bearers since the days of Thomas Jefferson, this platter is calculated to raise the zeal of the Democrats and the temperatures of the Republicans.

Intended as a propaganda document, this disk tells its story of the Democratic Party in less than balanced terms. But it tells it interestingly and, at times, dramatically. Opening with the actual voice of Franklin D. Roosevelt, it flashes back to the Republic's First Democrat, Jefferson, whose philosophy of government is given in his own words. All of the succeeding Democratic Presidents and candidates are given voices by such actors as David Wayne, Myron McCormick, Arthur Kennedy, Clarke Gordon, Robert Preston and Martin Gabel. Henry Fonda handles the narration assignment in highly effective style.

Amidst the political speeches and sloganeering, the platter also includes an attractive musical score excerpting the popular tunes from each era. It's batoned professionally by Hershey Kay. Archibald MacLeish's liner notes are slightly ponderous for this type of album, but there's an empty space on the jacket where local Democratic candidates can print their names.

Marvin Frank, quondam indie press agent who conceived the idea and produced the album, has done an overall standout job. Herm.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	ELVIS FRESLEY (Victor)	(Heartbreak Hotel I Want You, I Need You My Baby Left Me
2	3	GOGI GRANT (Era)	Wayward Wind
3	2	MORRIS STOLOFF (Decca)	Moonglow-Picnic Theme
4	4	FOUR LADS (Columbia)	(Standing on the Corner My Little Angel My Baby Left Me
5	5	GEORGE CATES (Coral)	Moonglow-Picnic Theme
6	7	PERRY COMO (Victor)	(Hot Diggity More Juke Box Baby
7	8	FATS DOMINO (Imperial)	(I'm in Love Again My Blue Heaven
8	6	CATHY CARR (Fraternity)	Ivory Tower
9	..	DON ROBERTSON (Capitol)	Happy Whistler
10	10	LES BAXTER (Capitol)	(Poor People of Paris Tango of the Drums

TUNES (*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	4	†WAYWARD WIND	Warman
3	3	*IVORY TOWER	Melrose
4	2	†HEARTBREAK HOTEL	Tree
5	5	*STANDING ON THE CORNER	Frank
6	6	*HOT DIGGITY	Roncom
7	9	†WALK HAND IN HAND	Republic
8	..	†I'M IN LOVE AGAIN	Reeve
9	..	*ON THE STREET WHERE YOU LIVE	Chappell
10	7	*POOR PEOPLE OF PARIS	Connelly

Klayman Eastern Sales Manager In Mercury Shifting

In a reshuffling of its sales set-up last week, Lou Klayman was upped to eastern sales manager for Mercury Records. Klayman had been manager of Merc's New York distribution branch since he joined the company in January, 1955, after 19 years with Decca.

In his new post, Klayman will supervise sales of branch offices and independent distributors in New York, Newark, Boston, Buffalo, Philadelphia, Washington and Pittsburgh. He reports to Morris S. Price, Merc vicepres and sales manager.

With the upping of Klayman, Joe Martin, who joined Merc last year as director of the eastern division, will now concentrate on new and special market sales throughout the country.

Sid Schaffer, who has been Merc's New York branch salesman for over a year, replaces Klayman as branch manager. Schaffer came to the label after nine years with Capitol.

Jack Lewis to Vik As Musical Director

Jack Lewis has been added to the staff of Vik Records, an RCA Victor subsid label, as musical director. Lewis, who has been handling specialty recordings for Victor, will work under Herman Diaz, Vik's artists & repertoire chief. He'll also handle Vik's jazz album releases.

Meantime, Diaz and Vik sales manager Ben Rosner are continuing their round-robin meetings with the label's distributors. They are due in New Orleans tomorrow (Thurs.) where Diaz will also make some recordings. Rosner is going to the far West and will be back in N. Y. July 1.

Capitol Signs Costa

Pittsburgh, June 5. Johnny Costa, staff pianist at KDKA-TV, has been tagged to a recording contract by Capitol following his recent New York debut at the Embers. A couple of execs of the waxery caught him there and signed him pronto.

Costa has since returned to his local post and plans to foray out only for occasional stands. Before going into the Embers, he signed with Music Corp. of America. He had previously made an album for Coral but that company permitted him option to lapse a short time ago, freeing him to go with Capitol.

Rama & Gee Labels Plan Expansion in Buyout Of Commodore, Tico Lines

The indie Rama and Gee labels are on an expansion kick. Both companies, headed up by George Goldner and Joe Koltzky, are planning to step up their singles activity along with a move-in on the package goods field.

Initial step in the expansion drive was the buyout of the Commodore label masters and the Latino Tico line. Goldner had operated Tico as a separate enterprise. The Commodore catalog contains mostly jazz platters. Commodore, now defunct, was run by Milt Gabler, who now is pop artists & repertoire chief at Decca Records.

With the addition of the Tico and Commodore lines to the Rama and Gee catalogs, Goldner and Koltzky plan to merge all the labels under one all-inclusive banner.

Myers Buys Bldg.

Myers Music, which has been riding high on the rock 'n' roll cycle, has bought its own building in downtown Philadelphia and will open at its new headquarters next month.

Firm is headed up by James E. Myers.

Rock 'n' Roll Called 'Worm 'n Wiggle' As Censors Rap 'Delinquent' Beat

Hub Bid for Jazz Fete Still Up In the Air

Boston, June 5.

Expected hubbub over the Boston Chamber of Commerce's bid for the American Jazz Festival next season came this week following the VARIETY story of the proposal. Louis L. Lorillard, prexy of the Festival, reported from Newport, R. I., where the jazz bash is to be staged July 5-7, that "there are no definite plans for the festival to locate in any particular city next year."

Lorillard said the BCC approached festival director George Wein, operator of Storyville in Boston, to inquire about the possibilities of the jazz event transferring to the Hub. Wein said decision will be made after this year's session, last for Newport.

Meantime, George Wein, director and operator of Storyville, is presenting a jazz night at the Boston Arts Festival in the Public Garden Tuesday (12).

The Miami Board of Review, originally appointed to act as a censorship group for comic books and magazines by the City Commission, got into the rock 'n' roll act this week. Its chairman, Mrs. Regina McLinden, issued a blast at the current rhythm rage after a concert featuring Bill Haley and his Comets which attracted 10,000 addicts to Dinner Key Auditorium for two shows. The concert was relatively orderly despite a non-segregation policy which saw a 90% white attendance with only one youth arrested when he argued with a policeman.

According to Mrs. McLinden, she intends to wage a fight against "this worm wiggle" via pulpit and the schools, with invitation issued to the clergy and school authorities to attend the Board's June meeting to discuss the situation. She further described rock 'n' roll dancing as "nothing more than shoving boys and girls around" and "vile gyrations," adding the "fad can get out of hand unless we act now."

What steps will be taken as to the r&r situation has not been defined. Local pop musical circles take a dim view of the blast. Deejays and orchs in the area are continuing their plugging of the heat juves go for. A concert by area units staged the other night for rock 'n' rollers drew sparse attendance as compared to Haley's 10,000 draw. He was supported by a group of local and imported units and singers, but the attendees obviously paid from \$1.50 to \$3.50 to hear the Comets. Estimated take for the promoters was between \$20,000 and \$22,000 for the two-show shindig.

Drunk-in-Dixie

Greensboro, N. C., June 5. Police reported that whisky "flowed like water" in the audience at a big rock 'n' roll show at Raleigh's Memorial Auditorium week before last (23). Seventeen persons were arrested on public drunkenness charges at the show featuring "rock and roll" artists Bill Haley & His Comets.

Police at Greenville, S. C., forced cancellation of one performance of the show because a crank's telephoned report that a time bomb was planted in the hall.

Protests against r&r music have been voiced in Alabama and other parts of the Deep South on grounds that it inspires to break down morals.

Raleigh police reported no trouble in the audience of both whites and Negroes, although the races were separated, except for excessive drinking. The audience was made up largely of teenagers and young college students.

Memorial Auditorium, in downtown Raleigh, was the scene of the recent appearance of singer Nat King Cole after he was attacked on the stage at Birmingham.

Farewell to Armory

Washington, June 5.

D. C. officials have under consideration the barring of future rock and roll music shows here. This followed a series of disorders at and near the National Guard Armory Sunday (3) night, at the end of a two-hour r&r performance.

Police said several teenagers were injured and at least four were treated at hospitals. In addition, stones were thrown at windshields and taillights of automobiles passing the armory.

Sunday afternoon show drew an audience of about 1,800, without trouble. The night performance, however, brought out a capacity crowd of more than 5,000. The incidents began as early as 8:30, with the last reported after 11:30 p.m.

Early in February, there were two night r&r shows at the armory at which there was some fighting and the turning in of numerous false alarms. As result, city officials said they would not again permit a rock and roll midnight show at the armory.

MGM ORGANIST GOES POP

Richard Elsasner, MGM Records organist who has specialized in classical material, invades the more popular field with his next album for the label.

Elsasner will do a package of all David Rose material.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk. Artist, Label, Title

|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	PICNIC	MUSIC FOR SWINGING LOVERS	ELVIS PRESLEY	HARRY BELAFONTE	NIGHT WINDS	CALYPSO	CAROUSEL	MR. WONDERFUL	MAN WITH THE GOLDEN ARM
Broadway Cast	Film Soundtrack		Elvis Presley	Harry Belafonte	Jackie Gleason	Harry Belafonte	Film Soundtrack	Broadway Cast	Film Soundtrack
Columbia	Decca	Frank Sinatra	Victor	Victor	Capitol	LPM 1248	Capitol	Decca	Decca
OL 5090	DL 8320	Capitol	LPM 1254	LPM 1150	W 717	EPD 1248	W 694	DL 9032	DL 8257
	ED 846	W 653					EDM 694		ED 2335-6-7

It's Decca-Plus For Bing Crosby

Bing Crosby is staying with Decca for another three years. However, the new pact gives the crooner the greenlight to do occasional groovings under other disk banners.

The bulk of Crosby's waxings will be cut by Decca but he'll be available to other companies if they come up with the right waxing project. Crosby already has had talks with Norman Granz for etchings under the Verve banner. Crosby's first time away from Decca will be in Capitol's soundtrack album of the Metro film musical, "High Society."

Crosby was the first artist signed by Decca when it started operation

22 years ago. Since then he's tallied more than 125,000,000 platter sales and racked up 19 one million-plus disk sellers. "White Christmas" leads with more than 11,000,000. "Silent Night" follows with 8,000,000 while "Jingle Bells" clicked past 6,000,000.

Garner to Play Frisco After Hospital Bout

Erroll Garner swings back into action next week with a gig at the Blackhawk, San Francisco nitery. The jazz pianist was laid up at New York's Lenox Hill Hospital for the past couple of weeks after injuries suffered in a taxi accident. He was discharged from the hospital over the weekend and will rest until the Blackhawk stand, which begins June 15.

Meantime, Garner is working out a new pact with Columbia Records.

DOT RECORDS TO SHIFT TO L.A. HDQTRS. JULY 1

Hollywood, June 5. Dot Records' move to Hollywood was set last week by Randy Wood, prexy of the Gallatin, Tenn., indie diskery. Firm will be in its new quarters here—space formerly occupied by Capitol Records before the construction of the Capitol Tower—around July 1.

Randy's Record Shop, owned by Wood, which does the world's largest mail order disk biz, will remain in Gallatin and will be operated by Gilbert Brown, veepee of the firm.

Stanton's Caprice Label

A new indie label under the aegis of Frank Stanton is set to enter the wax sweepstakes. Diskery will be tagged Caprice Records. No connection with the CBS corporation prexy, Dr. Frank Stanton.

Renewals

Continued from page 39

cluded in the original publisher-writer contracts.

This renewal clause is now being challenged in the courts in two cases. One involves writers Billy Rose, Ray Henderson and the late Mort Dixon, against Bourne Music and the other suit, filed recently, has Rube Bloom as plaintiff against Mills Music. The future of hundreds of important copyrights hinges on this case. Another case, Marie Ballentine vs. Marie De Sylva now awaiting a decision in the U.S. Supreme Court, would define the relationship between widows and children of songwriters in the disposal of a copyright renewal.

Pubs Weigh Factors

The publishers, in evaluating a copyright renewal from an investment viewpoint, weigh the following factors: (1) ASCAP performance money earned over the last few years; (2) number of recordings on the tune; (3) outlook for a film synchronization deal; (4) its average sheet sales; and (5) its contemporary merit. Most important, of course, is the ASCAP revenue which accounts for the biggest and most consistent revenue on a tune.

The payoff on a standard renewal is virtually assured. Each disk name, as he or she becomes established via some current pop hit, always follows up by cutting the standards for the packaged repertory. And with new vocalists coming up every year or so, that means an automatic perennial reprise of the standard catalog.

The younger publishers such as George Paxton, who recently acquired the copyrights of the late Richard Whiting, are apparently not concerned about the fact that such renewals are split among two or more publishers, depending upon how many collaborators there were on the original tune. They figure that the disk companies don't care how many ways a copyright is split. They only pay a maximum of one cent per tune to all the publishers involved. While a split copyright may be some kind of obstacle to a film deal where there's no set price on a tune, it's not regarded as insurmountable. At least, this consideration isn't dampening the yen of the indie pubs for the renewals.

To meet the competition, the oldline publishers have now been offering bigger advances to retain tunes for their second copyright term. These firms, however, have not been as freewheeling with bonus coin as have the newer firms in the field. In fact, one of the top publishers has put a firm ban on bonuses, although this company will offer substantial advances against future earnings. In many cases, the oldline publishers, due to their close personal relationships with the writers and their families, get the renewals without the necessity of bargaining.

McGuire Sis' Coral Set

Hollywood, June 5. The McGuire Sisters, current at the Desert Inn, Las Vegas, will do their first west coast recording session next month at the conclusion of the nitery stand.

Sisters expect to be in Hollywood for several days. While they are here, Bob Thiele, Coral Records artists & repertoire topper, will plane out to supervise sessions at which the McGuires will cut an album.

Epic Album Hypo: Hi Fi Hit of Month

In a move to spark album sales on the retailer level, Epic Records is launching a High Fidelity Hit of the Month program.

Each month, beginning June 15, the diskery will single out an LP for its HFHOM category to be offered to dealers under a special sales plan. The program gives dealers who buy an initial order of five HFHOM albums per release a regular stock copy bonus of the selection for that month with every other selection purchased.

Epic also has prepared a special rack in which dealers can display the HFHOM albums. Key disk jockeys will be serviced with the HFHOM album to get extra air exposure.

Kickoff HFHOM album will be "Viennese Nights" with an orchestra conducted by Edward Strauss.

HUB AREA TROTS OUT NAME ORCHS-PIPER

Boston, June 5.

Outdoor and ballroom season, delayed three weeks by cold weather, got off to a good start this frame riding a heatwave. Name bands were spotted throughout the territory.

Guy Lombardo, first big attraction for John Dineen at Hampton Beach, N. H., Casino, Saturday (2), plays another New England date tomorrow (Wed.) at Rhodes in Providence. Ralph Marterie is skedded for Totem Pole in Auburn-dale, Mass. (8-9). Cab Calloway and the Bonnie Sisters made a three-nighter in White City, Shrewsbury, Mass. (1-2-3). Ralph Flanagan played Roseland in Taunton Saturday.

Among the singers making the ballrooms in the area were Tony Bennett at the Commodore in Lowell Saturday and Steve Lawrence at the Starlight in Lynnfield Friday and Saturday.

The
everglowing standard

MOONGLOW

Sensationally featured in the Columbia Picture
Picture

MILLS MUSIC, INC.

A "HIGHLIGHT"
For Every Program

JUNE NIGHT

LEO FEIST, INC.

Another BMI "Pin Up" Hit

SWEET DREAMS

RECORDED BY

BUDDY THOMPSON..... Victor
DON GIBSON..... Mercury
FARON YOUNG..... Capitol

Published by
ACUFF-ROSE PUBLICATIONS

M-G-M Records

TOP HITS

OF THE WEEK

JONI JAMES

I WOKE UP CRYING

— AND —

THE MAVERICK QUEEN

MGM 12213

K 12213

DICK HYMAN
TRIO

WHEN YOU'RE SMILING

— AND —

ROLLIN' THE BOOGIE

MGM 12258

K 12258

NEW SMASH

ART MOONEY
AND ORCH

DAYDREAMS

— AND —

SOMEBODY STOLE
MY MUCHACHA

MGM 12277

K 12277

CONNIE FRANCIS

FORGETTING

ON CBS-TV "STAGE SHOW"
JUNE 16th

— AND —

SEND FOR MY BABY

MGM 12251

K 12251

BREAKING WIDE OPEN!

THE FOUR JOES

These Are The Things (I REMEMBER)

— AND —

SOMETIMES

MGM 12259

K 12259

PLUGGED ON MILTON BERLE
TV SHOW

BARRY GORDON

10 YEARS TO GO

— AND —

HOW DO WE LOOK TO MONKEYS
(Cha-Cha-Cha)

MGM 12276

K 12276

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Don't
Miss ... the music from
one of the
most-talked-about
television shows
of the year

The MAGIC HORN

LPM 1332
EPA 899



played as performed on the show by

RUBY BRAFF and the **Dixie-Victors**

JIMMY McPARTLAND

BILL STEGMEYER

VIC DICKENSON

PEANUTS HUCKO

BUZZY DROOTIN

ERNIE CACERES

MILT HINTON

GEORGE WEIN

on The ALCOA HOUR—NBC-TV, June 10

RCA VICTOR



On The Upbeat

New York

Frank B. Walker, MGM Records topper, on a 10-day vacation to Bermuda... Betty Madigan to star in a summer radio show tagged "Join the Navy"... Doti Malone, Wing Records pactee, as femme lead singer for the Copa's summer show beginning tomorrow (Thurs.)... Fred Norman's MGM disk of "Cherry Coke" being used as theme platter for Guy LeBow's deejay show over WAAT from Tin Pan Alley, new teenage niter... Terri Stevens opens the season at the Steel Pier, Atlantic City, June 9... Disk flack Morris Diamond touring the midwest for Perry Como's "Glendora" and Ann Summers, new Epic Records thrush... Eddie Bonnemere returns to the Embers June 18.

Steve Clayton, Jubilee crooner, guests on the Johnny Andrews (NBC) show tomorrow (Thurs.) and on the National Fan Club Show (NBC) the following night... Rover Boys start a week's engagement at the Frolic Club, Revere, Mass., June 10... Don Elliott guests on NBC-TV, "Home" show June 18... Hal Schaefer brings his quartet into Cafe Bohemia Friday (8) for two weeks. Perry Lopez brings his trio there June 11... Ned Harvey, maestro at the Boulevard, Queens, takes over as director of entertainment at Hotel Brickman, South Fallsburg, N. Y., for the summer.

Kappi Jordan's annual picnic for the music biz set for June 23 at Haledon, N. J... Bob Anthony opens at the Chase Hotel, St. Louis, tonight (Wed.)... Marilyn Mitchell will be the vocalist with the new Glenn Miller orch under the direction of Ray McKinley... Wild Bill Davis' combo currently at Tommy Smalls' Harlem niter... Greta Keller planes to Germany today (Wed.) for radio-tv appearances. She'll also cut a new album for Dolphin Records.

Hollywood

Capitol Records has picked up its option on singer Margie Rayburn... Cyril Mockridge has been

signed by 20th-Fox to collaborate with Alfred Newman on score for "Bus Stop"... Lester Lee-Ned Washington have penned "Anyone for Love," tune Rita Hayworth will chirp in Columbia's "Fire Down Below"... "Away All Boats," new tune based on UI pic by the same name and penned by Frank & Al Skinner and Lenny Adelson is being published by Northern Music, subsid of Decca... "It's No Wonder," tune by Peter Walton, is being published by Amy Camus Music, owned by Yma Sumac... George Shearing has renewed his personal management pact with John Levy.

Chicago

The Glenn Miller orch conducted by Ray McKinley one-niting it through the midwest this month and next... Joe Loco Quintet into Peacock Alley, Kaycee, June 15 for a single... WCFL deejay Dan Sorkin tendered an appreciation party by Chi's record pluggers here last week in a bash held at Cloister Inn... Buddy Bair orch plays the Melody Mill June 20-29... Billy Williams, of the quartet, passing through town last week... Carole Simpson inked for the Modern Jazz Room opening next Wednesday (13) for a two-week stint... Delta Rhythm Boys in the Winnipeg area June 6-30 doing concerts and a stint at Rancho Don Carlos.

Pittsburgh

Al DiLernia Trio was to have closed at William Penn for summer on Saturday but has been renewed for at least two more weeks... Twin pianos of Reid Jaynes and Bobby Cardillo out of Carlton House Town and Country Lounge until fall and Ernie Neff, organist, has gone in for a stay... Jimmy Emert combo into Bobby Fife's for a run... Bill LeRoy band signed for Bucknell U. alumni dance... Bill Tonti, formerly with the late Hal Kemp, now playing trumpet for Funny Payne orch at Arlington Lodge... Wally Griffin, pianist, into Dore's for two weeks... Slim Bryant and the Wildcats finished album of square dance music for MGM label, with Slim's brother, Lippy Bryant, doing the calling... Hal Ide, Jack Purcell's pianist for last five years, has retired from music field because his present work with Mellon Institute in air pollution studies will take him all over U.S. Ide had previously been on road with "Ice Capades" orch for four years.

Kansas City

Opening of Wildwood Lake with its all-in-one policy of picnic, swim, dance and floorshow of one admission came last week, and evidently is off to another successful season, opening with Somethin' Smith and The Redheads, Nick Noble and Art Hodges orch... Rusty Draper hies to Canada following his two weeks at Eddy's here, opens at the Metropole, Windsor, Ont., June 18, the first of four weeks he'll do across the border... Patsy Shaw flies to Glen Cove, L.I., to open a two-week stand June 15 at the Golden Slipper, day after she closes a fortnight at Eddy's... Rail Room in the Union Station area on southern edge of downtown district is going in for an entertainment policy with Pee-wee Creyton and guitar and the Ray Johnson combo as opening... Margaret Whiting set for Eddy's June 15 and a two-week stand with The Dandees duo.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

1	1	*Ivory Tower (Morris).....	1	..	2	1	1	1	3	1	1	2	1	96
2	2	*Standing on the Corner (Frank)....	5	5	5	4	6	2	..	8	3	1	4	67
3	3	*Moonglow (Mills).....	7	..	7	2	2	7	2	6	4	8	3	62
4	5	†Walk Hand in Hand (Republic).....	3	..	1	7	..	3	6	5	6	3	6	59
5	6	†Wayward Wind (Warman).....	2	..	6	5	7	6	5	2	..	10	2	54
6	4	*Picnic-Theme (Columbia Pic.).....	4	6	10	3	5	4	..	4	10	..	7	46
7A	6	*Hot Diggity (Roncom).....	10	10	..	8	3	10	..	3	2	5	5	43
7B	12	*On the Street You Live (Chappell)...	6	1	3	..	4	8	8	..	..	4	..	43
9	9	†Heartbreak Hotel (Tree).....	..	7	..	6	10	..	1	7	8	7	8	34
10	8	*Poor People of Paris (Connelly).....	..	4	..	9	..	9	4	9	5	..	10	27
11	10	*I Could Have Danced (Chappell)....	9	2	8	10	..	5	9	..	..	..	..	23
12	13	*Mr. Wonderful (Laurel).....	..	4	..	..	..	..	..	..	9	6	..	14
13	..	†Graduation Day (Sheldon).....	8	..	..	..	8	7	..	..	..	..	..	10
14A	11	†Blue Suede Shoes (Hi-Lo-H&R).....	..	..	..	..	9	..	..	..	7	..	9	8
14B	..	*More (Shapiro-B).....	3	..	..	..	..	..	..	..	..	..	..	8

Pacific N'west's Mighty Trianon Dancery Gives Way to Discount House

Seattle, June 5.

The Trianon, Seattle and the Pacific Northwest's largest privately owned ballroom, ended operations June 1 and the big building is due to be occupied by a "discount house."

The Trianon presented most of the famous dance orchs of the country in its 29 years of operation. Ted Harris has been manager for 26 of those years. He said the Trianon was once a prosperous operation but in recent years barely paid its way. Many factors have hastened its demise—the cost of big bands, tv competition, a growing public interest in small bands playing in intimate rooms, a hiked interest in sports and a gradually lessening enthusiasm for dancing. "I can remember," Harris said, "when you had to wear a necktie to get in the Trianon. I used to call the Trianon Cupid's Headquarters in the '30s. Thousands of Seattle residents met one another romantically there for the first time."

The Trianon, as did many other large dancehalls, hit its peak of popularity in the depression years when entertainment cash was scarce and dancing was more popular. The dancery in those days had "bargain Mondays" when admission was 25c, girls free.

Harris also blamed the city for the close, saying it insisted on collecting a cabaret tax, "although we don't run a cabaret. We had a soda fountain capable of accommodating only a few dozen of the house capacity of 3,200. But the city decided to collect a cabaret tax on all dancers, even though we had no tables and they might not sit down all evening."

Trianon is owned by John E. Savage, a former Seattle hotel and restaurant operator, who now operates Pig'n Whistle and Melody Lane restaurants in California. Savage first came into prominence in Seattle when he acquired the old Butler Hotel in the early '20s.

Sinus Delays Froman

Hollywood, June 5.

Jane Froman cancelled plans for a Capitol recording session here this week following her stand at the Desert Inn, Las Vegas, and flew back to New York to undergo a sinus operation.

Singer expects to be back at work by the end of the month. Scheduled session will be held in New York.

'Hit Parade' Lineup

(On June 2 NBC-TV Show)
1. Moonglow Mills
2. Picnic Col Picts.
3. Hot Diggity Roncom
4. Standing On Corner... Frank
5. Heartbreak Hotel Tree
6. Street You Live... Chappell
7. Ivory Tower Morris

Longtime LP Set

Hollywood, June 5.

MGM Records has completed what is probably the longest-in-production album in the business, a 12-inch package featuring banjoo Gene Sheldon backed by a small group. It took more than nine months.

Sheldon actually cut the original eight sides for the label late last summer. But at that time, the bottom was beginning to drop out of the 10-inch LP market and MGM decided to add an additional four sides to the package. It took until last week to get Sheldon into the recording studios since he keeps active working fairs and special dates around the country. Session was supervised by label's Coast chief Jesse Kaye.

'Little Leaguer' Theme Loses Amateur Status

Hollywood, June 5.

Commercial distribution of his "Little Leaguer" dinking is being mapped by Art Kassel as a corollary to the tieup with the juve baseball outfit. Vet bandleader wrote the tune to please his grandson and it was picked up as the official tune of the Little Leagues.

Originally, Kassel recorded it on his Double Play label, backed by the "Star-Spangled Banner" and the ceremonies that attend the opening of the juve games and it was for distribution through authorized sources only. Now, he has come up with a new tune in the baseball vein, "Ladies' Day," to provide a new flipside for the "Leaguer" tune and is setting up an indie distrib outfit.

Emerald Adds 5

The indie Emerald label has added four artists to its roster. In the country & western field, the diskery pacted Webb Foley and for the rhythm & blues field, Wild Bill Graham.

Also joining the Emerald family were the Hal Iverson Trio and Lulu Belle & Scotty. Latter team has already grooved an LP for the label.

Robert Whitney, conductor of the Louisville Orch who's currently visiting Europe, leads the Radiant Orch in Stockholm June 21 in the first European performance of a work by Swedish composer Hilding Rosenberg.

NEW BOYCHOIR SCHOOL HEADS

Donald T. Bryant has been named director of music for the Columbus Boychoir School at Princeton, N. J., a longhair juve group which has cut several records for both Decca and RCA Victor. Bryant replaced Herbert Huffman, founder of the school, who resigned to enter private business. Dr. T. Robert Bassett has joined the school as headmaster.

The boys choir has been touring extensively for the past couple of years, covering over 14,000 miles during the last concert season.

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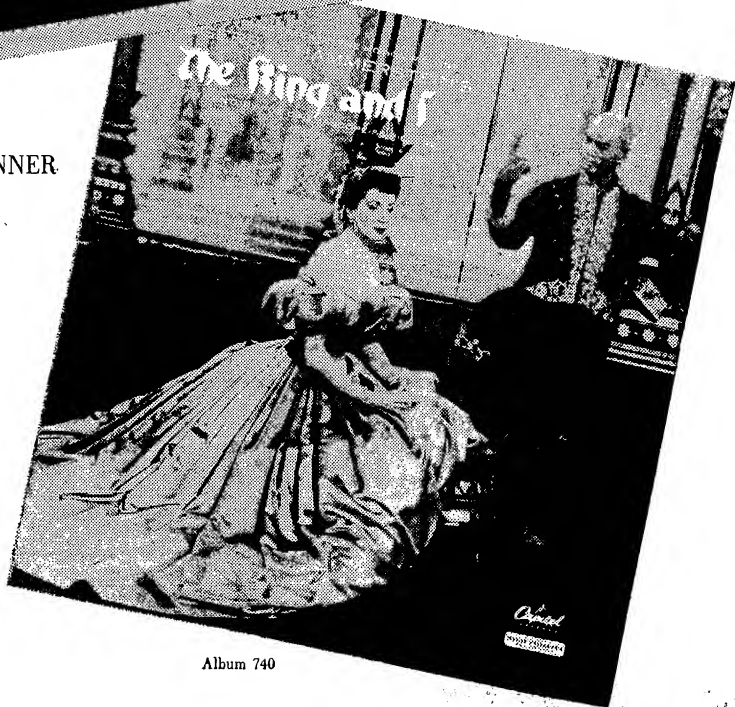
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LARRY DANIELS

"BIG COMEDY HIT"

New York Daily Mirror

MEMO:
from the desk of
NAT KALCHEIM

Dear Larry,
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With warmest regards,
Nat

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VERSAILLES
NEW YORK



BILLBOARD:

"Larry Daniels is a top choice for the major comedy assignment. His utterly relaxed underselling actually makes projection look easy, and material-wise it's amazing that he hasn't hit a top TV spot."
Bob Francis.

ROBERT DANA, New York World-Telegram:

"Larry Daniels is a splendid tongue-in-cheek comedian."

FRANK FARRELL, New York World-Telegram:

"Larry Daniels is fresh and bouncy in the realm of solo clown... packed the capsule revue with laughs."

ROBERT COLEMAN, New York Daily Mirror:

"Larry Daniels is a comic who will be drawing down the toll figures in Miami and Las Vegas."

LEE MORTIMER, New York Daily Mirror:

"You can't forget Larry Daniels, a new kind of comic who grows on you... Larry Daniels is a solid smash."

FRANK QUINN, New York Daily Mirror:

"Larry Daniels is outstanding. This fashion-plate comic comes to New York—but big! He does a routine about a plane flight from Miami as a warm-up, then gets his real howls with a satire on women. The gals start guffaws of robust proportions. Timing and assurance have given Daniels his impact. He should become a steady laugh-diet."

GENE KNIGHT, New York Journal-American:

"Larry Daniels, Jack Benny-brand comedian, whose clever monologue provides the brightest moments. A confiding comedian whose account of his career is hilarious."

VARIETY:

"Larry Daniels has the edge with his monologues... done in excellent taste, replete with wit and sagacity."
Abel.

EARL WILSON, New York Post:

"Today's Brave... Comic Larry Daniels. The loudest laugh when he did a routine about guys & gals & gags & gossip."

ROBERT SYLVESTER, New York Daily News:

"Larry Daniels... original, has an offbeat wit and none of the usual brush quality... does a highly topical and amusing monologue."

LOUIS SOBOL, New York Journal-American:

"Comedy find Larry Daniels had the place in an uproar."

MARTIN BURDEN, New York Post:

"A huge hit with the audience was Larry Daniels, a trimly-tailored and glib tongued comedian... sprinkles his fresh and funny routines with a cheery and off-hand manner. He is high humor."

DOUGLAS WATT, New Yorker:

"High spot of my tour on the town... I guess what impressed me most was comedian Larry Daniels... a young man with an easy straight-forward approach to his material."

SID SHALIT, New York Daily News:

"If NBC's crying need for laughs is ever to be relieved by the use of some hot new comedy talent, maybe they're missing a bet right under their own noses. One of the hottest of the new funny men, Larry Daniels."

Opening June 8th

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Television

ED SULLIVAN SHOW
CBS-TV
(July 15th)

Direction

WILLIAM MORRIS AGENCY



Vaude, Cafe Dates

New York

Nanette Fabray slotted for an appearance at the soon-to-be-opened Tropicana, Las Vegas, with dates not set yet... Roberta Sherwood to the Riverside, Reno, Sept. 13... Ving Merlino down for the Lowell Club, Lowell, Mich., July 23.

Larry Daniels down for the Eden Roc, Miami Beach, June 8... Lonnie Donegan goes into the Copa, Pittsburgh, July 16... Constance Bennett booked for the Lake Club, Springfield, Ill., Saturday (9)... Phillip R. Carney, brother of Art, named social director for the Galen Hall Hotel, Wernersville, Pa... Jonathan Lucas to do the choreography for the forthcoming Esther Williams Aqua Spec... Sheila Guyse opened at the Holiday House, Pittsburgh, Monday (4).

Chicago

Jimmy Durante opening at Chez Paree tomorrow (Thurs.) night, with Eddie Jackson, Jules Buffano and Jack Roth; Jana Mason vocalizes on the same bill... Helen Boice and the Quarter Notes into Black Orchid yesterday (Tues.) on a bill headlined by Jimmy Ames, held over from the last layout... Crew-Cuts set for Palmer House opening June 14 for four frames, with Trio Capricho Espanol held over from the current show, and Jean Vezel... Carl Perkins plays Wildwood Lakes, Kaycee, June 19 for one week... Foster & Farrell currently at Frederick's Restaurant, Louisville... The Nilsson Twins opening at Safari Room, New Orleans, tomorrow (Thurs.) for two.

Hollywood

Janis Paige opens at Coconut Grove June 21... British jazz pianist Ralph Sharon has set drummer Tom Albering and bassist Don Payne to accompany him when he opens at the Castle Restaurant June 8... Marion Colby opens at the Mocambo July 5, on bill topped by Joe E. Lewis... Lester Horton Dancers preem their ninth modern terp season, "Choreo '56" at the Dance Theatre June 15... The Four Step Bros. have been set to open at Coconut Grove on the bill with Estelita and Freddy Martin orch June 6.

Wildwood, N. J.

Ben Martin of Club Bolero is rounding out his slate. Has added Edye Gorme for the week of July 20, along with Frank Verna and Allan & DeWood and bringing in Pat Boone Aug. 17-19. Artie Dann, Rudenko Bros. and Bobby Joyce & Ginger open June 29 with Julius LaRosa.

Mendel Tubis orch will do 11-week stint at Wildwood Crest pier. Everett Murray will be m.c. at sister resort Cape May. Clarence Fuhrman orch will open June 22 for the season... Bill King of Emerald Show-Bar in Hotel Blackstone will stick to rock 'n' roll pol-

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., June 5. Jack Cosson, blackface comic of yesteryear, Art Harris, formerly with the old Pantages Theatre, Hartford, Conn., and Larry Lawrence, one of the famous Six Brown Bros., in to chat with your columnist about the golden era of vaudeville and minstrelsy and to ogle the hospital.

Lindsay MacHarrie, author, off to New York for a 10-day furlough where he will mix business with pleasure; ditto for George Meyers, manager Webster Theatre, Rochester, N.Y., who rated a 10-day vacation out of the hospital. The Charles Tuttle, former strawhat theatre workers, shot in from Brookfield, Mass., to hello Pauline Furlong and this writer who worked with them in the old days.

George Wellstead, assistant cameraman with Burgi Conter on the Molly Goldberg and Raymond Massey programs, registered in for the rest period.

The lawn floral display this year at the Will Rogers is a real classic which is under the watchful eye of George (Elephants) Powers, our landscape artist who is assisted by Mrs. Homer McCreary, wife of our house medic.

William Hart, son of Lew Hart (& Collins), who graduated here, motored to Gotham accompanied by Sonya Spieker, Ann Dworski and Ann Huehler, the latter entraining to Pittsburgh for a two-week furlough.

Write to those who are ill.

icy. Has engaged Rocco & His Saints, with Chet Peters and Andy Martin to open for 12 weeks starting June 22. Augmenting him June 29 for the season will be Bobby Harris... Comedian Marty Bohn is again in action for the 15th season at his own night spot, the Nut Club. Opening show June 21 for the season includes Eddie Sheppard, Reg James, Gene Arcade. Ross Harvey bird act will plane in from Bermuda and play four weeks. Impressionist Jack Wallace, will summer at the Bohn spot. Singer Helen Curtis opens for two weeks. Ted Luster and Ned Sverdlow trio tee off on the same date.

Comedian Dusty Brooks, currently on tour with Tony Bennett, will make his first pro appearance in Wildwood when Bennett moves into Club Bolero July 27... Gertrude Berkowitz reopened her Hurricane room with Freddy Tino and The Cyclones featuring Lynn Lori... Robert Moore Jr. and David Moore have signed the Day Bros. sextet for the summer season at their inlet, which opened May 25 with Johnny Allen Four with Benny Ventura... Harold Gorman opened Hotel Wildwood Glass Bar with organist Jerri Delmar, who stays there until June 25 when she moves to Grande's cafe for rest of season... Eddie Suez of the Philly agency of Eddie Suez and Bernie Rothbard / reopened his Club Avalon summer policy with comedian Cozy Morley and his quartet and Tottie Eckart.

APPEARING BEFORE IKE

Hope, Bailey, Damone, Mario & Sheila Among D. C. Turns

Washington, June 5. Bob Hope will emcee entertainers at the annual dinner to the President of the United States, this Thursday (7) by the White House Photographers Assn. Others set include Pearl Bailey, Vic Damone, Jane Powell, Leonard Pennario, pianist, and the dance team of Mario & Sheila.

Music will be supplied by Sidney's NBC orch, and the U. S. Navy Band under Commander Charles Brendler.



JAN ARDEN

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Percenters Eyeing Chi Chez's Entry Into Act Mgt. as Consolo Takes Hold

Chicago, June 5.

Formation recently by the Chez Paree niterie here of a personal management corporation dubbed Chez Paree Artists Inc., has given rise to considerable speculation locally as to the purpose and scope of the fledgling percenter. Phil Consolo, of the dance team of Consolo & Melba, has been named prez of the management office and will retire from activity as a performer to devote full time to helming the Chez's personal management enterprise, assisted by Henry Brandon, bandleader and club date packager who takes over relief band chores at the Chez June 23.

One of the firm's first endeavors will be to handle acts appearing at the Chez for club dates between shows, it's reported here. How this will set with the talent agencies who sell to the Chez is another matter, since the Chez would then be in the position of competing with the same agencies from which it buys. But thinking of the Chez's management is said to be that others—club date bookers and agents—are capitalizing on a performer's appearance at the Chez, an appearance made possible only by the Chez's investment in talent and attendant advertising and publicity.

A stated purpose of the Chez's entry into the personal management field is the discovery and signing of new talent. Certainly this is taking a longrange view, since it would be quite some time before such a venture would begin to pay off because of the time needed to build an act. But it is thought that having the Chez as a springboard would serve to launch such new talent with a pretty big splash. Also, having a growing stable of talent, in the long run, might cut down some of the constant booking difficulties with which the Chez management is plagued.

There is talk, too, that the Chez will launch its own record company, along with a host of other reports including one that the new management firm has signed or is interested in signing Sammy Davis Jr., offering him a flat yearly guarantee. In any event, things won't get rolling until after Consolo terminates his engagement at the Rice Hotel in Houston today (Tues.) and returns to Chicago to launch the new operation.

B'klyn Town & Country Hot For Names; Pact Ritz Bros.

The Ritz Bros. have been signed to play the Town & Country Club, Brooklyn, starting Sept. 28 for three and a half weeks. In this booking, their second at this spot, they'll bring a unit with them. The Half Bros. have already been pacted for that display.

The Town & Country, with a capacity of more than 1,750, is out to buy some of the most expensive turns in show biz. It already has played Martha Raye this year, and has been trying to get Milton Berle, among others, for a stand.

Ill. Niterie to Resume Via Injunction Grant

St. Louis, June 5.

A temporary injunction restraining cancellation of the liquor license held by Jack Langler, manager of the Club Prevue, near the Fairmount Park horse track across the Mississippi from here, has resulted in plans to relight the spot closed for the past several months.

Meantime, the niterie will enjoy accelerated patronage from patrons of the racetrack located about two miles distant. Track is operated nights except on holidays. Langler's liquor license was suspended several months ago by the Illinois Liquor Control Commission after beefs were made by three church ministers who alleged that Langler was not a person of good moral character.

O&J for N. Y. LQ

Olsen & Johnson will play their first New York cafe date in many years starting at the Latin Quarter, July 19. It'll be their first stand since Nicky Blair's Carnival, about 10 years ago.

William Morris Agency set the deal.

Shrine Circus \$10,800

In Regina, Sask., 3-Dayer

Regina, Sask., June 5.

Orrin Davenport's Shrine circus, which played a three-day date in Exhibition Stadium here, drew 15,871 customers for a gross of \$10,883. Tickets sold for \$1.75, with no reserves, and moppets were admitted for 50c. Three matinees drew some 11,000 kids who were guests of local Shriners. Shriners bought the 50c tickets and distributed them gratis in the schools.

Gross was down from last year when a four-day date was played and the ticket giveaway project was heftier and over a wider rural area. Good weather which kept farmers on the land and city dwellers in their gardens also kept the take down.

Merle Evans, former Ringling show tooter, led the band of local unionists. Unus, with his one-finger stand, was the show's feature.

'If He Did It in Street

We'd Arrest Him,' Sez Cop

At Elvis' Oakland Date

Oakland, June 5.

Despite a slow boxoffice, Elvis Presley got a hot reaction from his following. A policeman, viewing his performance at the Oakland Auditorium, stated, "If he did it in the street, we'd arrest him." Presley pulled only a total \$9,000 for two shows on Sunday (3). Draw was 3,000 in the afternoon and 2,500 for the evening show at a \$2.50 top. With him on the bill were Benny Strong orch and comic Paul Desmond.

Oakland cops doubled the guard for Presley during his evening show after the earlier crowd got out of hand in their quest for autographs.

Promoter for the affair was Wally Elliott, a western disk jockey known as Longhorn Joy. Show was brought in by H. L. Bamford, who promotes "Grand Ole Opry."

GENE AUTRY HITS ROAD

Estimate 116G's Take From Series Of Expositions

Hollywood, June 5.

Gene Autry is planning to hit the trail—for a series of personal appearances in Omaha, Kansas City, Chicago and Toronto. His managers figure the cowboy star a cinch to draw at least \$116,000 for his dates.

First date for the cowboy star is the Toronto Exposition in the Canadian city Aug. 26-Sept. 8, when he'll bring a show along, and draw over \$50,000 for the ten-day turn, out of which he pays his talent.

Next Autry plays the Ak-Sar-Ben livestock show in Omaha, Sept. 21-30, toplining a rodeo and drawing \$3,000 a day, out of which his surrounding talent is paid. Cowboy is booked for the Chicago Dairy Show Oct. 5-14, again toplining his rodeo, and drawing \$3,000 a day guarantee plus a percentage of the profits.

Oct. 20-24 he is booked at the Royal Horse Show in Kansas City, drawing \$3,000 a day and paying for his surrounding acts from that.

ANTONE'S GOLDEN NUGGET

San Antonio, June 5.

Guy Linton has opened Guy's Golden Nugget, formerly Club Hurricane. It will have a band for dancing every night with music in western style. There will be a different local western band nightly, with two orchs spotted on several nights during the week.

Club Hurricane was operated by Leslie E. Copper, who has bowed out of the niterie field. Linton also operates the Guy's Dude Ranch, also downtown.

Harold King has been named temporary commander of the Amvets' N. Y. Theatrical Post, now in process of organization. He's a past N. Y. State Commander.

Soph to B'klyn Instead

Sophie Tucker, originally set to open at the Latin Quarter, N. Y., Nov. 1, will now work at the Town & Country Club, Brooklyn, starting Nov. 9. It's her first N. Y. date away from the Lou Walters spot in many years.

Miss Tucker balked at playing a third L.Q. show on weekends and holidays. She'll now provide the competition for George Jessel, who'll replace her at the midtown niterie.

Hub Bd. Warns Niteries On East Indian Terpers

Boston, June 5.

Wave of oriental dance acts around town brought warnings from the Boston Licensing Board this week. Mary Driscoll, chairman of the BLB, told owners of Hub establishments licensed for entertainment to stop "prostitution, gambling and stripteasing that goes on in some places."

Six spots had their licenses lifted for failing to send reps to the meeting called by Miss Driscoll. The board's meeting on alleged unsavory entertainment in the Hub brought an edict from the chairman to bar "call girls," solicitors and female impersonators and ban all dances of a "strip" nature.

"I'm not going to take the rap for vulgar entertainment," she said. "I took it before but I will take it no longer. We don't want stripteasers in your places shaking here and shaking there, along with suggestive patter. We're going to stop anything indecent that goes on in nightclubs."

The warnings came after waves of Near East dancers were imported for several clubs around the city to supplant frowned-upon strippers. The oriental kick has taken hold in earnest with four clubs featuring the Near East dancers.

Magico Christopher Peps Up SAM's Havana Parley

Havana, June 5.

Convention of the Society of American Magicians, held here last week at the Hotel Nacional, enlivened Havana considerably. Magico got tremendous space in all the papers, stemming from the exploits of Milbourne Christopher, who rode through the streets of the town blindfolded to deliver a message to an emissary of President Batista.

Biggest space-getter for the convention was Milbourne's delivery of a sealed envelope which contained a prediction of the last sequence of numbers of the big lottery. Envelope was opened in a big public ceremony.

Major entertainment by the society took place at the Radiocentro Theatre. Taking part in that show were Dai Vernon, Rudolf Derka, Slydine, Johnny Paul and Jack Gwynne.

For Sale' Sign Prepped on Eastside As N. Y. Intimeries Take It on Chin

The smaller New York rooms, which enjoyed a tremendous vogue last year, are rocking a bit because of the anemic business done in many of them. With the smaller grosses now prevailing in most of the rooms, the operators have come to believe that they were deluded into the idea that the trend was moving in favor of the intimeries.

Inventory reveals that the major reason for the delusion was in last year's closing of the Copacabana, N. Y., for repairs. With approximately 1,000 seats out of circulation, many of the eastsiders picked up a lot of trade, which led talent agencies and stayups alike to feel that the small rooms had come into their own.

However, when the Copa resumed operations and the Latin Quarter started splurging on names, a lot of the customers from

AGVA Sandbags Reopened L.V. Dunes In Dispute With Miller on Royal Nev.

Las Vegas, June 5.

Library of Congress' Magic Lore Fattened

Washington, June 5.

Library of Congress has just received the John J. and Hanna M. McManus and the Morris N. and Chesley V. Young collection of books and manuscripts on magic. With the Houdini collection, already in the library, they will make one of the most extensive research collections on magic anywhere.

The new gift comprises about 20,000 items, including books, prints, manuscripts and scrapbooks. There are numerous descriptions of magic tricks, and examples of magic apparatus devised by Johann N. Hofzinger, 19th century Austrian magician.

Christiani Circus Gale

Injures 13 at Fitchburg

Matinee; Give Nite Show

Fitchburg, Mass., June 5.

Christiani Bros. Circus was hit by gale winds here Friday (1) and the sideshow tent collapsed, injuring 13 persons. Some of the injured were hit by a 30-foot metal and canvas sign outside the tent, blown flat by the gusts.

Twenty circus workers and the menagerie were momentarily trapped under the canvas, but none was reportedly hurt. The main tent had been emptied of 2,500, majority of them moppets, 10 minutes before the violent wind and rainstorm struck. Paul Christiani, part-owner of the circus, shortened the matinee after receiving a warning of the oncoming storm.

Injured were taken to Fitchburg General and Burbank Hospitals where four were held. The rest were treated and released. Most seriously injured were John Hiti, 44, of Sarasota, Fla., circus workman, and John Bowen, 11, son of the prexy of the Fitchburg & Leominster Street Railway Co. The Bowen youngster was struck on the head by a pole as he was passing the tent.

The big top was braced and three truck trailers were placed against the southern walls to guard against oncoming winds. The circus, playing a one-day stand, was back in operation for the night performance.

Liberace Big 21G, Roch.

Liberace, playing the new Rochester (N. Y.) War Memorial Auditorium, grossed a stand-out \$21,460 on Friday (1). Attendance was clocked at 7,085. Show was sponsored by the Greater Rochester Events, a nonprofit group of businessmen in Rochester.

Committee was organized to support the new aud, recently completed at a cost of approximately \$7,500,000.

A dispute between Bill Miller and the American Guild of Variety Artists was resumed last week with the union banning its members from the Dunes Hotel as the spa reopened its casino under the new management of Miller and his associates, Major Riddle and Robert Rice. Negotiations are expected to be called this week in an effort to iron out the differences, but quick settlement is not in sight, according to railbirds, who point to adamant stand of both the union and the showman.

Beef grows out of Miller's position as general manager of the now defunct Royal Nevada hotel. An AGVA spokesman here says the union is holding Miller "personally responsible" for salaries due several entertainers, including Anna Maria Alberghetti, when the Royal Nevada folded New Year's Eve.

Miller, now general manager of the refinanced Dunes, contends, however, that sole responsibility of unpaid stipends belongs to the group operating the hotel, at the time of its collapse, adding that all entertainment contracts for the Royal Nevada were negotiated by Eddie Rio, who—with Miller—was placed on AGVA's unfair list because of the salary hassle.

Union feels that although Miller may not have formally signed the contracts with AGVA members, he nonetheless was in position to give the final okay to the inkings. AGVA edict saw Buddy Lucas stepping off the Dunes cocktail lounge stand a few hours prior to the re-unveiling. Miller, meantime, has hustled up several combos made up of local AFM'ers.

Dunes reopening itself was perhaps the quietest of any curtain raising known to the natives. Gaming tables were uncovered and dealers silently donned their traditional aprons. Musickers tuned up their instruments sans fanfare. Action opening night both in the lounge and at the tables was only mild.

Pitt Copa Cashes in On Perkins' Pre-'Suede' Pact

Pittsburgh, June 5.

Copa here will get a break on Carl Perkins when he plays a week in August. Lenny Litman, owner of downtown room, had signed singer before his waxing of "Blue Suede Shoes" really got hot, for a date in April. A few days before Perkins was to have opened, he was badly injured in an auto accident and had to postpone the booking. Since then, his niterie salary has zoomed but Copa will pay him only \$750, as called for in original contract.

Litman also holds an option on Perkins for a second week, some time after the first one, at a higher figure.

Pitt's Wm. Penn As Is (No Talk) in Switch

Pittsburgh, June 5.

Hopes of American Guild of Variety Artists and Local '60 of musicians union that William Penn Hotel might open up again for floorshows and dancing with sale of 1,500-room inn by Eugene Epley, along with 18 other properties, to Sheraton chain were grounded here last week when new management intimated it would continue to operate as in the past.

At one time, under indie and later Statler operation, William Penn was a big outlet for acts and bands, but over past few years has had no entertainment at all, having converted the old Chatterbox into a banquet hall and closed the Terrace Room, the dining area, to everything but private parties. Only music William Penn has had for some time is a trio alternating between the Continental Bar and lobby dining terrace.

KAL KIRBY FOR ROMAN

Myron Roman, maestro of the Palace, N. Y., house band, has taken a leave of absence for the summer to work at Scaroon Manor, Schroon Lake, N. Y.

Replacement at the Palace: Kal Kirby.

1st Code for Outdoor Fields Sighted As AGVA Sets Meet With Hamid, Levy

A new code for the outdoor industry will be drawn up in New York next week. George A. Hamid, president of GAC-Hamid Inc., and Sam Levy, head of Barnes & Carruthers, will meet in New York with Jackie Bright, national administrative secretary of the American Guild of Variety Artists, to discuss working conditions in fairs, carnivals, circuses as well as other aspects of the outdoor field. Date of the first confab is June 12.

All parties, it's expected, will facilitate matters by drawing up preliminary drafts of the agreement, to provide a basis for discussion.

It's probable that the resultant code will be binding upon every producer in the outdoor field. Some of the provisions will cover salary minimums for principals and chorus, number of shows to be permitted in any work week, amount of free rehearsal time to be allowed and rates for overtime rehearsal, scale for extra shows, coverage under the AGVA Welfare Fund program, among other things.

It will be the first extensive agreement to be made in the outdoor field by the union. In previous years, AGVA has been able to get some individual operators to agree to a set of working conditions, but in the absence of any extensive membership in the outdoor field, an overall code hasn't been formulated. Until last year, there was extensive strife between

the unions and the outdoor ops. However, a different picture exists today. Hamid and Levy, representing the two biggest producers in the outdoor field, have agreed to union conditions and can describe the are of operations of most of the outdoor ops. It will be the first major code in the field.

Brit. Equity Raps Agents On O'seas Dates, Hints Act Exit of U.S. Zones

London, June 5. Nothing short of a complete withdrawal of British entertainers from the American zones for a short period will be necessary to achieve the enforcement of the joint Equity-Variety Artists' Federation's standard contract for overseas engagements. That's the view expressed in the British Actors' Equity 25 annual report.

The U. S. zone of Germany and other U. S. forces' areas (says Equity) remain black spots where the joint contract is not in use, where agents of no reputation are appointed by military personnel of no experience, where default on salary is not unusual and where integrity is in short supply.

The Equity report suggests that the labor withdrawal would have to wait for the amalgamation of Equity and VAF to become effective. They consider it the type of operation which can only be embarked upon by a single and united organization.

C'EST LA VIE SECOND DOOR-FEE CAFE IN N.Y.

Another N. Y. nitery to try an admission policy is slated to bow tonight (Wed.). C'est La Vie, preeming on the site of the former Monte Proser cafe, La Vie, will open with the Art Wander and Pupi Campo orche, and an admission policy ranging from \$1 to \$2.

Spot, located in the Hotel Shelton, is the second to attempt a policy in which the bulk of the revenue comes from door admissions. Tin Pan Alley, which premed a couple of weeks ago, is the other.

Belafonte Under Knife

Singer Harry Belafonte was operated on yesterday (Tues.) for an acute laryngitic infection at Montefiore Hospital, N. Y. His engagement at the Starlight Roof of the Waldorf-Astoria Hotel, N. Y., originally postponed, has been cancelled. Hildegard moved in Monday (4) as a replacement.

Medicos believe that with proper rest, Belafonte can be back in action in about a month.

Kinney's Waikiki Dual

Honolulu, May 29. Ray Kinney, veteran Hawaiian entertainer, is headlining shows at two Matson hotels at Waikiki. He's starring in the weekly Kamaaina revue at the Royal Hawaiian and also hosting a weekly international program at the Princess Kaiulani.

Maestro-emcee presumably is being groomed as Matson's mainstay entertainer, following formula utilized for Alfred Apaka at Henry J. Kaiser's competitive Hawaiian Village.

ONTARIO'S BRANT INN LINES UP BIG ONES

Burlington, Ont., June 5. Pearl Bailey, Sarah Vaughan and Ella Fitzgerald will play Brant Inn here this summer for John Murry Anderson, the manager. They'll do three, four and five nights, respectively, with Miss Bailey in June 14-16 and the others in July and August.

Ralph Flanagan orche and Dave Brubeck Quartet do one-niters June 20 and Aug. 2. Duke Ellington, Guy Lombardo, Tommy & Jimmy Dorsey, Richard Maltby, Stan Kenton, Sauter-Finnegan and Glenn Miller (Ray McKinley leading) orchs are in for other dates. Billy May orche, under Sam Donahue's direction, tees off the season tomorrow (Wed.).

Nitery Dances Reprised In Boston Court; 7 Found Guilty on Immoral Rap

Boston, June 5. Seven defendants were found guilty by a jury in Suffolk Superior Court here Friday (1) after a five-day trial on charges involving immoral shows at Mede's Log Cabin, Beachmont, Revere.

During the trial, jurors were given demonstrations of dances by the performers over the objections of Asst. Dist. Atty. Angelo Morello, who claimed the courthouse version was a well laundered affair and far from what was going on when the cops burst into the Log Cabin on the night of the raid.

Two numbers were danced by femme defendant Patricia Hartman, 19, one with emcee Arnold R. Choinard and the other with Kenneth B. Henderson, both defendants. Courtroom spectators were warned by Judge Edmund R. Dewing that there was to be no demonstration.

Spectators watched the dances silently and refrained from all applause. The dances, performed with the participants at arm's length, were asked for by defense counsel Max Glazer, who maintained that there was nothing suggestive about what was going on at the night spot, before the all-male jury.

James I. Mede Sr., 65, indicted last April by a Suffolk County grand jury, was found guilty of maintaining a nuisance. He was given a one-year jail sentence and fined \$1,000. His son, James I. Mede Jr., was found guilty on four charges of presenting an immoral entertainment at the Cabin, July 18, Aug. 1, Aug. 18 and Nov. 28, the night the Cabin was raided by police. He was sentenced to three months in jail and fined \$500.

Arnold Renee Choinard, 25, known as "Venus," was found guilty of participating in an immoral show on the same four dates. He was sentenced to six months in jail and fined \$250.

Found guilty of participating in an immoral show on Nov. 28 were Concetta Marie Schepici, 19; Patricia Clair Hartman, 19; Kenneth Bruce Henderson and Stephen George Gauvain. The femmes were given suspended sentences of three months in jail and placed on probation for two years; the men six-month suspended sentences and two-year probation.

4-A-DAY (AGAIN) FOR HOPE AT PARAMOUNT

Hollywood, June 5. Bob Hope said here he'll do four shows a day when he personals on June 20 at the N. Y. Paramount theatre with his Paramount starrer, "That Certain Feeling."

Comic added Pearl Bailey of the film's cast will also appear and the orche will be fronted by her husband, Louis Belson.

REEF'S \$20,000 FIRE

Revere, Mass., June 5. A \$20,000 fire raced through the Reef nitery here Friday (1) causing extensive damage to the recently remodeled spot.

The two-alarm blaze occupied firemen for more than an hour and one fireman was overcome by smoke. Current at the club were Nick DeMarco, comic; Lynn Storm, dancer, and Sal Yella, singer.

Names Short on Cowpoke Circuit; H'wood and TV Don't Spawn 'Em Now

Rodeo headliners are at their scarcest point in history. At this stage, for example, New York's Madison Square Garden hasn't corralled a topline for its cow opera slated for late September. Only recently, the International Amphitheatre, Chicago 5, signed Gene Autry for Oct. 5 to 14. This booking may have upset the plans of the Garden, which had been considering rebooking Autry. The Boston Garden, which usually installs the same headliner as the N. Y. show, similarly suffered a disappointment. With Autry will be Annie Oakley (Gail Davis) as the featured performer.

The Rodeos elsewhere in the country have been hampered because of the fact that the present crop of headliners have been around a long time and the films haven't been developing any new cowpokes. To some extent, video has been supplying a new batch,

but it's felt that the trend in rodeo toppers is likely to follow the pattern of the bulk of the tv lures that have been working other fields. The best of them have been good on the first time around, and then apparently the coin flow seems to indicate that headliners given away for free are hard to sell.

The major example, in this respect, is Hopalong Cassidy (Bill Boyd), who was for a time the biggest kid draw in video and cuffo appearances. However, he didn't hold up at the boxoffice.

Rodeo entrepreneurs still feel that filmsters who can do a creditable act on the tanbark are the best lures, and are loathe to draw on other fields for the attractions. For a while, Jack Mahoney & Dick West did okay, but they split up some time ago. Other tele luminaries are now being scouted in hopes that they'll be good for a whirl-around the circuit.

In the east, it's been found that a highpowered name is necessary for rodeos. Madison Square Garden has been alternating between Gene Autry and Roy Rogers, and would like to latch onto a new headliner if one should present itself. What will be done this year hasn't yet been decided.

Brandon Orch for Chi Chez

Chicago, June 5. Come June 25, Henry Brandon's orche takes over relief chores at the Chez Paree nitery here. Relief band plays Monday and Tuesday nights, since Chicago tooters are on a five-day week. Brandon replaces the Jimmy Richards orche. Regular house band, Brian Farmon's, stays on.

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Seek Showmen's League As Clearing House For Vote on Al Fresco Union

A proposal has been made by a member of the Chicago-based Showmen's League of America, outdoor amusement group, that it act as a clearing house to tabulate a vote by outdoor performers as to whether they shall affiliate with a union.

Proposal has been made in view of the fact that the American Guild of Variety Artists stepped in when the Clyde Beatty Circus owed performers three weeks' salary, and because of the current fracas between AGVA and Ringling Bros. and Barnum & Bailey Circus.

Since there's been a hassle as to whether the jurisdiction of labor difficulties in a circus properly go to the National Labor Relations Board or whether it's under the jurisdiction of various state labor boards, no vote has yet been taken as to performer preferences in the matter.

'HOLIDAY ON ICE' SANS SONJA, ALTAR-BOUND

South American edition of "Holiday on Ice" will continue despite the exit of Sonja Henie, who returned to the U.S. early this week to prepare for nuptials to Norwegian shipping magnate Niels Onstad.

"Holiday" is currently in Rio de Janeiro and is slated for Sao Paulo stand to follow. Schedule beyond that is indefinite. Only show Miss Henie is committed for is a tv spec for NBC.

Irish Singer in Film Role As Pre U.S.-Brit. Buildup

Glasgow, May 29. Ruby Murray, 21-year-old Irish-born disk star, is packed to make her first feature film. Raymond Stross will star here in "The Revolving Door," also starring Frankie Howard, English comedian, at Nettlefold Studios, London, from June 18. Location shooting is skedded for Cannes.

Miss Murray is set to open in a new Bernard Delfont summer show, "Light Up the Town," at the Hippodrome, Brighton, July 2, for a 10-weeks season. "Dates for American tv, including Ed Sullivan's show are also being negotiated.

Chirper was an unknown singer in a Tommy Morgan summer season at the Pavilion Theatre here seven years ago. She was billed then as Pat Murray.



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Roxy, N. Y.

Emmett Kelly, Eva Walker, Kosmar, Flying Rockettes (3), Line (24), Robert Boucher Orch.; "D-Day, Sixth of June" (20th), reviewed in VARIETY May 30, '56.

The Roxy is putting on one of its more colorful shows with this effort. Even on ice, managing director Robert Rothafel was able to get the feeling of sawdust with this circus motif. The big item here is Emmett Kelly, the sad-faced clown, late of the Ringling Bros. and Barnum & Bailey Circus, who is making his N. Y. theatre debut.

The current layout has about all the color one stage show can have. There are sequences with lots of action and movement and sometimes a feeling of gaiety comes off. But somehow, an odd thing transpires. For a show topped by Kelly, there's an insufficient amount of comedy. More of the laugh department could have been used.

Kelly is on stage for a lot of time inasmuch as he weaves in and out of the proceedings. But aside from looking sad, there's little for him to do except near the end of the sessions when he does his feather-balancing bit and his famous spotlight sweep. These are familiar landmarks in this clown's career, and the audience gets the major kick out of these moments. During the bulk of his appearance, there's a time-consuming and actionless bit in which an offstage voice narrates a story. It takes a lot of time and words, with very little movement. But even with this little bit of Kelly, the Roxy virtually performs a public service by exhibiting this buff. The strike-bound Ringling circus was deprived of his services by edict of the variety union, and thus this appearance continues what is virtually an annual tradition.

For more circus atmosphere, there's Eva Walker on the swinging trapeze who caps her act with a leg catch for a good mitty; Kosmar, who does some fine rope skipping on the tight wire, and the Flying Rockettes, who perform well on a platform. Their roller skating tricks net hearty mittings. Harold Ronk in the traditional red coat and copper, acts as the ringmaster. There are some other bits, including a pair of barrel jumpers who provide atmosphere.

The ensemble work is highly imaginative, as are the sets. The line's conception of a menagerie is a lively bit of makebelieve and the band, conducted by Bob Boucher, similarly gets in the spirit of the tanbark with circus-tooter costumes. Atmospherically, it's one of the richest bills produced since the rebirth of stage shows at this house.

Jose.

L'Olympia, Paris

Paris, June 2.
Edith Piaf, George & Bert Bernard, Daryls Dogs, Luis Alberto Del Parana & Trio Paraguayo, Elsa & Waldo, Marcel Amont, Skating Ryles (3), Field Sisters (2); \$1.50 top.

Edith Piaf is back to "The Poor People of Paris" after her U.S. sojourn, but it was a smart firstnight audience that gave her a five-minute ovation even before her stint. Looking fresh and in form, she builds her tightly knit song into a slow beginning of love hymns to the sock dramatic items for crescendo effects. With the excellent orchestra and her feel for gesture, mood and dramatics, she can only be described as "the greatest."

Miss Piaf's chanting adequately attests to her belief that love is a necessity and tragedy just an aspect of life. Every movement has its telling effect as the dramatic song content is intensified to the cutting "Bravo" for a half-mad clown, or her lament to a dead lover in "Misericorde." She sings because she has to and this is communicated to the audience who kept her on for 15 minutes. Everything else already has been said about the Piaf appeal.

Surrounding show is also a fine example of billing. George & Bert Bernard bring in their smart record-mime act for telling yocks. Inventive mime and clever business underline and embellish such takeoffs as "Figaro," "Old MacDonald" and others to make this one of the tops in this field.

Luis Alberto Del Parana & Trio Paraguayo give a soothing interlude of Latin-American tunes with good guitar and Indian harp backing for a colorful entry, while Skating Ryles are three pert girls whose skating pirouettes and capers make this a good and eye-catching opener.

Daryls Dogs put on a little sketch before a pasteboard setting for good audience reaction; Ca-

nines miming humans is always a taking music hall item and this is done with style and tact to make it a fine filler. Field Sisters are the robust women who do a combo hand-to-hand and contorto act reviewed under New Acts, as is new young impressionist Marcel Amont, who operates with his verve and spontaneity.

Lowdown dance duo of Elsa & Waldo brings slapstick back to house bigtime. Bowlegged grimacing girl, with a buffoon ballet outfit, displays one of the funniest pair of bowed gams since Ben Turpin's crossed eyes. Interspersed with the madcap shenanigans are effective and excellent acrobats, but the accent is on low comedy and it pays off.

All peoples, both poor, well-to-do and rich, should take this well-moulted show for the next three weeks as the Piaf pull is from all social levels.

Mosk.

Empire, Glasgow

Glasgow, May 30.
Ruby Murray (with Norman Murrells), Jackson, James & Cornell, Tommy Fields, Audrey Jeans, Jack Watson, Skylons (2), Ravic & Babs, Tommy Locky, Francois & Zandra, Bobby Douds Orch.

Ruby Murray, 21-year-old Irish chirper, recently in from a trip to the U.S., tops this strong Bernard Delfont layout. Sweet, extremely youthful looking and with a simple nervous style, she wins heavy palming from customers for attractive songalogs. Her act is greatly improved since her last two visits here, but she retains the gimmick of young uncertainty, even to forgetting her words at one point.

Main faulting is her too-sweet and naive shrilling of announcements between tunes. She gabs in a baby croak which, though natural, doesn't ring true with out-fronters. Point could readily be corrected via gabbing tuition.

Opens with "It's the Irish in Me," then into a tender "Smile, What's the Use of Crying?" and another Emerald Isle tune, "Dear Old Donegal." Segues with "Oh Please Make Him Jealous" and, after false exit, introduces her pianist, Norman Murrells. More palming for rendition of "It's Almost Tomorrow," which clicks with both juves and oldsters, and her hit tune, "Softly, Softly." Winds on a final Irish note with "When Irish Eyes Are Smiling."

Gal, attractively garbed in oyster pink, has an obviously strong fan following in Britain, and proves a strong bill-topper.

Jackson, James & Cornell, American tap dancers, do some fifty novelty footwork to rhythmic accompaniment. They score both as threesome and in individual tapping items, using chairs and outsize plates for props, and garner solid mitting for particularly fast climax after some free-and-easy-go-slow tapering.

Tommy Fields reveals a very likeable personality and pleasant smile in song-and-comedy act. He is best in routine with dummy prop in which he impersonates two celebrating football supporters. Patter is pleasant if not a standout, and he raises yocks w/in stories of a honeymoon and bedroom flavor. Also scores as a singing Russian and with a nostalgic number, "Shabby Old Cabby." Comedian, who is younger brother of Gracie Fields, has potential for tv compere spots.

Audrey Jeans, young English comedienne, offers a fairly breezy act, routine sprinkled with songs. Opens with a peppy "Tonight's the Night," but is best with a fast tune, "Willie Can," in which she invites and gets audience clapping. Patter mainly centers round stories of moppets, and could be usefully diverted from this rut. She should also forget such chestnut gags as the one about kids hankering for ye old corral.

Jack Watson, tall, goodlooking English comedian, is too talented to have need for his slight indigotinge in certain stories. He scores with impressions, all done through a tv set framework, of Vic Oliver, Jerry Lewis, Jimmy Edwards, and man Wisdom and English comedy-magician Tommy Cooper, to whom he bears strong facial likeness. Also essays an n.s.g. Johnnie Ray travesty, which could be cut, and one of Gilbert Harding, London tv panelist. Winds with front-cloth declamation of a monolog on "Loyalty," which surprisingly comes off.

The Skylons, two happy-looking males, execute aerial thrills on the swinging trapeze, one of the duo even laffing aloud as he engages in his most daring tricks. Ravic & Babs are whirlwind roller skaters atop a round platform. Under the act is a peppy "Tonight's the Night," and last, and roller skater Harold King, a tapster with an individual style.

Gord.

Palace, N. Y.

Mac & Lorraine, Buddy Clayton, Eddie Innes & Dolly Dawson, George Prentice, Three Swifts, Marvellos (3), Frankie Marlowe, Yokoi Troupe, Kal Kirby Orch.; "Maverick Queen" (Rep), reviewed in VARIETY May 2, '56.

The Palace has a lively card this session. Bill, heavy on comedy, moves rapidly for generally pleasing results.

Terp team of Mac & Lorraine is back again in the opening slot. Pair kick off show nicely with agile footwork, highlighted by a particularly cute routine hinged on "Love and Marriage."

Mimic Buddy Clayton scores in the deuce spot with his vocal trickstering. His patter is okay, while his impressions, mostly of pop singers, are good. He also utilizes his own voice for a competent piping job on "Ol' Man River."

In the trey, Eddie Innes & Dolly Dawson deliver a cornball comedy routine that's strictly in a yesterday idiom. Their best bit is the patter number, "She's a Lady, He's a Lover." George Prentice follows with his slick puppeteering. Turn is played for laughs and registers potentially.

Holding down the No. 5 spot are the Three Swifts, who score solidly with their expert juggling and sidebar humor. Male trio is followed by the Marvellos, who dish out a top-draw mixture of magic and music. Act is made up of two men and a woman. One of the guys solos on a variety of instruments in between some surefire abracadabra stuff with his partners.

Frankie Marlowe, in next-to-closing, gets a good quota of yocks with his frantic funstering. His routine is loaded with risible material, which he punches across loudly and effectively. Windup turn is the bicycling Yokoi troupe, composed of three Oriental females and a male. Their pedalling prowess is excellently demonstrated via their two-wheeler and unicycle acro feats.

Acts get neat backing from the Kal Kirby orch, pinchhitting for Myron Roman.

Jess.

Metropole, Glasgow

Glasgow, May 30.
"Hielan' Fling," with Bobby Kerr & Scottish Dance Orch, Royal Scot Country Dancers (8), Cortez Bros. (2), Ken & Alan Haynes, Jimmy Reid, Denison & Niblock, George Ladd & Jean, Billy Raymond, McKinnon Sisters, J. P. Masterton Orch.

New and old-style acts are blended in this average vaude layout, with a new departure in bill-topping place being given to a Scot country dance orch, the Bobby Kerr group. Later has musician's Kerr enough to set the toes tapping, but lacks stage technique and showmanship, and gabbing of Kerr is on amateurish level.

With such a group he should pay attention to showmanship, and hand over announcements to a personable compere. Scot country dancers move in merry style and are colorful, easy-on-eye ensemble.

McKinnon Sisters (2) are so-so dance openers, better in their second-half Scotch offering. Jimmy Reid, vet singer, gives out vigorously in oldie tunes like "Rose of Aberlady" and "Maggie," and hits a local note with a song titled "Glasgow." Another veteran act is that of 74-year-old comedian Mark Denison, assisted by Harry Niblock, also an oldtimer. It is good of its kind, but dated.

The two Cortez Bros. win palming for energetic acro chores, and George Ladd & Jean add more Auld Lang Syne tunes and patter with a mediocre old-man and granddaughter double, gimmick being the let's-be-youthful aim of the old man. Ken Alan Haynes score with songs and a piano, and Billy Raymond is a young comedian with a strong potential. (Both are under New Acts.) Showbacker is by resident orch under J. P. Masterton.

Gord.

Apollo, N. Y.

Screaming Jay Hawkins, Lou Lou Vegas, The Flairs (4) & Shirley Gunther, Harold King, The Cookies (3), Jesse Powell Band, The Cadillac (4), Hal Jackson; "New York Confidential" (WB).

Current Rhythm & Blues Revue, with Hal Jackson doing the intros, is an uneven sequencing of acts. Lacking cohesive and upbuilding entertainment qualities. The high-spots are offered by the Cadillac, a rhythm and blues quartet, spotted last, and roller skater Harold King, a tapster with an individual style.

The bill is marked by songs,

loud and fast in the rock 'n' roll fashion, underscored by Jesse Powell's raucous, brassy band. The half house at the early evening show didn't get into the swing of things until the Cadillac belted out their four numbers, following which a little jam session was held with all performers onstage.

Screaming Jay Hawkins, the opening act, sets the tone of the layout with "Mumbles Ho" and "Long Tall Sally." His voice is loud and strained, although his eccentric dancing is effective. Lou Lou Vegas, the Flairs & Shirley Gunther, and the Cookies are reviewed under New Acts.

Harold King, tapping and dancing on skates, is a welcome off-beat note for the fourth spot. He's a good performer, with a winning blindfold sequence.

Topping the program are the Cadillac, a smooth foursome with stage savvy and polish. Belting out "No Chance," "You All," "Zoom" and "Speedo," they lift the temperature of the house. The group's lead tenor, Earl Carroll, while acquitting himself well most of the time, falls flat intermittently.

Berlin Festival

Continued from page 1

lon, Denmark, Egypt, Finland, France, Germany (West), Great Britain, India, Indonesia, Israel, Italy, Japan, Mexico, New Zealand, Netherlands, Pakistan, Peru, Portugal, Sweden, Switzerland, South African Union, Spain, Turkey, Uruguay, Venezuela and the U. S.

British entries so far include "Richard III," "Iron Petticoat" (starring Bob Hope and Katharine Hepburn), "Loser Takes All" (starring Rossano Brazzi and Glynis Johns) and "The Long Arm."

American entries haven't been officially announced yet but it is figured there will be at least five. Germany will present "Before Sundown," and possibly another pic. Japan is coming along with "Karakorum," a big documentary, and will also word preem "Madame White Snake."

As part of the festival activities, entertainment is planned for the Olympic Stadium (100,000 seats) and also the Waldbuehne, the biggest open-air cinema in Europe. It's sort of a drive-in-theatre-sanscars, used for special pic, fights, concerts, etc. The Waldbuehne will also be the scene of a big star parade followed up by a big screen production. Berlin's mayor has taken the protectorate over this special event.

Several American stars will attend the film fest including Gary Cooper (a guest at the 1953 fete), June Allyson and Dick Powell, Ginger Rogers and Bob Hope. Other international top stars expected include Lea Padovani, Silvana Pampanini and Rossano Podesta from Italy, and Sweden's Anita Bjork and Mai Zetterling.

Irish Festival

Continued from page 2

sionaire." He was here to receive the award himself.

Japan took the top femme award for a performance by Sachiko Hidarai in "I Am on Trial."

Columbia was represented by an Italian entry, "La Donna Del Fiume" ("Woman of the River"), starring Sophia Loren. But it did no better than an award for exterior color photography by O. Martelli. The documentary award went to Canada for "The Shepherd," although it is reported that "The Naked Sea" (RKO) was a close contender.

America's second feature-length entry, "The Searchers" (WB) was not regarded as up to John Ford's standard.

Continental representation was strong, both with producers and directors—and two Italian stars, Luisa della Noce and Silva Koschiza, who starred in the major Italian entry "Il Ferroviere" ("The Railwayman"). This won for Pietro Germi, its director, the Silver Harp for best direction from a jury of seven men one woman headed by Paul Rotha.

Organization of the Fest was conscientious, winning approval from both English and Continental delegates. It is, young, enough not to have attracted the bitterness of Cannes and Venice.

Mags Re-Discovery

Continued from page 1

the mags. Film studios have recently restored magazine rapture by buying quite a few short stories and novels out of the weeklies and monthlies. Magazines, generally, are also extensively tied-in, exploitation-wise, with Hollywood.

Need For Talent

Trend started a year ago and fiction editors have subsequently bought stories with one eye on possible film sales. Then, surveys revealed that an ever-increasing number of readers was interested primarily in escapist stories and the search for new and old fabulists began.

A great many of the old short story deans have disappeared beyond the blue horizon and article-writing "Fictionists are hard to find," Kay Bourne of Cosmopolitan complains, "obviously discouraged with the years of narrowing market." This sentiment was echoed by Maggie Cousins of Good Housekeeping, Helen Valentine of Charm, Bob Stein of Redbook, Bob Jones of Family Circle, Peggy Redman of Satevepost and Al Perkins of American.

"At long last we have two good novels coming up," Peter Briggs of Ladies Home Journal confided, "one is by Rebecca West—her first in 20 years."

Woody Wirsig of Woman's Home Companion is beating the bushes for more novels of the same calibre as Pearl Buck's "Imperial Woman," which is on the bestseller list, or Margaret Lee Runbeck's new novel which has been purchased by MGM, Frances Parkinson Keyes "Blue Camella."

McCall's is looking for a novel to condense each issue; a recent book, "Lafayette Carter," having sold to Columbia Pictures.

'Bonus' Fiction

Cosmopolitan and Redbook report great successes with "bonus fiction" issues; and plan to sked more of these in the future. Something else has emerged strongly: profiles and candid biogs of television stars are cover stories, eclipsing those of other show biz celebs—with the exception of Marilyn Monroe.

Cosmopolitan, according to Tom Fleming, has set a new trend in profiling established personalities only, by-passing new faces. Special issues, similar to June's "beautiful women" edition are in the making.

New Profile Angles

Likewise, Pageant is interested solely in big names as far as profiles are concerned. "But we present a smorgasbord of entertainment information," Sey Chasser says, "with the emphasis on diversity of subject matter and fresh approach. All we want is good reporting on any subject."

Coronet's policy is "more flexible than ever before," according to Bernard Glazer. "The book has been opened up for eye appeal. In the past, we ran either a picture or a word story, but now we are using illustrations to accompany articles. We want more topical material, more national and international affairs articles, but our big need is for controversial or thought-provoking stories."

The American is seeking personalities with a slant that is "of immediate interest to all readers," according to Al Perkins. "Joe in Kokonoi wants to know how to get a better job, how to lead a better life, how to raise children, and he is not concerned with a remote or opinionated piece. Good, challenging, provocative articles based on a celeb's experiences are in demand. (However, this book is expanding its how-to and food pages.)"

Look heads the parade of entertainment articles. During the first quarter of 1956, nearly 20% of the editorial content, according to Jean Herriault, was devoted to profiles of celebs. The majority of these articles, which averaged from 16-20 pages played up video stars, "because we are a little concerned about the shrinkage of movie box-office."

Esquire continues to plug personalities, but it is expanding its travel and western sections; Charm is going in heavily for the latter, with top-name illustrators adding color to the pages, "because so many of our readers are interested in winter vacations or sabbaticals," says Helen Valentine, American Home, Family Circle, Household and Better Homes and Gardens are also giving more space to travel. Sports Illustrated has a program of travel stories as well as a new interest in show biz celebs.

Hotel Plaza, N. Y.

Jaquette Francois, Ted Straeter Orch (10), Mark Monte's Continentals; \$2-\$2.50 cover.

With her appearance at the Persian Room, French chanteuse Jaquette Francois makes her American cafe debut. She's a tall, handsome woman with reddish-blond hair and a strong, vibrant voice that, from the very start, tags her as the outstanding recording artist that she is.

As for her night club work, Miss Francois brings to it an abundance of piping technique that, curiously enough, isn't coupled with a similar dose of personal warmth. Perhaps it's the language problem, which more or less eliminates the patter; or it may be that Miss Francois simply feels she's there to sing her songs and not to engage in flirtation with the ring-siders.

At any rate, while completely competent and at ease before the microphone, Miss Francois makes a little effort to court her audience with anything more than the work-manship of her performance, which is polished and of high quality. She gives plenty to each number, and the large Persian Room is an ideal sounding board for the big voice. But if, in the future, Miss Francois wants to become one of the steadies in the intimacies where French performers are usually at their best, she'd better develop more of a knack for "making contact."

Perhaps, considering the whole of her act, this should rate as a minor criticism. Miss Francois, at least in this room, is a crowd pleaser via the sheer scope of her artistry, which ranges from the torchy to material that's abundantly and exuberantly gay.

She starts off with "Avril a Paris" and then switches to the plaintive "Le Ciel," followed by "Autumn Leaves," which she sings partly in English. After that she arrives with a charming version of "Legende du Pays Aux Oiseaux," which segues into the torchy "Un Jour Tu Verras." "Printemps a Paris" is a lush, lush "Mardi Gras de Paris" is given the treatment the fave deserves. "September Song" is in for a nice switch via Gallic language treatment and then Miss Francois comes up with a sock version of "Samba Fantastique" plus assorted encores.

It's a well-balanced program, and there's no doubt that Miss Francois ranks with the top French chanteuses. There's so little pretense about her performance, it seems almost too plain, until one realizes how much she puts into the music itself. Blue gown accentuates the simplicity. Ted Straeter orch gives competent support and mixes up the usual danceable rhythms. Mark Monte's Continentals maintain their pleasant style in this, the last Persian Room offering before the room closes for the summer. **Hift.**

Casino Royal, Wash.

Washington, June 1.

Pat Boone, Leonardo & Anita, Jesse Ricks, Michael Edwards, Line (12), Bob Simpson Orch (9); \$1 cover, and \$3 minimum.

Pat Boone looks like the high-school kid who's just been voted best looking and most popular member of the senior class. On top of that, he sings very. So, what could be more natural than that the teenagers tear up the joint when Arthur Godfrey's young vocalist cuts loose with the rock 'n' roll, and an occasional soft number for change of pace.

Casino Royal has a dinner show deal for the high-school graduating classes which come to Washington each spring to observe the national capital in action. Show caught was one of these, the nitery busting at the seams with groups of teenagers from as far away as Michigan and Illinois.

Boone had it made before he ever came on stage. From the moment he appeared, in blue jacket, white slacks and buckskin shoes, his sport shirt open at the throat, the flashbulbs on the Brownies were popping from every angle and the delighted shrieks of the girls reminded of the early Sinatra days.

Boone, who is 22 and looks about four years less, handled it just right. "Thanks a million," he said, for the cheers and applause which followed each number. And then he told 'em about how he came to Washington with his high-school graduating class from Tennessee but didn't have the money to afford a night club. "Anybody here from Tennessee?" he inquired mildly. This lad should be running for Congress.

Boone is an easy kind of performer, even when he's stomping out rock 'n' roll rhythm and inviting audience participation. Once

he shuffled a few dance steps—not very well, but this added to the general senior prom tone of the affair which wound up with a birthday cake for Boone's 22d birthday, and the entire audience singing "Happy birthday" to him. It's wholesome, bouncy, and just right for audiences not too cluttered with old fogies.

Leonardo & Anita, a standard ventro act, does solidly, as usual. Highlight is Leonardo's repartee with Pancho, a saucy Mexican puppet who flirts with the girls, wants to fight the men, and winds up in conversation with one or two youngsters invited up on stage to meet him. Leonardo's most difficult feat is a singing number with five different heads, each contributing to the song in a different voice. Ventro also works with a little girl puppet, drunk puppet and with a face drawn on paper.

Jesse Ricks is a hooper highlighting a skating routine and a rock and roll tap dance. Mike Edwards emcees and sings with the girls; he handles his numbers well. **Lowie.**

Fontainebleau, M. B'ch

Miami Beach, June 1.

Vaughn Monroe & The Moon Men (5), George Tapps Dancers (5), Sacasus Orch; \$3.50-\$4.50 minimum.

With the RCA-Victor distributors' convention in town this week, booking of Vaughn Monroe is attending insurance for the La Ronde of this pusher, what with his identification with the label. Vaughn, by the way, was first act to play this spot when it premiered two winters ago, working to add reaction that was on the fairish side. In his current stand, he hits with much stronger impact, thanks to shrewder routing and addition of the Moon Men quartet to add the zing required for his low-keyed baritone to hit plus palm payoffs.

Once Monroe disposes of some slow ballads he hits steady attention build with "This is Your Life" theme to limn the hit he is identified with, the Moon Men providing theme leads to his platter clicks from '42 to date. There's a bit of overproduction in the act when Monroe works in "you must change costume" idea twist, anent femme contemporaries—Piazzia, et al.—now working the cafes. Gimmick calls for switch from black tie to tails and amounts to a stage wait. Withal, he picks them up again and winds solidly via intro of newest waxing, "There She Goes," and encore segment of standards.

George Tapps and his mixed quartet of terpsers are back, following a pattern which has been established a year or so ago. The modern-ballat patterning score as heavily as during their first outing here, the routines split into teeoff and closing slots to frame the proceedings. Wrapperupper is inventive use of the group in working out of Ravel's "Bolero" with Tapps' kneelers, spins and leaps sparking mounting enthusiasm. The change of pace through use of his aides to spell his solo appearances adds a "big production" quality to the act, which looks a bet for video shots as well as the better rooms. Sacasus and his orch back musical matters adeptly. **Lary.**

Sands, Las Vegas

Las Vegas, June 5.

Danny Thomas, Roberta Linn, Copa Girls & Sandmen (14), Beachcombers (3) with Natalie, Antonio Morelli Orch (10); \$2 minimum.

The name of Danny Thomas alone on the blazing Sands' marquee is enough to insure enormous crowds for the month, yet producer Jack Entratter glides the Danny Linn with chantoosie Roberta Linn and very plush production numbers.

The rewards along the Thomas story trail are generous, ranging from boffola to buffola, from "Oleto" to "Wailing Syrian." There is, of course, his always included "Oath of Allegiance to the Stinking Bosses," and when the interspersed serio-moments come along there is as much rapt attention as during the hilarious tales stamped with his personal narrative trademark. In short, Thomas is tremendous.

Miss Linn makes her second Las Vegas appearance to register solidly with her vibrant personality and well-chosen songalogue. She chalks up best scores in "Everything Happens To Me," the medley of Al Dubin songs culminating in "Lullaby of Broadway." Latter is terped, with her sumptuous gown having been dropped earlier and late rounds put over in sequined leotard, strawhat and cane for the strut-off. **Will.**

Colony, London

London, May 30.

Connie Sawyer, Felix King and Don Carlos Orch; \$5 minimum.

Connie Sawyer provides a refreshing change from the long line of singers who so regularly fill the cafe spots in London. She has a deft way of putting the comedy business first and allowing the musicalists to take second place. The net result is a socko entertainment which keeps most of the diners rolling.

Her brand of humor is peculiarly American, but there's nothing alien about it for British tastes. The opening night audience didn't miss a cue and there is little doubt that, with the aid of word of mouth, she'll prove to be a solid attraction during her four-week run. And as she's making her London bow with this engagement, it's an encouraging start.

All the way along the line Miss Sawyer shrewdly gives the impression that she's ad libbing, but from her opener, "Looking for an Opening Song," and right through her routine it is safe to assume that every gesture and syllable has been carefully studied and put in position. But at no time is the act robbed of its appearance of spontaneity; her timing is faultless and her delivery has the requisite punch. All of which adds up to good showmanship.

On opening night Miss Sawyer was too readily encouraged by audience reaction and allowed her act to run a shade too long. With a little more reticence she'll be a positive draw. Felix King's orch goes with an intricate showcasing assignment and shares the dance sessions with the resident Don Carlos combo. **Myro.**

Hotel Roosevelt, N. Y.

Eddie Lane Orch (9) with Dee Drummond; \$1-\$1.50 cover.

Guy Lombardo's music has gone for the summer, but his melody fingers on. The replacement orchestrated by Eddie Lane, has a close resemblance to the Lombardo group in the beat and texture of the sound. Lane, of course, is operating with a smaller crew, approximately one-half the size of Lombardo's, and his band doesn't have the polish of the original, but it's a close enough identification to make the Lane band fit snugly into the Roosevelt Grill's format. Lane, in fact, has been pinchhitting for Lombardo at the hotel during the latter's television stints on Tuesday nights.

Like Lombardo, Lane accents the reeds. The combo has four saxen, one trumpet, three on rhythm plus piano and fiddle. The book is varied, covering the current hits and a range of standards and showtunes. The tempo is strictly danceable and Lane's band does manage to get the customers out on the floor.

Dee Drummond, a well-stacked looker, handles the vocal assignments with an easy style. She does the ballads and rhythm numbers in a way that neatly blends into the Lane sound.

Biz on Lane's opening Thursday night (31) was good. **Herm.**

Baker Hotel, Dallas

Dallas, May 31.

Lilo & Co., The Pralines (3), Bernie Cummins Orch (9); \$1-\$1.50 cover.

Lilo launches her 35-minute litting sesh like lightning. Pace never ends; she's on and winning tablets with "Under Paris Skies" and "I'm the Girl" in showy, bouffant gown but backs the slick, sexy show-casing with a fine voice. In her third and final nitery date, until this fall, she's a fave Gallic import here in a two-frame date.

Voicings vary; she's loud and lusty with "Hey, Madame," sad and tender as a gamin newsboy in a medley of "La Vie En Rose," "C'est Si Bon," "Mon Homme" and "Valentine." The Pralines singing femme duo with male assist, follow Lilo's table touring as she does costume change. Sock, swift show winds to heavy mitting with the French beauty reprising her tunes from "Can-Can," "C'est Magnifique" and "I Love Paris." **Bark.**

Birdland, N. Y.

Dizzy Gillespie (16) with Austin Cromer; Lester Young Quartet, Beverly Kenney; \$2.50 minimum.

Reason for the storm kicked up in the Near and Middle East by Dizzy Gillespie on his recent State Dept-sponsored tour is evidenced in his current gig at this Broadway cellar jazzery. Working with virtually the same crew which accompanied him on the two-month haul, Gillespie lets out enough

musical steam to stir up the squares and comes through with the kind of musical inventiveness that pleases the hipsters.

To the Birdland regulars, this is practically "new" Gillespie. For the past years, he's been a small combo helmsman experimenting with and spearheading various musical forms. Now that he's fronting a big orch (three rhythm, five reed and seven brass plus his own trumpet), he's accenting the beat for solid values. Of course, he still dishes out a good helping of colorful musical shadings in the modern groove but the true melodic line is always evident. His comment introing "Begin the Beguine" that "you'll recognize the title if not the melody" is good for a yock but doesn't apply.

Vocalist with the orch this outing is newcomer Austin Cromer. He's a tricky singer with an intricate phrasing style and an overly dramatic delivery. He works over "My Funny Valentine" and "Seems Like You Just Don't Care."

In the past year, several orchs have been pruning down to combo form to operate with a small overhead and turn up with a profit. Gillespie, however, should stick with this orch. It shapes as a moneymaker.

Lester Young alternates with the Gillespie outfit using a piano, bass and trumpet backing to accompany his "work." It's all strictly in the cool groove with a couple of instrumental standouts.

Pert songstress Beverly Kenney is sandwiched between the two groups. She's reviewed in New Acts. **Gros.**

Shamrock, Houston

Houston, May 29.

Paris Sisters (3), Roger Williams, Ken Harris Orch (10).

Roger Williams' piano scores heavily as he tinkles and talks his way through a strong 40-minute show that has him bowing out to heavy applause. From the opening "Flight of Bumble Bee" to his closing bit, Williams displays fine showmanship. Introduces a miniature electronic piano-gimmick that serves as a foil in easy, good-natured repartee that gleans yocks.

Goes off after 30 minutes with "Autumn Leaves" and returns with two nicely executed numbers, "Summertime" and "I Got Rhythm." Williams' personality, relaxed and friendly, bolsters an act that is strong on his ivory work alone.

Paris Sisters are a young trio, a little too precious in their muggings. Their arrangements are standard. An attempt to get imagination into the act via sketchy thesping and terping during the numbers, doesn't quite come off. Ken Harris' orch backs the show nicely. **Fors.**

Eddys', K. C.

Kansas City, June 1.

Rusty Draper, Patsy Shaw, Tony DiPardo Orch (8); \$1-\$1.50 cover.

It was evident from the first show that this new combo in Eddy Bros' fancy restaurant is a click. The Rusty Draper can add his one as another notch on his guitar and that Patsy Shaw added more than an ordinary share of comedy to the 45-minute proceedings. Both are in for the first time in town, and the fortnight is sure to be one of the better sessions at Eddys'.

Petite, shapely, blonde and smartly gowned, Miss Shaw leads straight into her forte, song parodies strongly flavored with the double intent and cleverly handled. Midway she breaks out into her own specialties, "Woman President" and a comic Latin melody and raises the registry to new niches. Her "Broadway Hall of Fame" is vehicle for running out impressions of Helen Morgan and Sophie Tucker and whistling a la Al Jolson, the peak of her offering and heartily accorded.

Draper is a delight to the club and vaude circuit, a record name who is also plus as an in-person performer. He's on the floor only a couple of minutes before it is plain he's a crowd puller in tow. He shows he is both the town and country singer as reputed, coming in strong on outdoor numbers like "Bummin' Around," and his Mercury recorded versions of "Gambler's Guitar" and "Shifting, Whispering Sands." And he is equally at home with standards such as "Lazy River" and "Birth of the Blues." There are some extra licks in "Guitar Boogie," which he plinks out on his electric medley and howling laughs in a version to end all versions of "I've Got Tears in My Eyes," "Are You Satisfied?" "Blue Suede Shoes" and a comedy Ink Spots medley round out his first show, with the house showing its enthusiasm all the way. **Quim.**

Conrad Hilton, Chi

Chicago, May 29.

"Wonderful Time," with Shirley Linde, Helga Neff & Peter Voss, Michael Meehan, Dennis Arnold & Marji, The Torianis (3), Jan Tors, Virginia Sellers, John Keston, Boulevard-Dears & Boulevard-Dons (14), Frankie Masters' Orch; \$2 cover.

Pitched on a travel theme, the Boulevard Room's new ice show should prove the usual tourist lure during its six-month run. This one provides a vicarious Cook's tour for the those so inclined, ranging from the Castellana Hilton to the Istanbul hostelry of the Hilton chain.

Opening with a graduation, bon voyage number featuring headliner Shirley Linde and the chorus, the show's scenic scene provides ample room for Miss Linde to display a powerful parlay of looks and skating skill. Generally well complemented by the blade agility of Michael Meehan, Miss Linde says goodbye at graduation and appears next in Norway where she and Meehan impress with their two-part rinkwork. Backed by the superb lighting of William E. Richardson and the colorfully costumed Boulevard-Dears & Boulevard-Dons, stars and support get hefty audience response.

Held over from the last layout here, Helga Neff & Peter Voss add a knowing continental touch with their well-blended and skillful bladework, done to a Parisian backdrop. In addition to their skill, team possesses winning charm and an impressive stage presence. Their spins, with the femme almost skimming the ice with her nose, are particularly gasp-inducing. They go off to big palms.

Michael Meehan carries a heavy load in this show, making at least five appearances, some with top-liner Shirley Linde and some solo. A handsome and capable partner for Miss Linde, Meehan also shines on his own, particularly in "Spanish Fantasy" and a "Snow Bound" number in the Norwegian sequence.

Dennis Arnold & Marji impress with a more spectacular, death-defying kind of icework, particularly a bit that has the distaffer spinning from one leg held to her partner by a chest harness—tricky and dangerous work. Team also shows polish in the more workaday icery. Arnold & Marji go over big here.

The Torianis, two guys and a femme, add their juggling on blades to this kaleidoscopic travel tour on ice, for nice returns. High point of act has the two men throwing their clubs past the distaffer and knocking a lit cigaret out of her mouth; it's cool and skillful and gets big returns from the aud.

Jan Tors adeptly adds comedy relief to the bill, ranging from a clever Turkish midget bit in which he impersonates two of same, using hands and feet to skate from under a pair of grinning, fezzed dolls. He also skips around on oversized skates while playing the violin and generally provides the humor he was intended to produce. Patrons give him a warm response.

Virginia Sellers and John Keston do the production singing and gal especially contributes some clear, lilting songology. Keston, too, does a neat job of vocal backing.

The Frankie Masters orch backs expertly, for the 14th time around. **Gube.**

Stadler-Hilton, Dallas

Dallas, May 31.

Carmen Cavallaro Quartet, Bob Cross Orch (12); \$2-\$2.50 cover.

"Poet of the piano" has been well remembered here since he was featured '88'er with Al Kavelin's orch in 1934 at another inn. In 1953 he was a solo act at the same hotel. Carmen Cavallaro's flashy fingering this trip is varied and he's added Jimmy Norton, guitar; Jimmy McAdrie, drummer, and Tom O'Neill, bass, as a backing trio.

Cavallaro gets audience rapport from opening "Begin the Beguine" (in three tempos) and never loses the tablers. Despite a noisy opening, full room was deftly in tow by Cavallaro's show savvy of bench-leaving after each tune. With handmake he was down front to chat and apprise tablers of upcoming bits. Full 60-minute show includes evergreens and classics—"Smoke Gets in Your Eyes," "Very Thought of You" and "All the Things You Are"—and his w.k. Latin stylings, "Brazil," "Malaguena" and "Voodoo Man." Exciting is his new progressive jazz foray, with "Lady is a Tramp" and "The Continental"—with a Shearing sound. Begoffs are "Star Dust" and "Warsaw Concerto" to hefty mitting. **Bark.**

New Acts

BEVERLY KENNEY
Songs
15 Mins.
Birdland, N.Y.

Beverly Kenney is an offshoot of the mellow modern vocal styling pioneered by June Christy and Chris Connor. She's no carbon, however, and gets a distinction all her own with a sunny and refreshing piping approach.

Repertoire shows care in selectivity and delivery. The jazz touches are well planned and she gives the standards in the songbook a fresh meaning with her offbeat phrasing. Only in the slow mood does she seem to lose command of the crowd, but she's got a strong hold when she peppers up "Surrey With The Fringe On Top," "Mountain Greenery," and "Almost Like Being In Love."

Miss Kenney is now etching for the indie Roost label and has the makings of a good album seller. On the in-person level, she's a top bet for jazz rooms, where the crowds will go for her looks as well as her vocals. Gros.

BILLY RAYMOND
Comedy
9 Mins.
Metropole, Glasgow

Here's a very youthful comedian-in-the-making, and obviously on right lines at start of his career. Only 18, he has time to improve act by a long stride.

Billy Raymond has good appearance, tells gags in confident and sympathetic manner, and with flair for impressions, although his travesty of deadpan comedian Chic Murray is a bit off the mark, especially in his imitation of latter's silly-ass luff. His best travesty is of the duelist Booth and Anne Zeigler singing "My Heart and I."

Youngster shows originality with use of a garden shovel while he sings "Sixteen Tons." Biggest problem will be to strike out on a refreshing line of his own while, at same time, doing impressions of other stars. As is, youth has good potential and should make headway if properly directed. Gord.

KEN & ALAN HAYNES
Songs, Piano
13 Mins.
Metropole, Glasgow

Two youngsters offer promising song-and-piano act on a modern note and in pleasing style. One is seated at piano while other roves around to sing at microphone. Both harmonize well in current tunes and oldies, opening with "Johnson Rag," then into "Melody of Love," and following on with a selection of oldie favorites, including "Red Red Robin" and "Mother Kelly's Doorstep." Also score "No Other Love." Act winds on solid comedy note with "What a Night It Was," sung with hair purposely disheveled.

Act's garb in coffee-colored suits is an asset. Okay for vaudeville and tv in Britain and Commonwealth, but more sharpening is indicated for the U.S. market. Gord.

THE COOKIES (3)
Songs
12 Mins.
Apollo, N.Y.

This is a nice femme trio which seems to have the potential. Young, easy to look it, the sepians offer a pair of r&r numbers and a sweet one in a crowd-pleasing fashion.

They appear to have trouble with their hand gestures, which may be attributable to their youth.

MARCEL AMONT
Impressions-Songs
20 Mins.
L'Olympia, Paris

Young, personable looking youth has been tagged by Danny Kaye as being his Gallic counterpart. There is a resemblance in the versatility and uncanny parody aspects of the act. Obviously with acting background, Amont does takeoffs on Hispanic and Latino singers for good results as well as a ribtickler on an Italo opera and a frightened matador.

First time in a house, Amont still has a tendency towards facility in effects since he is primarily a nitery man where contact with the audience is more impromptu. More heavyweight material should soon catapult this comedian into a high show biz place here, and his talents might be a good bet for U.S. niteries or musical revues with some more honing. He has the essentials of presence and poise, and the rest is work. Mosk.

THE MILLIONAIRES (4)
Songs, Comedy
20 Mins.
El Morocco, Montreal

Formed three months ago, the Millionaires is the latest foursome to play the Montreal clubs and they manage, with a combination of song and instrumental efforts, to be a little different from the many other male groups seen around town over the past years.

Under the direction of Bob Lorraine, combo presents a lively 20 minutes of song and nonsense and makes up in stamina what it lacks in routing. All members of the group are instrumentalists, which breaks up what is sometimes just a monotonous collection of pops, and all have a comedy flair which helps. Material ranges from current faves to the novelty arrangements and highlighted by a big impress set that is little more than fair until leader Lorraine does a bit on Liberator complete with candles, piano and graying temples.

With their energy channeled in the right direction, and the proper handling, team should be okay for the platter biz and the big production niteries where the accent is on the visual. Newt.

THE FLAIRS (4) & SHIRLEY GUNTHER
Songs
15 Mins.
Apollo, N.Y.

This combo of Shirley Gunther and the Flairs is in the fair entertainment slot. The Flairs, with Cornell Gunther, brother of the femme warbler, and the proper do a separate act, belting out four songs. Young, these boys still need polishing. On the whole, though, they offer a pleasing melody, an easy state presence and a knack of punctuating their songs with some rock 'n' roll shuffles.

Later they team up with Shirley Gunther, who has lots of strength and vitality in her voice. She would do better if she were less grim in her delivery, having a voice quite pleasing.

LOU LOU VEGAS
Songs
7 Mins.
Apollo, N.Y.

If this shapely blonde Mexican looker, whose skin-tight dress undulates as she sings, had a voice to match her physical endowments, she could be a better bet for upgrading her engagements. Right now, she has a lot to learn in getting the most out of her voice by better mix technique.

In her two-number stint, she belts out "Rockin' and Rollin' (Is the Latest Fad)" in Spanish and "Why Do Fools Fall in Love" in English. Whatever the factors involved at show caught, she appeared nervous and tense, a situation which may correct itself with time.

FIELD SISTERS (2)
Balancing-Contortion
15 Mins.
L'Olympia, Paris

Two muscled femmes display a well coordinated hand-to-hand number worthy of the so-called stronger sex. This is interspersed with contortion bits of high-calibre content. Then one girl undoes while turning the other about on a contraption on her head while toe dancing in the obverse sense. This is topped by one lying on a blade set in a holder and holding the other atop her while revolving and holding her body rigid.

This has its circusy aspects but has the makings of good filler or opener material for U.S. vaude or video. Mosk.

BLUE STARS (6)
Vocals
15 Mins.
Club Saint-Germain, Paris

Vocal group, composed of three men and three girls, already has a good selling disk in the U.S. in "Lullaby of Birdland." Group has an okay harmonic setup and some good numbers to give the act diversity.

A neater sense of movement and fluidity is in order for underlining the song motifs and "feel" in their groupings to get the most from the physical aspects of the number. Neater costuming will also help. Mosk.

STYLEMASTERS (4)
Songs
30 Mins.
Seven Seas, Omaha

Homebound products making their nitery debut, the Stylemasters display great promise. Just one year out of highschool, the youths have put together a fine routine and sell well. Quartet offers ability,

personality, appearance, comedy and enthusiasm. Which isn't a bad show biz parlay.

"I've Got Rhythm" is the opener, and the foursome's good beat is evident on "Hot Diggity" and "Memories of This." Impresses of Four Aces, Mills Bros. and Crew Cuts plus novelty "Lydia" and "Cherry Pink" set the boys up for "Mumbles," which comic Bill Snyder uses as a running gag throughout show.

Dick Mueller is the ringleader, while Vic Hansen doubles on guitar. Bob Larsen rounds out group. All the kids need now is a shot of confidence and a hit record and it could be "Don't Stop," latest effort by Omaha songwriting dentist Royce Swain) and they could zoom to the top brackets. Trump.

TOMMY LOCKY
Comedy
10 Mins.
Empire, Glasgow

Young Scot-born comedian with friendly approach is, like so many of current fun crop, better at impressions than at patter. His string of jokes is in the just-average class, and could be sharpened.

Scores with an impression of a football game, complete with sounds of cheering mob, hands, etc. Also shows, via sounds, how varying types of moles sleep and snore. He is best with voice picture of a duet in progress to backing of a cinema organ.

Performer has a growing sense of timing and punches home his points, but suffers from a general mediocrity of gag material. With aid of a top scripter, he could be a more useful bet for vaude in most locations. As is, he's currently limited, although gaining steadily via experience. Gord.

FRANCOIS & ZANDRA
Dance
7 Mins.
Empire, Glasgow

Mixed duo offer novelty dancing item which combines grace and agility. Act has lots of potential, scoring in precision work, garbing and in acrobatic bits. Both have nice modern appearance, the distasteful being dainty and diminutive, the other having asset of dinky shapelessness. Pair also click with a dancelike interpretation of two undesirable in a fighting-nime sequence, which gains solid mitting.

Okay as vaude openers and also for tv and niteries. Gord.

Agree on B.O.

Continued from page 4
annual convention of the Alabama Theatres Assn. and the Motion Picture Theatre Owners and Operators of Georgia in Atlanta last week.

Supporting the initial efforts of the major companies, Levy renewed the plea for the calling "as early as possible" of an all-industry conference "so that these proposed plans may be thoroughly gone into, and so that other goods ones may evolve from an exchange of ideas." A similar pitch, for a back-to-showmanship movement involving all three branches of the industry, was made at the annual convention last week of the Allied Theatre Owners of New Jersey.

Both Allens and TOA have for several months attempted to organize an all-industry conference to explore the ills of the industry. However, they have been turned down by the distributors on grounds that trade practice questions and pricing policies would be introduced, that they did not want to discuss their business methods in the presence of competitors, and that the Dept. of Justice had frowned on a meeting in which all the distributors participate.

Levy dismissed the latter argument, saying that "the claim that such a meeting might be subjected to attack because of conspiratorial influences is without merit, and we have reason to believe that the Dept. of Justice has a corroborating view on this point." TOA, Levy said, is willing to name a small committee to meet with the distribution heads "to determine whether such a conference should be held, and if so, what the agenda should be."

The exhibitors' new approach for the all-industry meet now appears to be leveled on the promotional basis. Observers believe that if the exhibitors can convince the film companies of their sincerity on limiting the discussions to promotional efforts, it's conceivable that the production-distribution forces might concede to participate in an all-industry session despite the bitterness engendered by the recent Senate hearings.

VARIETY BILLS

WEEK OF JUNE 6

Numerals in connection with bills below indicate opening day of show whether full or spill week
Letter in parentheses indicates circuit: (I) Independent; (L) Loewy; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

Music Hall (R) 8

Kathryn Lee
Sweeney
Rockets
Earl Lippy
Pat Henning
3 Houses

AUSTRALIA

SYDNEY

Tivoli (T) 11
Raves & Faye
Jack Powell
Billy Banks & Ptnr
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Robbins
Romano & Maureen
Barry Ruggles
Robert O'Donnell
Lynne Leckie
Adele Inge
Lamb & Howe
Rex Carr
Joe Whitehouse
Wim de Jong

NEW ZEALAND

AUCKLAND

Playhouse (T) 11
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
3 Gladys
Hill Puppets 3
Neal & Newton
Raycock & Maureen
Stryt Bryant
Howard & King
Alma & Rahnle
Leon Cortez
Frank Ward
Josephine McCormick
Daniel David

BRITAIN

LEEDS

Empire (M) 4
Billy Daniels
Flack & Lucas
Roger Carle
Scott's Co.
Whitaker & Fielding
Kelroy
Kordas

LIVERPOOL

Empire (M) 4
Murray Murray
Gladys
Robby & Maudie
Felixio
Reynolds
Audrey Jeans
Robby & Babs
Robby Collins
Jeddy Ross

MANCHESTER

Hippodrome (M) 4
John Stewart
Jones Boys
Jack Watson
Skytons
Les Mallin
Harold & Lola
Duo Russman
Griff Kendall

BIRMINGHAM

Hippodrome (M) 4
John Stewart
Jones Boys
Jack Watson
Skytons
Les Mallin
Harold & Lola
Duo Russman
Griff Kendall

BRIGHTON

Hippodrome (M) 4
John Stewart
Jones Boys
Jack Watson
Skytons
Les Mallin
Harold & Lola
Duo Russman
Griff Kendall

BIRMINGHAM

Hippodrome (M) 4
John Stewart
Jones Boys
Jack Watson
Skytons
Les Mallin
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Duo Russman
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Palace (P) 8

Ruduko Bros.
Cathy Harris
Trama & Leonardo
Arlene & Isley Boys
Frank Marky Ore
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
Embers

Palace (P) 8

Carmen Cavallaro
No. 1 Fifth Ave
Bob Downey
Hild Foxville
HOT! Hry Hudson
Hoyt Hry Hudson
Jan Arden
Nancy Stevens
Angie Bond 3
Lenny New Yorker
Lenny New Yorker

Palace (P) 8

Hotel Plaza
Jacqueline Francois
Ted Stryker Ore
Mark Monte Ore
Hotel Pierre
Robert Cary
Rex & Gomez
Alan Logan Ore
Stanley Melba Ore
Hoyt Hry Hudson
Eddie Lane Ore
Hotel Statler
Eddie Lane Ore
Hotel Statler
Vincent Lopez Ore
Hotel Statler

Palace (P) 8

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Ralph Font

Robert Williams
Sharon & Fleming
Joe Laporte Ore
D. H. Hry Hudson
Park Sheraton
Irving Fields
Eddie Layton
Town & Country
Lonnie Donegan
Morris Ore
RSPV
Annette Warren
Two Guitars
Ola Karpis
Eugene & Sonia
Samuel Iman
Misha Udanoff
Kovsta Polansky
Ore

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Show Tents Becoming an Industry; See \$5 Million Gross-at 20 Spots

Musical tent theatres have snow-balled in seven years from a single showcase into sizable business. This year, there'll be at least 20 canvastops in operation. Their combined gross for the season may hit nearly \$5,000,000.

Forecasting the hefty b.o. take are accountants Edward O. Lutz and Robert M. Carr, who double as executive directors of the Musical Arena Theatre Assn., currently repping 13 canvastops. The pair have been associated with the tepee climb since St. John Terrell opened his Lambertville (N.J.) Music Circus in 1949. Their firm keeps the books for 10 tents. Besides serving as auditors, they also function as tent management consultants.

The 20 wigwams lined up for this season include five new starters, the Westbury (L.I.) Music Fair; Melody Circus Theatre, Milwaukee; Niagara Melody Fair, North Tonawanda, N. Y.; Camden County Music Circus, Haddonfield, N. J., and Brandywine Music Box, Concordville, Pa. The MATA board of directors is considering the admission of the new tents into the organization. Of the 15 tepees continuing from previous seasons, the only non-MATA members are the Valley Forge (Pa.) Music Fair and the Melody Circle, Allentown, Pa.

According to Lutz & Carr, necessary capitalization for a tent has jumped from around \$33,000 in 1949 to a present high of about \$133,000. The reason for that same period has increased from about \$800 at Lambertville in '49 to a current 1,800 average. Salaries, royalties and other expenses have

(Continued on page 58)

MRA (No Cigs, Booze) Has 'Vanishing Island' As Legiter in West End

As an interim booking until the opening June 13 of "Caine Mutiny Court Martial," the London Hippodrome is offering a sermonizing musical, "The Vanishing Island." The same show that has already played Hollywood, Chicago and a British provincial tour, it is presented by the World Ideological Mission of Moral Re-Armament, with a mixed cast of professionals and amateurs. It is financed by MRA and is admission-free.

The theatre is switching policy during the engagement with a rash of "No Smoking" signs and the house bars, which normally do a substantial trade during intermissions, are closed. A large part of the foyer is taken up with a bookstand for the sale of MRA literature.

The best known professional players taking part in the production are Reginald Owen, playing the Prime Minister of Eliluh'mel (pronounced I love me), and Ivan Menzies, ex-D'Oyly Carte, as the King, while a former factory worker, Leland Holland, appears as the Ambassador from Weihe'tui (pronounced we hate you).

The play, by Peter Howard and Cecil Broadhurst, is meant to be nothing but propaganda, but the authors have stressed that angle by eschewing all subtlety and presenting the rival states without shading. The entire book is in rhyme, frequently on the nursery level.

From a musical standpoint, "Island" has a melodious score and, for the most part, is well sung.

B.A. IS NOT AN ISLAND FOR ESCAPIST ACTORS

Buenos Aires, May 29. Any idea that actors are "artists" who may remain aloof from worldly matters was shattered last week by the Argentine Actors Assn. A warning against "indifference" was issued by an official of the thesp organization.

The announcement, issued by Commodore D. B. Olmos, intervenor of the Assn., revealed that the group plans to publish the names of all members who cooperated with the regime of since-deposed dictator Juan D. Peron, gaining privileges for themselves by denouncing anti-administration colleagues.

New Attempt to Rescue The Erlanger, Buffalo

Buffalo, June 5. Another attempt to save the Erlanger Theatre for legit is contained in a resolution filed in the Buffalo Common Council calling on the City Comptroller to estimate the cost of condemning the theatre and requesting an opinion from the Corporation Counsel as to whether or not the city can take over the buildings by condemnation.

Later, request also seeks an opinion whether the City, if so acquiring the local touring legit stand could lease the property back for theatrical uses.

Anderson, Rice Have New Plays

New plays by Maxwell Anderson and Elmer Rice are scheduled for production by the Playwrights Co. next fall and winter. The Anderson script, the title of which is unknown, is a completely new entry, not the drama about Richard III, which the playwright was working on last winter.

For the Rice script, titled "Ordeal by Fire," a director is being sought. It will thus be the first Rice play in many years not staged by the author. It is slated to be third Playwrights production of the season, with the Anderson script tentatively listed to follow.

First on the Playwrights' list for the season is Joseph Kramm's "Build With One Hand," to be directed by the author, with Elliott Nugent as star and a femme lead to be set.

Listed as the season's second production is the late Robert E. Sherwood's "Small War on Manhattan," to be directed by Garson Kanin. The male and femme leads have not been cast.

Also on the Playwrights schedule for this season are "Time Remembered," the Patricia Moyes adaptation of the Jean Anouilh drama done in London during the 1954-55 season, and "A Clearing in the Woods," by Arthur Laurents, for which Kim Stanley has been mentioned. Albert Marre is slated to stage "Time Remembered."

The Playwrights Co. docket additionally includes "Four Lucrèce," by Jean Giraudoux, for which an adaptor is being sought, and "Marlowe," by Leslie Stevens, which is to be produced first in London, with Tyrone Guthrie staging.

"Bad Seed," a Playwrights production from the 1954-55 season, is currently playing a subscription engagement in Chicago, but ends its tour there June 30. "Cat on a Hot Tin Roof," also a 1954-55 entry, is still running at virtual-capacity attendance at the Morosco, N. Y., with a touring edition due to be sent out early in the fall. "Ponder Heart," a 1955-56 venture, folds June 23 at the Music Box, N. Y.

Signe Hasso to Barns, Quitting 'Uncle Vanya'

Signe Hasso, who withdrew last Sunday night (3) as costar with Franchot Tone in the off-Broadway revival of "Uncle Vanya," will make a series of strawhat appearances this summer in the title role of "Anastasia." Dates set thus far by her agent, Milton Goldman, include Cincinnati, June 11-16; Avondale Playhouse, Indianapolis, July 7-12; Playhouse in the Park, Philadelphia, July 16-21; Ivy Tower Playhouse, Spring Lake, N. J., July 23-28, and Triple Cities Playhouse, Binghamton, N. Y., Aug. 20-25.

The actress, who recently took a leave from "Uncle Vanya" for two tele stints on the Coast, is set for another pair of video dates there if her strawhat schedule permits. For the fall, she's mulling an offer from Lucile Lortel to play the femme lead in Charles Morgan's "The River Line," at the off-Broadway Theatre de Lys.

Jane Morgan, Nype In 'Paris' for Barn Tour

Kansas City, June 5. A package of the musical, "Paris," is being readied for citronella circuit tour with Jane Morgan and Russell Nype as stars. Miss Morgan hies to New York for rehearsals following her current night club date in the Terrace Grill of Hotel Muehlebach here, ending Thursday (7). The tuner will open June 16 at Lakewood.

Boston Season: \$2,239,200 Gross, 85½ wks. Played

Boston, June 5. Hub legit got in 85½ playing weeks during the 1955-56 season for a total gross of \$2,239,200. The coin was raked in by 39 productions including 27 tryouts and 12 touring entries.

The 52-week span, ending May 26, had at least one show in town every week except one. Occupancy of the various local theatres, in aggregate weeks, was as follows: Shubert (26), Colonial (24), Plymouth (17½), Wilbur (13) and Opera House (5).

Substantially boosting total Hub take were such solid tryout grossers as "Heavenly Twins," "Matchmaker," "Great Sebastians," "View From the Bridge" and "No Time for Sergeants" in the straight play category. Tryout tuners that pulled strong b.o. returns included "Pipe Dream," "Most Happy Fella" and "Ziegfeld Follies."

Touring musicals that piled up hefty receipts included "King and I," D'Oyly Carte, "Can-Can" and "Boy Friend," the latter playing a two-week stand at the Shubert in December and returning for another fortnight in February. Top coingetter among the straight touring properties was the Broadway company of "Teahouse of the August Moon," while "Bad Seed," on its post-Broadway hike, also rated as a hot ticket.

Of the 27 tryouts, 20 were (Continued on page 58)

Swat the Critics Anew; 'Wonderful' Comic Quote, Chi TV-Radio Squawks

The drama critics have just taken another of their periodic verbal assaults, but without serious damage. The latest chastisement consisted of several interview quotes by Jack Carter, featured character-comedian in "Mr. Wonderful," and various reported gripes by Jay Richard Kennedy, producer of the Harry Belafonte starrer, "Sing, Man, Sing."

In an interview with Frances Herdige in the N. Y. Post, comedian Carter was quoted as saying that the "Mr. Wonderful" matinees are fantastic. "They're a sea of white hats in the orchestra and blue jeans in the balcony," he reportedly declared, "all screaming, 'Hang the critics' and such encouragements."

Producer Kennedy's anti-critic complaints, reported by Chicago Sun-Times critic Herman Kogan, apparently had been aired in interviews over various local tv and radio stations in the Windy City, where the Belafonte show recently played a two-week engagement to generally poor notices. Kennedy, it seems, charged that the critics had been talking together between acts at the musical's local opening, the assumption being that they'd all agreed to write pans.

Kogan wrote a tongue-in-cheek column ridiculing the accusation. He admitted gabbing with other critics at the opening, and he reported in deadpan detail the personal and domestic trivia they'd exchanged.

Linda in 'T. & S.'

Hollywood, June 5. Linda Darnell is set for minimum five-week eastern strawhat tour in "Tea and Sympathy," opening July 30 at Anthony B. Farrell's Sacandaga (N. Y.) Playhouse.

The film star has \$3,000 weekly guarantee, plus 50% of the profits.

Equity Indies Win Clean Sweep; Repeat Last Year's Ross Defeat

Sherek Season Spotty In Glasgow, Edinburgh

Glasgow, June 5. Henry Sherek's experiment of presenting a 12-week season of plays in Glasgow and Edinburgh is having a mixed reception. Some plays attract good audiences, but many, particularly the Scot-flavored pieces, have been playing to small houses at many performances. Differing tastes of playgoers in Glasgow and Edinburgh, cities only 40 miles separated, have also raised a problem.

Plays have been switching between the Lyceum Theatre, Edinburgh, and the King's, Glasgow, with Duncan Macrae and Stanley Baxter sharing leads.

Ask Brit. Equity Race Bias Move

London, June 5. Two resolutions dealing with racial discrimination are to be debated June 24 at the 25th annual general meeting of British Actors' Equity at the Fortune Theatre. One is being proposed by Hugh Forbes with the support of 26 other members, and the other by Howard Goorney, backed by a further 125 Equity members.

The Forbes' motion urges Equity Council to approach the problems of the color bar in the theatre with more energy and initiative. The other motion asks the Council to instruct Equity members not to work in any theatre in which any form of color bar operates.

THERE GOES FARRELL; SETS 'ANKLES' AT BARN

Producer-theatre owner Anthony Brady Farrell apparently doesn't believe in deserting a sunken ship.

Although, he personally lost an estimated \$100,000 on the 1954-55 Broadway run of "Ankles Aweigh," Farrell has scheduled the musical for a week's stand this summer at his new strawhat, the Sacandaga Summer Theatre, Sacandaga Park, N. Y. Lined up to repeat their original New York assignments in the tuner are Betty Kean and Lew Parker.

"Ankles" was figured to have lost at least \$340,000 on its 22-week Broadway run. Farrell had taken over the show shortly after its New York preem from producers Fred F. Finklehoffe, Howard Hoyt and Reginald Hammerstein. He kept the production running at his Hellinger Theatre, feeding it additional coin at various intervals.

The Sacandaga operation is scheduled to begin an inaugural 10-week run-June 25 with "Guys and Dolls." Three other tuners, besides "Ankles," are also on the production sked, along with five straight plays. John Larsen will be managing director of the spot, while Jerry Leider will be production stage manager. Leider is exiting the Music Corp. of America's musical theatre department to take the silo post.

London 'Cranks' Hits 100; Album Due; Dicker B'way

London, June 5. "Cranks," the intimate revue by Sadler's Wells' choreographer John Cranko, which opened Christmas at the miniature Watergate Club Theatre and subsequently moved to the St. Martin's for a regular West End run, transferred last week to the Duchess. It also reached its 100th performance mark.

Chappell will publish the sheet music for the show and His Master's Voice is bringing out an original-cast record album. It is reported that negotiations are currently taking place in New York for a Broadway presentation in the fall.

The independent ticket scored a clean sweep over the regular slate in the annual Actors Equity election of council members Friday (1). The voting followed the union's most heated factional battle in years and was another defeat for the ultra liberal element headed by Bill Ross.

Ross and most of his followers lost out in the previous year's election when they ran on an indie ticket in opposition to the regular lineup, which was considered to be generally middle-of-the-road. This year the situation was reversed with the moderates riding the indie card in opposition to the Ross-headed regular ticket.

Reflecting the intensity of this year's election was the action taken by Equity president, Ralph Bellamy, and several other union officers in actively endorsing the indie candidates. The winning ticket, with candidates and the respective number of ballots cast for each listed parenthetically are as follows:

For five-year terms, repping principals: Earle Hyman (1,871), Roddy McDowall (1,823), Donald Cook (1,799), Bibi Osterwald (1,748), Eddie Foy Jr. (1,725), Dorothy Sands (1,716), Stephen Douglass (1,698), Lucia Victor (1,650) and Patrick McVey (1,639). Ruth Matteson, running for two years, got in with 1,555 votes.

For five-year terms, repping chorus: Sara Bettis (1,660) and Leo Kayworth (1,587); for four years, Robert Neukum (1,578); for three years, Norma Doggett (1,633) and (Continued on page 58)

Ray Golden, Ousted As 'Joy' Stager, Seeks 100G Damages from Hartford

Ray Golden, whose revue, "Joy Ride," opened in Chicago last Monday night (4) for an announced pre-Broadway tuneup engagement, has brought an arbitration proceeding against producer-theatre owner Huntington Hartford for alleged breach of contract. He's asking \$100,000 damages.

According to Golden, who returns to the Coast this week to work on a projected musical version of Ben Johnson's "Volpone," he was ousted as stager of "Joy Ride" in violation of his contract with Hartford, which called for him to have full creative charge of the revue. The show, including Broadway and several revues, drew mixed notices when it opened last January at the Huntington Hartford Theatre, Hollywood, and it has been running at an operating loss there until two weeks ago, when it moved out for the Chicago stand.

Golden was in New York last week to arrange for the legal action against Hartford, but he left at weekend to attend the "Joy Ride" opening in Chicago.

BACKER LOUIS LURIE SHILLS 'WIND' IN FRISCO

San Francisco, June 5. Unusual gimmick was used to ballyhoo "Inherit the Wind," which opens at the Geary here tomorrow (Wed.) night. Space was purchased in news sections of all four city shills last Friday (1). One of Louis' backers, local financier Louis R. Lurie, wrote and signed the ad.

The copy read, "I'm no show critic but as a devoted playgoer for 50 years, I know a play when I see one. Many other San Franciscans like myself have come back from New York and Chicago shouting the praises of Melvyn Douglas and his great stage performance in 'Inherit the Wind.' As 'The Play of the Year' this unusual stage attraction comes to the Geary Theatre for a limited engagement. Remember, this is no worn-out touring company."

"If you ask me, producer Herman Shumlin rates a San Francisco accolade for bringing this huge production from Chicago in one jump. And let's roll out the carpet for Melvyn Douglas and his 65 stage cohorts. In conclusion, let me borrow a line from one Broadway stage critic: 'If you miss this show—you deserve to.'"

See Biggest Yankee Barn Season; Chi Shrinking, Other Spots Astir

Boston, June 5.

The straw hat season is readying here, with the likelihood of more spots going in the New England territory than ever before.

South Shore Music Circus at Cohasset signed Peter Kelley as general manager and announces its sixteenth season will open June 28 with "Plain and Fancy." The 10-week schedule will include "Song of Norway," "Kiss Me Kate," "Kismet," "Finian's Rainbow," "Me and Juliet" and "King and I."

Group of 20 Players at Wellesley's Theatre on the Green inked Jerome Kilty to direct the opening production of Christopher Fry's "Ring Round the Moon," June 25-30. Dr. Benno Frank will stage the Player's production of "Abe Lincoln in Illinois" for the Boston Arts Festival, opening June 16 in the Public Garden, and also a special version of Goethe's "Faust" in its American preem at Theatre on the Green during July. Other Group 20 directors are Elliot Silverstein and Jack Landau.

Managing director Grant Mills has signed Jane Morgan, Billie Burke and Rudy Vallee for appearances during the 56th season at the Lakewood Theatre, Skowhegan, Me., opening June 16. Henry Richards returns as production director. Sanders Theatre on the Harvard campus will house the Cambridge Drama Festival from July 5 to Sept. 1. Opener will be Shakespeare's "Henry V." Shirley Jones has been signed for "Beggar's Opera," July 25-Aug. 11. Siobhan McKenna makes her American debut Aug. 15 in Shaw's "Saint Joan."

Beverly Music Circus will be operating for its second season on the North Shore. Framingham Music Circus, a new entry, is being built and planned for June opening, and Lee Falk will again offer summer stock in New England Mutual Hall, Boston.

Fewer Spots in Chi

Chicago, June 5.

Summer theatre activity in the Chicago environs probably will be curtailed this year in comparison to previous semesters, at least in the number of strawhatters operating. The Windy City hot weather showgoers have four theatres to choose from this season. That contrasts with seven theatres pitching for the city and suburban trade for a time last summer.

The '56 quarter includes two new setups. Tony De Santis, owner-operator of the Martinique restaurant, is leasing his adjacent tent to the Drury Lane Library Players being organized by producer James Monos and directors Rolf Forsberg and Mark Gordon. Permanent members will be drawn from the hometown thesping pool, augmented by name stars. Season of two-week productions opens June 26 in the new 1,000-seat tent.

Also new is the Hinsdale Summer Theatre in the converted, film house used the previous five seasons as Marshall Migatz's Salt Creek Theatre. New Hinsdale operation has vet actor Sidney Blackmer as president; Ruth Burch, veepee; Fay Roope, secretary, and Robert Gist, treasurer. General manager will be King Page. Theatre will use the star system with Chico Marx opening last night (Mon.) in "Fifth Season," as the first of six two-week productions.

Herb Rogers launches his ninth season June 8 at the Tenthous Theatre in Highland Park, with his resident company in "Strange Bedfellows." Rogers is still considering the use of an occasional star during the 14-week cycle, but hasn't signed anyone as yet. Michael Farrell returns as resident director.

Another suburban landmark is the Music Theatre, Highland Park, helmed by Frank Hutchins, as proxy of the North Shore Community Opera Assn., the non-profit organization that operates the tent. Theatre bows June 11 with "Kismet" leading off the series of six musicals using names over the 12-week course. David Timar returns as director and Leo Kopp as musical director.

Scorched this season are Marshall Migatz's aforementioned Salt Creek house, his Fox Valley Playhouse in St. Charles and the abortive Edgewater Beach Playhouse, which failed to last the sum-

mer in 1955. Latter tent stays down this year, but Neal Lang, manager of the Edgewater Hotel, says he hopes to have a theatre going next season. Other casualty is Chevy Chase, which closed in mid-season last year.

Play Tent, Columbus

Columbus, June 5.

Playhouse-on-the-Green, located eight miles north of here, will begin its second season June 11 with "Seven Year Itch." The tenthous arena will feature 11 other weekly productions during the summer, including "Wedding Breakfast," "Tender Trap," "I Am a Camera," "Hay Fever," "My Three Angels," "Bus Stop," "Sabrina Fair," "Time of the Cuckoo," "Picnic," "Bell, Book and Candle" and "Fourposter."

Phillip Pruneau will direct the first six plays, while Jerome Mayer will direct the others. Joseph K. Weaver is producer of the playhouse, which will have a resident Equity company.

St. Loo Muny Hypoos Sound

St. Louis, June 5.

A new sound system to distribute voices and music with equal volume and clarity to all parts of the Municipal Theatre Assn. al-fresco playhouse in Forest Park is being readied for the summer season opening in June. In previous years, customers sitting at the top of the 10,000 seat amphitheatre have beefed because of difficulty in following clearly what was transpiring on the huge stage.

The speakers are being arranged in such a way that sound will be directed with appropriately varying power towards three different sections of the theatre.

Seattles Shed 2 Musicals

Seattle, June 5.

Greater Seattle Inc., summer season of musicals has been cut to two productions this year, with "Call Me Madam" set for July 10-14 and "King and I" for July 17-21. Both will be presented in the 5,000-seat outdoor Aqua Theatre, where Al Sheehan's "Aqua Follies" is set for its eighth annual visit for 14-performance run, Aug. 1-13.

Greater Seattle is continuing policy of signing visiting stars for leads in musicals, with the balance of the troupe recruited locally: Constance Carpenter will play the femme lead in "King," with Leonard Graves as the monarch.

Evie Hayes will star in "Call Me Madam." She played the role in road company versions of the musical in this country and in Australia. She is the daughter of George B. Hayes, former stage manager of the old Pantages Theatre here.

Seattle's Seafair, annual civic celebration put on by Greater Seattle, Inc., is set for Aug. 3-12. The "Aqua Follies" has been an important part of the celebration since its inception in 1949.

'King' Will Open Pitt

Pittsburgh, June 5.

The Civic Light Opera Assn. six-week season at the Pitt Stadium opens July 2 with Leonard Graves and Holly Harris in "King and I" on July 2. Janet Blair is set for "Annie Get Your Gun," with Webb Tilton as the second show.

Earle McVeigh and Paula Stewart are signed for "Kismet," Marguerite Willauer and Barbara Cooke for the original Broadway production, will be in "Plain and Fancy" and Edward Roker comes back for "Desert Song" with Sylvia Stahlman. Jeanne Bai heads "South Pacific," the finale, week of Aug. 6.

New Albany Area Barn

Albany, June 5.

The area's newest straw hat operation, the Shelley Players, will open July 3 in a new 300-seat theatre on Route 85 at New Scotland, about 10 miles from downtown Albany. The initial show will be "Voice of the Turtle."

The professional group from New York will appear for an eight-week season, with Shirley Poskanzer Kagan as producer and Garson P. Sherwood as director. Robert Holloway will handle set and costume design. The company will include David Rogan, Doreen Richardson, Mary Jane Nottage, Fred Houseman Jr. and Gail Dudley.

'Mousetrap' Marks 1,467; 5th Longest in London

London, June 5.

"The Mousetrap," Agatha Christie melodrama at the Ambassadors Theatre, became the fifth longest-run play in London theatre history last night (Mon.), when it played its 1,467th performance. The Peter Saunders production opened in November, 1952.

The thriller passed "Beggar's Opera" last Friday night (1) when it played its 1,464th performance, then topped the 1,466-performance mark of the original run of "Charley's Aunt." It's figured likely to continue into next year.

Show on Broadway

Carmen Jones

N. Y. City Center Light Opera Co. William Hammerstein, general director) revival of musical drama in two acts (five scenes), conceived and adapted by Oscar Hammerstein 2d, the Melba and Haley adaptation of Prosper Meilme's story, "Carmen," with music by Georges Bizet; lyrics by Robert Russell Bennett. Staged by William Hammerstein; choreography, Onna White; musical director, Julius Rudel; settings and lighting, Howard Bay; original costumes by Raoul Pene du Bois, supervised for City Center by Stanley Simmons; chorus director, Leonard Depaur; assistant to William Hammerstein, Michael Shurtleff. At City Center, N. Y. May 31, 26; \$3.80 top.

Corp. Morrell	.....	Sherman Sneed
Foreman	.....	Stefan Lind
Cindy Lou	.....	Keri Grist
Sgt. Brown	.....	Walter P. Brown
Joe	.....	William DuFree
Carmen	.....	Onna White
Sally	.....	Glory Van Scott
T-Bone	.....	Walter Nicks
Tough Kid	.....	Peter Burke
Drummer	.....	Cozy Cole
Barrender	.....	Herbert Stubbs
Walter	.....	John Warram
Frankie	.....	Dolores Martin
Myrt	.....	Audrey Vanderpool
Run	.....	Joseph James
Dink	.....	John Boule
Peggy Miller	.....	Jimmy Randolph
Higgins	.....	Clyde Turner
Miss Higgins	.....	Carol Joy
Photographer	.....	John Greenwood
Card Players	.....	Christine Card
Poncho	.....	Herbert Stubbs
Bullet Head	.....	John Nielsen
Dancing Boxers	.....	Joseph Nash
Referee	.....	James McMillan
Soldiers, Factory Workers, Socialists:		
Adelaide Boatner, Mureda Galthier, Doris		
Galther, John Greenwood, Robert Henson,		
Carl Joy, Addison Hill, Bernice Jackson, Carl Joy,		
John Keelin, Elzar Levister, Stefan Lind,		
Mary Lodge, Vivian Martin, John Niel-		
sen, Louise Parker, Annabelle Parrish,		
Sherman Sneed, Christine Spencer, Bill		
Sterling, Herbert Stubbs, Fred Thomas,		
Refoester, Timmons, Clyde Turner, Ruth		
Tyler, James Wamen, Leontyne Watts,		
Alexander Yarr,		
Dancers: Georgia Collins, Frank Glass,		
Lavinia Hamilton, Nathaniel A. Horne,		
Eron Harris, James McMillan, Arthur		
Mitchell, Joseph Nash, Walter Nicks,		
Charles Queenan, Kathleen Stanford,		
Elizabeth Taylor, Ella Thompson, Glory		
Van Scott, Elizabeth Warram, Bully		
Wilson,		
Children: Dennis Butler, Peter Burke,		
Michael Gifford, Leonard Grinage, De-		
borah Jones, Gregory Clinton, Charles		
Stewart Jr.		

For the second time in his three-show spring musical revival series at the City Center, William Hammerstein has picked a work by his father, Oscar Hammerstein 2d, for the concluding three-week bill at the adjacent-to-Broadway mecca for the pop-price subscribers. "Carmen Jones," almost as much as the series opener, "King and I," is a natural.

This contemporary American Negro edition of Bizet's "Carmen" had a 231-performance run on Broadway a decade ago, followed by a 21-performance economy-scale stand at the City Center. It was a socko musical then and, subject to minor pro and con re-evaluation because of changed times and different casting, no less so today. It should do okay for the City Center's special trade, although it seems a questionable bet to extend beyond the allotted three-week stand.

As repeat attendance emphasizes, the original "Carmen," with its spectacular story and dynamic score, is great material for opera-to-legit transition, and Hammerstein's adaptation of the libretto and his penetrating, idiomatic lyrics make this a pulsating and enlivening show.

This revival, using the scenery and at least the basic designs of Billy Rose's original production, is generally excellent, in spite of the mere two weeks available for rehearsals under the Equity-stock conditions. With added performance, it should become even better.

William Hammerstein's direction seems well conceived and, despite the somewhat deliberate pace that such music-loaded material apparently involves, retains the vigor of the melodramatic yarn. Howard Bay's vivid scenery and Stanley Simmons' use of Raoul Pene du Bois' colorful original costumes are eloquent assets.

Although the singing admittedly lacks the dimension and virtuosity of available record-album performances of the Bizet score, this revival is generally well sung. In the title role, Muriel Smith seems even better than her stand-out performance in the original Broadway

Robert E. Sherwood

By MAXWELL ANDERSON

Back in the early twenties
Met a young giant,
As I remember it
He was lounging against a wall
Chatting with cronies
Somewhere in the theatre district.
Tall. Six foot seven I heard later.
Lean. Gangling. Watchful.
A lot of structural steel
In that suave leaning tower.
He put out a hand that had a grip in it.
Spoke slowly. Said few words.
Syllables carefully articulated.
Made rounded sentences when he made any.
Mordant.
Kindly.
A long head. A long face, looking down.
Astute.

Next meeting.
He'd written a play and I went to see it.
I said to myself
Some of these lines are better than Shaw.
Just as witty and more blood in them.
High Tension. High voltage. High comedy.
We talked a bit.
He smiled slowly from there where he lived.
Six foot seven.
He was somewhat dazed.
The play was a hit.
He could quit writing for a boss.
He could write as he pleased.

When *Petrified Forest* opened I was in San Francisco.
Read about it.
Sent him a wire.
That does it. That's the kind of play I'd like to write.
Later *Idiot's Delight* was on
With the Lunts—
The whole town infected with its laughter.
It took all the prizes
And deserved them.
Never heard such a glissando of wit.

Bob was president of the Dramatists' Guild
In 1937.
After a tough session
Bob and I sat down with Elmer Rice
To have a drink (not that we drank much).
One of us said
Why don't we produce our own plays?
Well, we were pleased with the idea.
Talked with Sidney Howard and Sam Behrman.
They came in with us.
We made up the Playwright's Company.
Abe Lincoln in Illinois was Bob's first contribution.

From that time on
We met regularly.
It seemed sometimes
That was what our office was for.
We put on plays
But what mattered most
Was talking things over with tough-minded men
Working at the same trade.
Alchemy was our business.
Trying to transmute Broadway into gold.
The result was (and is) mostly frustration.
Or fool's gold.
Sometimes there was a glint of the real metal.
We tried not to fool ourselves.
Bob made a sort of center,
A rallying standard.
If he wasn't there nothing was transacted
Except transactions.

When he was there
The sparks flew.
Mostly in fun.
Sam and Elmer were fast with their rapiers,
But Bob was quick also,
And his reach was—
Well, figure it out,
Six foot seven.
One of the Playwrights said
About a play of his:
"I can't put it off.
I'll be sitting on tenterhooks
Till it's produced."
"What," I asked,
"Are tenterhooks?"
Bob turned to me gravely.
"The upholstery of the anxious seat," he said.

The earth is now altered.
The city is emptier and colder.
Some of its meaning has gone
Out of Broadway,
Out of Fifth Avenue.
Out of the familiar windows along the street.
Somewhere, at a frequented table,
Someone is ordering a Dubonnet Cocktail.
No doubt
Someone is speaking slowly
With laconic wit.
But it's not Bob, and the earth is diminished and not the same.
Sherwood is dead.

Those who were younger than he
Are still younger.
Those who were older,
I among them,
Are much older now.

(The above tribute was read at the recent membership meeting of the American Academy of Arts & Letters.)

production of the show, while William DuFree is very good as the hero-dupe, Joe, and Reri Grist is expressive as the latter's discarded childhood sweetheart.
Other notable principals are Walter P. Brown as the hero's beefy Sergeant, Joseph James as a sort of Luther Bills prizefight manager, John Boule as his eager-but-

Hobe.

Legit Bits

Anne Sloper is associate to Karl Bernstein as pressagent for "Hatful of Rain."

Stanley Richards, drama critic for Players Magazine, will conduct a playwrighting seminar, sponsored by the Woodstock (Ont.) Community Theatre.

Madeline Sherwood, widow of dramatist Robert E. Sherwood, will receive a gold medal in a ceremony at the opening performance June 16 of "Abe Lincoln in Illinois," launching the second annual Boston Arts Festival. Incidentally, Elliot Norton, drama critic of the Boston Post, has written an article on Sherwood to appear in the Festival program.

Joe Shea, back in town after managing the touring "Cat-on-a-Hot Tin Roof" for a 12-day vacation in Ft. Lauderdale, Fla.

Edward F. Kook, president of Century Lighting Co., was in Miami last week to open a sales office and warehouse for the firm, to handle the increasing business from stores, hotels, theatres and film and tv studios there.

Max Gendel resigns this week as associate to John L. Toohey, pressagent of Will Success Spoil Rock Hunter? and Mr. O'Connell, the advance man for the tour of "Witness for the Prosecution."

Stephen Morrow is stage managing the touring edition of "No Time for Sergeants," with Barney Biro, Frank Borgman, John Dutra and Willard Giles as assistants.

Peggy Cass, actress-wife of Carl Fisher, general manager of "Pajama Game" and "Damn Yankees," will play Liberace's mother in the State Fair Musicals revival of "Great Waltz" this summer at Dallas.

Arthur Sheekman, whose comedy, "The Joker," is due for production this fall by George Konrad, came to New York this week from the Coast for casting confabs.

The New Dramatists Committee, which ends its season at the Elinor Morganthau Workshop, N. Y., with a rehearsed reading tonight (Wed.) of Anthony Terpiloff's "A Father and Everything," will resume next fall with Robert L. Stevens as president, Howard Lindsay as board chairman, George Hamlin executive secretary and Elsa Raven workshop coordinator.

Gregory Morton planes to the Coast tomorrow (Thurs.) for a vidpic assignment for United TV Corp., but is due back July 2 for rehearsals of "Time of the Cuckoo," at the Newport Casino Theatre, with Joan Blondell as star.

The League of N.Y. Theatres has until Dec. 31 to move from its West 44th Street headquarters to a new location. J. J. Shubert, who owns the building, served notice some months ago that the League would have to vacate the premises, but the organization stalled with a threat of court action. Shubert resigned from the League and has been feuding with it since group's board of governors refused his demand that Milton R. Weir be dropped as its attorney.

Julius Katri received an honorary master of arts degree from Smith College at the 78th Commencement exercises last Sunday (3).

Coast version of "Will Success Spoil Rock Hunter" is due June 25 at the Curran, Frisco, with Gene Raymond, Jesse White, Merry Anders, James Dobson and George Givot in the cast.

Therese Loeb Cone, drama critic of the Oakland (Cal.) Tribune, left for Manhattan for a fortnight to take in the shows.

Herman Shumlin, "Inherit the Wind" producer, in Frisco for the show's opening tonight (Wed.).

Lori March has succeed Signe Hasso in "Uncle Vanya" at the 4th Street Playhouse, N. Y., while Gerald Hiken has been upped to the title role, replacing George Voskovec.

"Farblondje Honey Moon," Yiddish musical starring Molly Picon, will be presented at the Elsmere Theatre, Bronx, N. Y., beginning next Sept. 15. The show had a Brooklyn run last season.

Shifting of "Man With the Golden Arm" to the 1,200-seat Studebaker Theatre, Chicago, following the July 1 windup of the play's scheduled six-week run at the 189-seat Cherry Lane Theatre, N. Y., is being contemplated by producers Paul Morison, Lou MacMillan and Doris Blum. A bid for the property was made by Louis Manilow, one of the sponsors of Studebaker Chicago Productions.

An air conditioning unit has been installed in the Actor's Playhouse, N. Y.

The Contemporary Theatre, N. Y., will present three Chekov one-acters this summer, beginning June 28.

The 1956 Players' Guide, the

14th edition edited and published by Paul L. Ross, is off the press. The new directory runs 936 pages and includes photos and information on 4,500 professional performers, directors, stage managers, etc.

Johnny Dutra has been signed for the road company of "No Time for Sergeants."

Bradford Dillman was erroneously tagged Bradford Dillon in the most promising actor category in last week's VARIETY rundown of the drama critics' selections.

J. J. Shubert returned from Europe yesterday (Tues.) aboard the Queen Mary.

Charlotte Acheson, who plays the nursemaid in the Greenwich Mews Theatre production of "A Doll's House" was inadvertently credited with portraying another role in last week's VARIETY review of the play.

The Moss Hart-Harold Rome musical, "In the Pink," originally scheduled for fall production by Joseph M. Hyman and Bernard Hart, has been put off until the 1957-58 season.

Speakers at the New Jersey Community Theatre League's Interstate Theatre Conference at Monmouth Park, N. J., last week included NBC producer Caroline Burke, actor Jack Manning, director Jasper Deeter and Music Corp. of America exec. Sonny Werblin.

Aline MacMahon, summing as an artist-in-residence at Stanford U., will appear in campus productions of "The Question" and "Mlle. Colombe."

Legit Followup

Cat On a Hot Tin Roof
(MOROSCO THEATRE, N.Y.)

Several important cast changes and 14 months of playing have altered the values of "Cat on a Hot Tin Roof" without substantially lessening its theatrical impact. The Tennessee Williams prize-winner remains a stunning show, making up in new directness and clarity whatever it may have lost in recasting and the inevitable effects of a long run.

Presumably as a result of minor rewriting and more pointed staging that followed the premiere in late March of 1955, the drama's meaning now seems plainer. The changes are apparently slight, but the effect is vital. Thus, the relationship between the hero, Brick, and his late chum no longer seems vague, and the motivations and developing reactions of the three key characters has become almost explicit. The show's finale, too, no longer seems cryptic, but clearly suggested.

Thomas Gomez, who recently succeeded Burl Ives in the propulsive role of Big Daddy, is an excellent choice, maintaining the authority and drive of the character. Alex Nicol, who took over the part of Brick, the part originated by Ben Gazzara, is physically more plausible as the ex-football star. Although he seems somewhat lacking in the neurotic quality that marks the character, his playing acquires depth and conviction for the climactic scenes.

Claiborne Foster, who recently went into the part of Big Mama, succeeding Mildred Dunnock, brings a personal daintiness to the role that tends to give the play an altered accent. Despite the underwriting of the part (presumably the character didn't especially interest the author), the mother now seems particularly poignant in Miss Foster's reading, although still secondary.

As Maggie the Cat, Barbara Bel Geddes is still standout. She's a trifle plumper than when the Playwrights Co. production opened, but continues to look attractively youthful and vibrant as the part requires. Her playing, while inherently vivid, has become somewhat mechanical (from habit or lack of re-rehearsals?), notably in a rather monotonous down-reading of practically every line in her marathon first act. The star is withdrawing from the assignment in two more weeks, with Marjorie Steele due to take over.

In the supporting cast, Pat Hingle is still expertly unattractive as the jealous older brother, Madeline Sherwood is skillful as his odious wife, and Fred Stewart is believable as the sanctimonious preacher. Michele Mordana, Jimmy Bayer, Nicholas Paul and Nancy Jane Clark are properly obnoxious as "no-neck" moppets.

Ella Kazan's individualistic staging still seems eloquent, and Jo Mielziner's striking scenery and lighting impress again as enormous assets.

Show Out of Town

New Faces of 1956
Boston, May 25.

Leonard Sillman & John Roberts in association with Eve Schuman production of revue in two acts (132 scenes). Sketches: Paul Lynde, Richard Maury, Sidney Carroll, Louis Brouillette, and lyrics: June Carroll, Arthur Seidley, Marshall Barer, Dean Fuller, Murray Grand, Mac Dube, Harlan Karp, Irving Graham, Mann Graham, Paul Nassau, John Rox, Michael Brown. Musical numbers staged by David Thimmar, sketch direction: John Lynch, Peter J. Kelly, Arthur Seidley, Thomas Becher; lighting: Peggy Clarke; musical director: Jay Blackton; orchestration: Peter J. Kelly. Adm. Secs.: Joe Glover, At Shubert Theatre, Boston, May 25, '56, \$5.25 top.

East: Francis Baldwin, Suzanne Bernard, Jane Connell, Billie Hayes, Johnny Haymer, Terry Haynes, Ann Hearn, James Jones, Arthur Seidley, Martin, Bill McCutcheon, John Reardon, Amru Sani, Bob Shaver, Jimmy Sisco, Maggie Smith, Dana Sosa, Rod Strong, Inga Swenson.

"New Faces," abounding with material ranging from satire to fantasy, could go far, depending on necessary editing and the casting variety which, running a full three hours and a quarter, almost wore out the capacity first night audience.

Of the title tyros, one T. C. Jones, a femme impersonator, stands out as a click with his accomplished and proficient takeoff of Tallulah Bankhead's "Ziegfeld Follies" intros, singing and audience addresses, a spoof of Mae West's mimicry and adept bits throughout the long revue. Biggest laugh is richly staged production number a la "Ziegfeld Follies," with lusher millinery spinning the top bikini clad show girls off balance as they trip down a magnificent stairway, lighted with candelabras, to "Isn't She Lovely."

Whether or not the spoof of "Ziegfeld Follies," which occupies a big portion of the revue, will register sell with those who didn't see the collapsed \$400,000 "Follies" is debatable. It would seem, however, that the takeoff, as seen here, would be funny in any language.

Peter Larkin's scenery is rich and strikingly effective, and the paneled frames, circular stairways, grouped masses of window blinds and inventive changing backgrounds are the most imaginative seen here this season. Thomas Becher's costumes are slick, especially the ones unveiled in "Broken Kimona," a Japanese version of one of our horse operas (although the number itself is a dud).

Improvement is needed in the projection of voices, articulation and a complete tonedown of orchestral accompaniment. With a wealth of material to cut from, streamlining to a zingy vehicle should be not too difficult.

Among the best of the potpourri are "White Witch of Jamaica," a calypso in which Francis Baldwin scores in a torrid dance with Jimmy Sisco with John Reardon in neat vocals; "Steady Edna," takeoff on African adventure pics, with Johnny Haymer and Jane Connell getting yocks, and "One Perfect Moment," an ingenious picture frame setting of the Gay 90's with Maggie Smith singing and having trouble with her perfectly settable from inevitable disarray and collapse.

Also, "A Doll's House," fantasy of a lonely child too big for her age sung and played in nice restraint by tall blonde looker Inga Swenson; "Mrs. Mustapha," with Amru Sani unveiling a big voice as one of the wives of a Near East oil potentate; "Scratch My Back," a promising lazy tune duetted by Ann Hearn and Roger Haymer; "What Does That Dream Mean?" catchy number sung by Johnny Haymer, and "Hurry," sung by Amru Sani.

The show is heavy on raucous satires, some of which don't quite come off, among them a skit about "Hatful of Rain" and titled "A Canful of Trash" in which the craving of a litterbug for the garbage can is portrayed. Another, "Twenty Years in the Blackboard Jungle," in which the teacher is a Fascist and the kids are j.d.s., looks like the old "Teach" bit, standard material in burlesque for years.

Jane Connell gets nice returns with a spoof on spring songs, "April in Fairbanks"; Billie Hayes and Johnny Haymer have a neat song and dance bit, "The Greatest Invention"; Johnny Laverty and Bob Shaver are slick in the dance numbers, Dana Sosa, Virginia Mar-tin, Jimmy Sisco, Bill McCutcheon at rate here, but it's the Jones impersonations that stand out.

Peggy Clark's lighting is excellent, David Thimmar's direction of the musical and dance numbers is slick and Paul Lynde's sketch direction is o. k. A paid prevue helped get "New Faces" off the ground and two sketches have already been cut. Several more could easily be dispensed with and a general all around tightening is called for.

Raps Equity Library Theatre

Chairman's Rebuttal Invites Accuser to Join Committee 'At Any Time'

New York.

I have noticed lukewarm notices given to Equity Library Theatre shows and I have heard around town that the level was rather low. Remembering what an exciting place it was under the management of Sam Jaffe, George Freedley and the late John Golden, when I played in "Escape Me Never" (1945), "Cherry Orchard" (1946) and "Hedda Gabler" (1947), I wondered why. I have now learned, and shall never be associated with ELT again as long as it remains under the present management of Catherine Darrell, and continues her disastrous artistic policies.

Alfred Christie applied to do the play, "Squaring the Circle," for ELT. Permission was refused, but he was told they wanted someone to stage "The Traitor," and that he might do that. He agreed, selected a cast, including me, and rehearsals began.

Equity failed to renew its lease on the loft on West 18th Street, and the cast was left without a place to rehearse, except the director's apartment. When complaints were made to Miss Darrell about this, she was offended and thenceforth took an antagonistic view towards this particular production.

It is now the policy of her management not to give the director a free rein but to insist on a run-through of the production a week before it opens. Miss Darrell and her satellites attended a run-through of "The Traitor" and decided they wished to dictate to the director what interpretation he should give the play, or else they would not permit it to go on.

They wished it staged as an intellectual debate, not as a melodrama, which it patently is. They criticized every member of the cast, with the exception of the one person who was the most miscast and giving the poorest performance.

They demanded cast changes and a second run-through. The director was put in the position of feeling that if he did not dismiss the actors they disliked the most there would be no change for the play at the second run-through.

I think this bureaucratic state of affairs is most unhealthy and mainly responsible for the decline of ELT. I was relieved to withdraw from "The Traitor." In my personal opinion the way ELT is now being run stinks, and I don't mind saying so openly in print above my name.

I recommend to Equity members that they demand at the next meeting a full investigation of Miss Darrell's regime, and it is my personal opinion that she should be dismissed from her position immediately. All these conclusions were reached prior to the time I agreed to withdraw from the production to satisfy her arbitrary demands, and I would say the same things even were I still going to appear in it.

I made up my mind as soon as I heard the list of rules read out at the first reading that I would never direct a production under such an autocratic regime. We used to do good, exciting things in ELT. But you can't corset the creative spirit as they are now doing, and expect good results.

Fitzroy Davis.

ELT Committee Answers

Editor, VARIETY:

It is unfortunate that Fitzroy Davis has so misdirected his criticism of ELT's longstanding rules and procedures. The ELT committee, which developed and effects these regulations functions to serve the actor, and welcomes informed comment and participation.

Davis' unwarranted personal attack on Miss Darrell is regrettable, for in her first year as managing director she has proven an able administrator of the committee's policies and decisions.

Our ELT committee is made up of 60 volunteers from the ranks of Actors Equity and all Equity members are eligible to join. Working in subcommittees such as ours, these fellow actors plan and carry out the ELT operations.

Our 20-member play committee studies and selects the ELT pro-

ductions and directors from those submitted. Each director is given complete freedom in casting, staging and interpretation.

For many years, as a quality check, the committee has attended a run-through of each show 10 days before opening. If warranted from a showcasting standpoint, the committee can "pull" a play by democratic vote. The managing director has no vote. The rules and regulations read at "first reading" have been in effect since ELT's inception.

Every effort is made to support the director. Office, house and rehearsal facilities have been made available to every production this year. The lease on the ELT lost was extended an extra week for "The Traitor," but it was the only show unable to use the space at the hours available and the loft went unused.

It is unfortunate that Davis withdrew, but he himself expressed relief at this suggestion of the director. However, Davis' obvious interest and concern over ELT make him an excellent candidate for the ELT committee, which he is invited to join at any time. Here he can actively participate in achieving the best possible procedures for improving ELT.

Theatre is a very personal art, is bound to create controversy, and, we believe, thrives on it. If in our dynamic, creative profession, the ELT operation went quietly unnoticed, we believe it would be due to total ineffectiveness. Informed and well-conceived criticism can only benefit the art form we serve.

Shirley Summa
(Chairman, ELT Play Committee)

Claim British Mgt's Use Bogus Entry Nix To Dodge Some Deals

London, June 5.

A swipe against managements who allegedly shelter behind pretended official barriers and infer that artists whom they do not wish to engage have been refused Ministry of Labor entry permits is made in the 25th annual report of British Actors' Equity. The Union claims there have been a number of cases recently which have resulted in a great deal of press uproar in the U. S. and concern among American artists about the refusal of permits where none has been applied for.

Equity declares it has endeavored to correct this misinformation and urges all British managements who do not wish to engage American artists to admit the fact openly.

In a general survey of the foreign employment field, the union reports that it is now consulted by the Ministry of Labor in all normal circumstances. In the last year Equity opposed 23 applications and its viewpoint was upheld on 17.

Although there are reliable statistics obtainable on the international exchange of artists, Equity estimates that the balance between Britain and other countries remains reasonably even. The overall balance, however, contains a number of inequalities.

For example, it's said that more Americans perform in Britain than Britons in America, but more British unit companies perform in America than American unit companies in Britain.

Niagara Falls Gets One

Buffalo, June 5.

New legit venture on the Niagara frontier began at Niagara Falls (Ont.) this week with Eric Greenwood opening the refurbished Princess Theatre for the summer season. It's hoped to follow with a permanent legit policy.

Greenwood has lined up a number of silo-circuit touring packages. Pencilled in for the fall are Hermione Gingly, Beatrice Lillie, National Ballet, Joyce Grenfell, Anna Russell and the Stratford (Ont.) Company.

Shows Abroad

The Rainmaker

London, June 1.

E. P. Cuff (for Minster Productions), in association with the London production, presentation of a comedy in three acts, by N. Richard Nash, stars Geraldine Page, Sam Wanamaker, Laurence Olivier, and Bill Sturbeck. Staged by Jack Minster, Wanamaker; decor, Ralph Allsop; at St. Martin's Theatre, London, May 31, 1956.

Apart from its inherent charm, the importation of this N. Richard Nash comedy is particularly notable because it introduces Geraldine Page to West End audiences. She is one of the most delightful newcomers the London theatre has had for a long time and much of the success of "The Rainmaker" is due to her stand-out performance. The production has all the appearances of a substantial hit.

In a restrained and subdued style Miss Page at once dominates the play, rising to emotional heights when required and admirably fitting the changing mood of the character. She's never out of step. As the plain Jane who believes she's condemned to spinsterhood and undergoes a physical and mental transformation on the encouragement of the phony rainmaker, she commands sympathy with her undisputed sincerity.

To rave about Miss Page is not to belittle the talents and the impact made by other performers. Sam Wanamaker, an actor of wide experience, has never been better in London and his interpretation of the confidence man is distinguished by its warmth and vitality. He's so obviously a rogue, but allow a very likable one. The final scene in which the girl gets her choice of men and the rains actually come, is a triumph for both stars.

Wilfrid Lawson, one of Britain's most distinctive character actors, plays the girl's father with complete understanding, but at least on opening night, had a tendency to slur his words, so several of his dialog patches were too indistinct to be understood.

His two sons are played in contrasting fashion by Gordon Tanner and Neil McCallum, the latter particularly scoring a personal hit. Michael Goodliffe as the sheriff's deputy and Laurence Maraschal as the sheriff round off a fine cast.

Jack Minster and Sam Wanamaker, who share the staging honors, have done the play proud, maintaining the right tempo for the comedy sequences and never overdoing the more tender moments that could so easily have been embarrassing. Their use of a pair of folk singers (Isla Cameron and Norman Harper between scenes is intriguing, but not always satisfying. Ralph Allsop's set is simple, but effective. Myro.

Rabbie Burns Slept Here

Glasgow, May 22.

Shrek Players presentation of comedy in three acts (four scenes), by Donald Mackenzie, stars Duncan Macrae, Pamela Bain, Andrew Keir, and Brian Carey; decor, Reg Allen; at King's Theatre, Glasgow, May 21, 56; \$120 top. "The House of the August Moon" (two acts), stars Pamela Bain, Lucius M. Kirkstein, Laidlaw Dalling, Henry P. Krenk, John Cleve, Lachlan MacTaggart, Iain Cuthbertson, Phedran MacPhedran, James Gibson, and Alex MacAvoy. Directed by Jimmy Morton. Alex MacAvoy. James J. Johnston. Andrew Keir.

Comedy by a new Scot playwright, Donald Mackenzie, contrasts American big-business methods in clash with Auld Lang Syne traditions. Three actors who set any heather on fire, but does provide a moderate quota of chuckles.

mainly aimed at native consumption, although the play may also have a certain appeal to U.S. customers as seeing themselves as the Scots see them.

Piece is set throughout in the Glasgow office of International Electronics Inc., a group concerned with automation. Its plan is to build in the Lanarkshire area of Scotland a giant new factory. Local opposition is encountered when it is learned the plant will take a hallowed historic building where Robert Burns is supposed to have slept.

Play gives considerable scope to lean, gangling Duncan Macrae in a role not unlike the pantomime comedy femmes he essays each Christmas season. As an office cleaning woman, he gabs in the Glasgow dialect and keeps interfering in the business of the company and the romantic affairs of the young office secretary. He makes the most of this role in his droll manner, but much of his speech would be unintelligible to non-Scots, just as it is to the American characters in play.

Andrew Keir gives the piece a notable lift with vigorous portrayal of a U.S. tycoon in third act. Laidlaw Dalling and John Grieve make commendable stabs at the U.S. accent as the Americans in charge of the Scot mission. Iain Cuthbertson scores with a natural performance as a land agent, who eventually wins the hand of the winsome secretary.

Pamela Bain, roundly-built and smallish femme, is suitably perky as the secretary, only distaster in the cast. John Young and Alex McAvoy are suitably hard and dour as the opposing Scots, and James Gibson portrays adequately a mysterious visitor in a raincoat.

Brian Carey has directed competently this lightweight entry for the native comedy stakes, and the Reg Allen decor of a U.S. factory office meets most requirements. Gord.

Boston Season

Continued from page 55

straight plays and seven were musicals, while the 12 traveling productions included seven straight plays and five tuners. The various shows, theatres played and respective grosses were as follows:

Colonial
"View From the Bridge" (tryout), \$62,700, two weeks.
"No Time for Sergeants" (tryout), \$49,700, two weeks.
"The Heavenly Twins" (tryout), \$31,100, two weeks.
"Seven Year Itch" (four, holdover from previous season), \$28,000, two weeks.
"Matchmaker" (tryout), \$60,700, two weeks.
"Great Sebastians" (tryout), \$114,900, four weeks.
"Time Limit" (tryout), \$62,600, three weeks.
"Bus Stop" (four), \$67,700, three weeks.
"Teahouse of the August Moon" (Broadway company tour), \$117,300, three weeks.
"Teahouse of the August Moon" (22 company tour), \$22,800 for first week of three-week stand (continuing).

Opera House
"King and I" (four, holdover from previous season), \$90,000, two weeks.
"Kismet" (four), \$25,000, two weeks.
"Can-Can" (four), \$30,000, two weeks.

Plymouth
"Desk Set" (tryout), \$26,400, two weeks.
"Will Success Spoil Rock Hunter" (tryout), \$25,000, two weeks.
"Lark" (tryout), \$55,100, two-and-a-half weeks.
"Tea and Sympathy" (four), \$37,000, two weeks.
"Quiet Place" (tryout), \$22,700, two weeks.
"Bad Seed" (four), \$50,300, two weeks.
"Fallen Angels" (tryout), \$11,000, one week.
"Someone Waiting" (tryout), \$23,000, two weeks.
"Wake Up Darling" (tryout), \$28,800, two weeks.

Shubert
"Reuben Reuben" (tryout), \$43,000, two weeks.
"Pie Dream" (tryout), \$193,600, four weeks.
"Boy Friend" (four), \$92,400, two weeks; \$83,000, two weeks return.
"O'Flyte Carte" (tryout), \$69,000, two weeks.
"Amazing Adele" (tryout), \$46,000, two weeks.
"Ponder Heart" (tryout), \$53,800, three weeks.
"Most Happy Fella" (tryout), \$172,200, four weeks.
"Ziegfeld Follies" (tryout), \$109,200, two weeks.
"Shangri-La" (tryout), \$60,000, two weeks.
"New Faces of 1956" (tryout), \$19,000 for first week of fortnight's stand.

Wilbur
"Young and Beautiful" (tryout), \$30,600, two weeks.
"Chalk Garden" (tryout), \$39,100, two weeks.
"Anastasia" (four), \$33,500, two weeks.
"Red Roses for Me" (tryout), \$23,500, two weeks.
"Dancing in the Chequered Shade" (tryout), \$7,000, one week.
"Hot Corner" (tryout), \$18,500, two weeks.
"Debut" (tryout), \$21,300, two weeks.

Ben Hecht will direct a strawhat tryout of his own play, "Winkelberg," next August at Lee Falk's Boston (Mass.) Summer Theatre. The property, which deals with the late poet Maxwell Bodenheim, has had two prior titles, "Gallows Laughter" and "Up Down and Across."

'Porgy & Bess' Co. Back

"Porgy and Bess" company, who've been abroad since November on their third European tour, returned to New York yesterday (Tues.) on a K.L.M. chartered plane. Group of some 65 persons was headed by Robert Breen, director and co-producer of the production. Among cast members arriving were LeVern Hutcherson, Irving Barnes and Leslie Scott.

Company, which appeared in Leningrad and Moscow, also was seen in Holland, Belgium, Norway, Germany, Czechoslovakia and Poland.

Show Tents

Continued from page 55

also risen during the seven-year span.

The approximate \$5,000,000 gross is figured on an average \$20,000 weekly net take per tent. With each canvastop running around 12 weeks, the total number of playing stanzas for the season will be about 240. On that basis, a \$4,800,000 gross is anticipated. The weekly net is based on a past average weekly turnout of 10,000 patrons per tent, with the net take per head averaging \$2.

The average weekly operating expense per tent, according to the accounting team, is \$15,000, which should bring the total operating costs for the season to \$3,600,000 on the basis of 240 playing weeks. However, that doesn't include coin dispersed for tent construction, expansion and improvements, which is expected to top another \$1,000,000.

A natural offshoot of the tent growth has been a tremendous summer employment hypo, with each canvastop utilizing about 85 people. That breaks down to about 20 resident chorus members, 5 resident actors, 5 jobbers, 12 musicians, 10 technical directors (choreographer, director, designer, etc.), 10 technical crew members (carpenters, electricians, etc.), 10 front-of-the-house staffers and 13 ushers and maintenance personnel.

More than 50% of the weekly operating tab reflects payroll expenditures. The average salary of the entire staff as broken down by Lutz & Carr is about \$92 weekly. The minimum tent tab for performers this year is \$60 weekly for rehearsal and \$70 for performance.

The tab on musicians today is approximately \$20 more than the 1949 figure of about \$72. Also, the number of musicians used by the canvastops has jumped from around seven in '49 to 10-12 now. These tallies are exclusive of the musical director.

Weekly royalties on musicals produced in the tents usually run over \$1,000 for the newer product and go over \$2,000 for such top properties as "King and I" and "South Pacific." The cost on the vintage operettas is about \$750. However, the biggest problem in tent theatres is that producers make the mistake of going into business under-capitalized.

Tent Rash in Philly

Philadelphia, May 29.

The Philly area is becoming a hotbed of tent theatre activity. Two new canvastops are opening this summer, bringing the total in this vicinity to five.

The newcomers are the Brandywine Music Box, Concordville, Pa., and the Camden County Music Circus, Haddonfield, N. J. The three holdover tepees are the Valley Forge (Pa.) Music Fair, the Music Circus, Lambertville, N. J., and the local Playhouse in the Park. The latter is the only one operating on a straight-play policy.

The Music Box, reported to have duPont backing, opens July 9 with "Finian's Rainbow." The Camden showcase preems June 25 with "Plain and Fancy." The latter spot will be operated by St. John Terrell, in conjunction with his Lambertville tent, which begins its eighth season next Saturday (2) with "King and I." The Valley Forge spot goes into its second season next Friday (1) with "Kismet," while the municipally-operated Playhouse in the Park inaugurates its fifth season June 11 with "Seven Year Itch."

Co-producing with Terrell at Camden is Mitchell Cohen, inveterate show business backer and Camden County District Attorney. Carl Sawyer is general manager of the 1,800-seater.

Inside Stuff-Legit

An angle was generally overlooked by the dailies last week in the announcement that realtor Robert W. Dowling will chairman a business men's committee to promote the Presidential candidacy of Governor Harriman. The wrinkle is that Dowling is partnered in Producers Theatre and associated in various other theatrical activities with Roger L. Stevens, an active supporter and the chief fund-raiser for Adlai Stevenson, Harriman's leading rival for the Democratic nomination.

Besides being partnered (with Robert Whitehead) in Producers Theatre, Dowling and Stevens are practically the backbone of the American National Theatre & Academy. Besides doing plays together under the Producer's Theatre banner, the two really operators are associated through the same firm in the management of the Morosco, Helen Hayes and Coronet Theatre, in New York, all under lease from City Playhouse Inc., a subsidiary of City Investing Co., of which Dowling is president.

A N. Y. Times profile on Dowling erred last week in stating that he is a member of the Playwrights Co. Stevens, his partner in Producers Theatre, is a playwrights member, but Dowling is not. The Times profile also referred to a race-problem drama that played the Hayes Theatre at that time the Fulton as "The Roots Are Deep." The correct title was "Deep Are the Roots."

Contrary to the Times piece, Dowling had virtually nothing to do with the booking of the show into his theatre. The play was produced by Kermit Bloomgarten and the late George Heller. The former has always booked nearly all his productions into City Playhouse theatres.

The N. Y. Times will run its summary of the Broadway season in the Sunday drama section of June 24. In previous years the sheet has already published the season statistics the last Sunday in May. The reason for the switch, according to drama editor Lewis Funke, is that inasmuch as Actors Equity moved back the expiration date of run-of-the-play contracts to June 30, instead of the traditional May 31 date, the legit season now extends from July 1 to June 30 of the following year. The reasoning is that the previous setup, in which the season officially started June 1 and ended May 31 of the following year, was based on the old expiration date, May 31, of run-of-the-play contracts.

Despite the Equity shift of the contract expiration date, most other publications appear to be adhering to the traditional May 31 windup of the season. Thus, the N. Y. Herald Tribune ran its Broadway season tabulation in Sunday drama section of May 27, and John Chapman, critic of the N. Y. News, ran his season sump column the same day. VARIETY printed most of its season-end tabulations in last week's (May 30) issue, on the basis of a May 31 seasonal finale. In the case of the Times and Herald Tribune rivalry, the situation gave the latter sheet a four-week beat on the feature.

"The Theatre of Augustin Daly" by Marvin Felhelm (Harvard; \$5), is a scholarly, well-documented account of Daly's impact on the late 19th century stage in America. If there is fault to find with this comprehensive study, it may be due to the fact that the author, who teaches English at U. of Mich., conducts the survey somewhat in the nature of a thesis; but since this is a university press publication, the objection may not be justified. Harvard has designed a handsome volume; there are good illustrations; and in addition to following the career of Daly, the drama critic who became a top producer and dramatist, there are thorough assessments of German, French and Shakespearean influences on the theatre of the era.

Legit pressagent Bernard Simon, who also operates Package Publicity Service for local stock and little theatre groups, received an order this week for a copy of his Directory of Theatrical Materials, Services & Information, to be sent to Gosud Biblioteka, Moscow. The order, enclosing the \$2.50 purchase price, came through the Four Continent Book Corp. Simon has already filled orders for the director from France, Austria, Holland, Australia, Finland and, just last week, from a member of the Canadian House of Commons.

Stock Review

The Rocky Road

Baltimore, May 30.
Don Swann Jr. production of comedy in three acts, by Joseph Carole. Staged by Rance Howard; setting, Charles Morrison Jr. at Hilltop Theatre, Lutherville, Md., May 29, 56; \$24.50 top.
Hillary Maddix Lyn Swann
Stan Durkin Bill DuFrene
Brian Maddix Jack Doner
Mr. Luby Joseph Carole
Mrs. Tullis Mary Tullis
Trooper Helm Lyon

Pathetic, vapid and trite are adjectives that more or less apply to "The Rocky Road," a comedy that exhausts negatives. It's an audience ordeal.

A jealous husband and his nympho wife attempt a reconciliation at a mountain lodge just prior to the final decree. There in its pristine solitude is the kernel of this "play." An escaped sex psychopath, a loutish baseball player and a rather unerving teenager wander in occasionally until the bickering duo decide to give their marriage another try.

The cast matches the level of the script. Jack Doner overdoes the clichés of the trade as the overbearing lawyer husband and Lyn Swann, the producer's sister, doesn't make much of the wife with the roving eye. Bill DuFrene ambles through the part of the baseball player.

Joseph Carole, the author, doubles as an actor, playing the embarrassing role of a rapist who confines his activities to the summer months only. Mary Tullis is an ingenue of some promise in the part of the teenage girl. Rance Howard's direction often keeps his actors trapped onstage behind too much furniture and his business seems unusually self-conscious. Charles Morrison hasn't strained his imagination on the setting.

Burns.

Fairfax Burgher, who toured with "King and I," will be spotted in several warm-weather productions of the Rodgers & Hammerstein musical, this summer, beginning this week at the Music Circus, Lambertville, N.J.

Equity Election

Continued from page 55

for one year, Gordon Woodburn (1,635).

Lois Wilson and Charles Blackwell, up for five year stretches as principal and chorus reps, respectively, on the regular ticket, were endorsed by the independents. Miss Wilson won with 1,914 votes and Blackwell with 1,968.

Defeated candidates, running on the regular ticket, with the number of ballots cast for each listed parenthetically were: for five-year terms: Mildred Dunnock (1,542), Joseph Anthony (1,450), Betty Field (1,409), Paul Ford (1,285), Bill Ross (1,261), Mike Kellin (1,194), Gemze de Lappe (1,165), Ossie Davis (1,153) and Nancy R. Pollock (1,099). Aline MacMahon, up for two years, pulled 1,448 votes.

Defeated for five-year terms, repeating chorus, Joan Morton (1,340) and Del Horstman (1,285); for four years, Ted Thurston (1,285); for three years, Janet Picarde (1,210) and for one year, Fedore Tedick (1,185).

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BILL SANDERS

Boston Having Lively Late-Season; 'Faces' OK \$27,400, 'Teahouse' \$26,300

Boston, June 5. "New Faces," at the Shubert in a pre-Broadway tryout, is getting strenuous revisions. Hub critics, who gave it affirmative reviews after pointing up the need for cutting and tightening, took another look and found it shaking down in optimistic fashion.

T. C. Jones, the femme impersonator, is nabbing big applause at every performance. Producer Leonard Sillman has the comic doffing his wig to reveal bald pate at curtain and says if the Hub's favorable reaction continues he'll keep the bit in the show.

"Teahouse of the August Moon" is doing o.k. at the Colonial, although the Chicago company isn't pulling the way the New York company did in its first round here, doubtlessly due in part to the lateness of the season.

Shubert, which has had one of the best legit seasons yet, gets the touring edition of "Pajama Game" next Monday (11).

Estimates for Last Week
New Faces of 1956, Shubert (R) (2d wk) \$6,255-\$4,955; 1,717; \$56,179. Racked up a fair \$27,400; previous week, \$13,000 for the first five performances; moves out next Saturday (9) for Broadway.

Teahouse of the August Moon, Colonial (C) (2d wk) \$4,400-\$3,855; 1,500; \$36,000. Addie Bracken, Hugh Reilly. Picked up nearly \$26,300; previous week, \$22,800 for first six performances; continues at least until June 16 and possibly until June 30, then folds.

'Shangri' \$26,300, 2d Week, Philly

Philadelphia, June 5. Repairs are being made on "Shangri-La" by new director Albert Marre, whose name, incidentally, doesn't appear in the program or on outside boards. Three new songs and two added dance specialties were inserted last week in the musical adaptation of the late James Hilton's "Lost Horizon."

Estimate for Last Week
Shangri-La, Forrest (2d wk) \$6; \$5,400; \$47,000. (Dennis King, Shirley Yamaguchi, Marilyn Green, Harold Lang). Fair \$26,300; previous week, underquoted, should have read \$23,600 for five performances, exits next Saturday (9) for New York, and that ends the Philly season.

'Stockings' \$62,200, L.A.; 'Anastasia' OK \$18,000

Los Angeles, June 5. All three shows in town last week prospered, and a building pace is indicated for each of the shows, paced by an overwhelming response to "Silk Stockings."

Estimates for Last Week
Anastasia, Huntington Hartford (D) (1st wk) \$4,955; 1,032; \$28,500. Nice \$18,000 for the first seven performances, aided by Theatre Guild.

Silk Stockings, Philharmonic Aud (MC) (1st wk) \$4,955; 2,670; \$63,000. Smash \$62,200 for the opening frame.

Will Success Spoil Rock Hunter, Carthy Circle (C) (2d wk) \$3,855; 1,518; \$35,000. Up to \$21,500; previous week, \$20,500.

Touring Shows

(June 4-16)
Anastasia (Vivica Lindfors, Eugene Leonovitch)—Huntington Hartford, L. A. (4-16).

Bad Seed (Nancy Kelly)—Harris, Chi (4-16).
Boy Friend—Moore, Seattle (4-7); Capitol, Yakima (8-9); Temple, Tacoma (11-12); Astor, Portland (13-15).

Damn Yankees (2d Co.) (Bobby Clark)—Lyceum, Mpls. (4-11); Moore, Seattle (4-12).

Inherit the Wind (2d Co.) Melvyn Douglas—Geary, S. F. (6-16).

New Faces (tryout)—Shubert, Boston (4-9) (Reviewed in VARIETY this week).
No Time for Sergeants (2d Co.)—State Fair, Dallas (11-16).

Palma Gato (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)—Erlanger, Buffalo (4-9); Shubert, Boston (11-16).

Rosalinda (Cyril Richard, Jean Fenn, Lois Hunt, Robert Wright)—Curran, S. F. (4-16).

Shangri-La (tryout) (Dennis King, Shirley Yamaguchi, Marilyn Green, Harold Lang)—Forrest, Philly (4-9) (Reviewed in VARIETY this week).

Silk Stockings (Don Ameche)—Philharmonic Aud., L. A. (4-16).

Teahouse of the August Moon (3d Co.) (Eddie Bracken, Hugh Reilly)—Colonial, Boston (4-16).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Palst, Milwaukee (4-10); Shubert, Det. (11-16).

Will Success Spoil Rock Hunter—Gene Raymond's Jesse White, Merry Anders—Carthy Circle, L. A. (4-16).

Nat Goodwin (Grandson) At Lake Shore, Buffalo

Buffalo, June 5. Lake Shore Playhouse, one of western New York's oldest straw-hats, has been taken over by Nat Goodwin, who also operates the Millville (Pa.) Playhouse. The producer is a grandson of the late comedian of the same name, Lew Fisher, former operator of the Lake Shore, excited to take over Melody Fair here.

Goodwin will open June 19 with "Tender Trap."

2 Actresses Die in Kansas Auto Crash

Lola D'Annunzio, 26, character actress, was killed in an auto accident June 2 near Meade, Kan. Also killed was tv actress Mrs. Phyllis Palumbo, 26, who reported to be driving the car which left the highway and overturned. Mrs. Palumbo's four-year-old son, John, escaped with minor injuries.

Miss D'Annunzio and Mrs. Palumbo were en route east from the Coast, where the former made her film debut as Henry Fonda's sister in "The Wrong Man," an Alfred Hitchcock production for Warner release. Prior to that, she had appeared in five plays at the Circle in the Square, an off-Broadway theatre in New York's Greenwich Village.

Aside from "Cradle Song" in which she portrayed the leading role, Miss D'Annunzio also was seen in the Circle in the Square's productions of "The Girl on the Via Flaminia," "Summer and Smoke," "The Grass Harp" and "Yerma." Two years ago she was a runner-up for the Clarence Derwent award, which are given annually for best supporting performances by non-professional players.

A descendant of noted poet Gabriel D'Annunzio, she is survived by her parents, a sister and a brother.

In addition to her son, Mrs. Palumbo is survived by her husband and her parents.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-56).
Cranks, Duchess (3-1-56).
Dry Rot, Whitehall (8-31-54).

For Amusement Only, Apollo (6-5-56).
Salad Days, Vauxhall (9-5-54).
Cig, New (5-23-56).
Hotel Paradiso, Vint. Gard. (5-2-56).
Mousie in Lake, York's (3-9-56).

Kamer, St. (4-20-56).
Likely Tale, Globe (3-22-56).
Love Affair, Lyric Hamn. (4-1-56).

Music Night, Prince Wales (4-9-55).
Off Mainland, Arts (3-30-56).
Palma Gato, Coliseum (10-13-55).

Plum & Fanny, Drury Lane (1-25-56).
Plume de ma tante, Garrick (11-3-55).
Rainbow, Apollo (12-14-55).

Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (7-7-55).
Romeo & Juliet, Piccadilly (6-17-56).

Solar Beware, Strand (2-16-55).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).

Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54).
3 Penny Opera, Aldwych (9-2-56).

Waltz of Toredors, Criterion (4-22-54).
To Me Love, Fort (4-4-56).
Family Reunion, Phoenix (6-7-56).

Caine Mutiny, Lon. Hipp. (6-13-56).
Man Alive, Ald. (4-5-56).
CLOSED LAST WEEK

Crazy Gang, Vic. Pal. (12-16-54).
One Bright Day, Apollo (3-20-56).
Power & Glory, Phoenix (4-5-56).

TOURING

Bad Girl, Bell, Book, and Candle.
Call Girl, City Court Martial.
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'Pajama' Modest \$27,000 Final (6th) Week, Det.

Detroit, June 5. Sixth and final week's gross for the touring "Pajama Game" was \$27,000, giving the musical a passable total of \$265,000 for the Shubert stand. Potential capacity gross at the 2,050-seater was \$318,000 at a \$5 top weekend eves, and \$4 other nights.

The theatre is now dark, but will reopen next Monday (11) for four weeks of "Teahouse of the August Moon." The 1,482-seat Cass remains shuttered, apparently for the season.

'Inherit' \$35,200, 'Bad' \$15,300, Chi

Chicago, June 5. "Inherit the Wind" finished strongly last week, its 16th and final in Chicago, but "Bad Seed" slumped in its fifth frame. There is one opening this week.

Jules Pfeiffer's edition of "Bus Stop" is the next stated arrival, due in July 15 at the Harris.

Estimates for Last Week
Bad Seed, Harris (5th wk) \$5; 1,000; \$28,837 (Nancy Kelly). Almost \$15,300 (previous week, \$19,200); tour ends here June 30.

Inherit the Wind (16th wk) \$5; 1,450; \$37,038 (Melvyn Douglas). Nearly \$35,200 (previous week, \$31,900); exited last Saturday (2) to continue tour.

Opening This Week
Joy Ride, Shubert (R) \$4.95; 2,100; \$5,800. Opened last night (Mon.) to one review (Dettmer, American), two pans (Harris, News; Kogan, Sun-Times) and one yes-no (Raven, Tribune).

'Teahouse' Tasty \$42,300 For 2d Week in Wash.

Washington, June 5. Second week of "Teahouse of the August Moon" at the National Theatre climbed to virtual capacity with over \$42,300 gross. That's only about \$100 short of total sell-out, the remainder being absorbed by passes. The 1,677-seat National is scaled to a \$4.95 top for the engagement.

Comedy appears to be a probable sellout for the remainder of its engagement. Tickets are cur-

'Yankees' Okay \$36,500 For Full Week, Dayton

Dayton, June 5. "Damn Yankees," starring Bobby Clark, grossed an acceptable \$36,500 at the Victory Theatre here last week.

The musical is current at the Lyceum Theatre, Minneapolis.

Legit Theatre Confab

Brooks Atkinson, drama critic of the N. Y. Times; designer Guy Mizelzner; producer-realtors Roger L. Stevens and Robert W. Dowling, and theatre manager Louis A. Lotito will be among the participants of a symposium this morning at the Sheraton Astor Hotel, N. Y.

The discussion, on the theme, "The Present Day Theatre—And What It Should Be Tomorrow," is sponsored by the Arts of the Theatre Foundation and its founders, Edward F. Kook, president of Century Lighting Co., and his wife, legit investor Hilda Kook.

Immortality Stuff

The grass is always greener, and comedians invariably yearn to play Hamlet.

One afternoon last week a softball team representing "Most Happy Fella" played an outfit from "Will Success Spoil Rock Hunter." At a company party given by adaptor-composer-lyricist Frank Loesser, after that night's performance of the musical, an outsider was introduced to Kermit Bloomgarden. "It must feel wonderful," she enthused, "to be the producer of four shows in a single season—such shows as 'Tappy Fella,' 'Diary of Anne Frank,' 'The Lark' and 'View from the Bridge'." "Oh that," replied Bloomgarden deprecatingly. Then, after an almost imperceptible pause, he boasted, "You know what I did today? I pitched three innings of no-hit ball."

B'way Starts That Summer Slide; 'Wonderful' \$49,300, 'Yanks' \$48,400, 'Carmen' 30G, 'Diary' 27G, 'Rain' 17½G

The seasonal summer slump has apparently begun on Broadway. Business topped for practically all shows last week. "Damn Yankees" was knocked out of the capacity lineup, with only "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants" continuing maximum takes.

Sole opener last week was "Carmen Jones" at the City Center. There were two closings, "Great Sebastians" and "Lark." Both shows will lay off for the summer prior to fall tours.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Carmen Jones, City Center (MD) (1st wk; 124; \$5.75-\$4.60; \$60,000). Opener, last Thursday (31) unanimously favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Wallis, Post); almost \$30,000 for first six performances and two previews.

Cat on a Hot Tin Roof, Morosco (D) (63d wk; 500; \$6.90; 946; \$31,000) (Barbara Bel Geddes, Thomas Gomez). Marjorie Steele replaces Miss Bel Geddes June 25. Previous week, \$28,600; last week, almost \$27,100.

Damn Yankees, 46th St. (MC) (57th wk; 452; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$50,700; last week, over \$48,400; Sheila Bond took over Miss Verdon's Role for two weeks starting last Monday (4).

Desk Set, Broadhurst (C) (32d wk; 256; \$5.75-\$4.60; 1,182; \$31,500) (Shirley Booth). Previous week, \$29,500 on twofers; last week, over \$19,300 on twofers; Miss Booth leaves the show June 23.

Diary of Anne Frank, Cort (D) (35th wk; 277; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, over capacity at \$28,900; last week, nearly \$27,000.

Fallen Angels, Playhouse (C) (20th wk; 159; \$5.75-\$4.60; 994; \$27,251) (Nancy Walker, Margaret Phillips). Previous week, \$12,300; last week, over \$13,100.

Fanny, Majestic (MD) (83d wk; 660; \$7.50; 1,625; \$26,968) (Walter Slezak, Lawrence Tibbett). Previous week, \$36,500; last week, over \$31,000; Tibbett moved in May 29 succeeding Ezio Pinza, who had been out since May 19, with Henry Michel subbing in the interim. Billy Gilbert replaced Slezak last Monday (4).

Hatful of Rain, Lyceum (D) (30th wk; 237; \$5.75-\$4.60; 995; \$23,339) (Shelley Winters, Ben Gazzara). Previous week, \$15,500; last week, almost \$17,500; Vivian Blaine and Steven McQueen replace Miss Winters and Gazzara July 2.

Inherit the Wind, National (D) (57th wk; 453; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Lays off from June 30-Sept. 14. Previous week, \$27,200; last week, over \$26,400.

Janus, Plymouth (C) (28th wk; 218; \$5.75-\$4.60; 1,062; \$32,700) (Claude Rains, Robert Preston). Claude Dauphin. Previous week, \$19,800; last week, nearly \$16,200; Imogene Coca replaces Miss Colbert next Monday (11) and Donald Cook takes over as summer replacement for Dauphin beginning July 2.

Matchmaker, Royale (C) (26th wk; 208; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Richard Smith). Previous week, \$23,100; last week, over \$19,500.

Midnight of the Night, AFA Theatre (D) (47th wk; 133; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Lays off from June 30-Aug. 27. Previous week, \$34,300; last week, nearly \$29,400.

Mr. Wonderful, Broadway (MC) (11th wk; 84; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$54,000; last week, over \$49,300.

Most Happy Fella, Imperial (MD) (6th wk; 36; \$7.50; 1,427; \$57,875). Previous week, \$58,900; last week, almost \$58,400.

My Fair Lady, Heilinger (MC) (12th wk; 92; \$7.50; 1,551; \$64,240) (Rex Harrison, Julie Andrews). Previous week, almost \$65,200; last week, same.

No Time for Sergeants, Alvin (C)

(33d wk; 260; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$39,000; last week, nearly \$38,800.

Pajama Game, St. James (MC) (108th wk; 860; \$6.90; 1,615; \$52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher). Previous week, \$38,700; last week nearly \$35,200; Neile Adams replaced Miss Gallagher last Monday (4) and Julie Wilson has been moved up to star billing.

Pipe Dream, Shubert (MD) (27th wk; 213; \$7.50; 1,453; \$55,039) (Helen Traubel, William Johnson). Nancy Andrews replaces Miss Traubel June 11. Previous week, \$31,000; last week, over \$27,500.

Ponder Heart, Music Box (C) (16th wk; 124; \$5.75; 1,010; \$30,000) (David Wayne). Previous week, \$17,900; last week, nearly \$13,400; closes June 23.

Waiting for Godot, Golden (CD) (7th wk; 52; \$5.75-\$4.60; 799; \$22,623) (Bert Lahr). Closes next Saturday (9). Previous week, \$12,700 for seven performances; last week, over \$12,800.

Will Success Spoil Rock Hunter, Elasco (C) (34th wk; 268; \$5.75; 1,037; \$31,562). Previous week, \$17,000; last week, over \$14,800.

Witness for the Prosecution, Miller (77th wk; 612; \$5.75-\$4.60; 946; \$23,248). Closes June 30, to tour. Previous week, \$17,200; last week, over \$15,700.

Miscellaneous
Littlest Revue, Phoenix (R) (2d wk; 16; \$4.60-\$3.45; 1,150; \$24,067). Previous week, \$18,500 for first eight performances; last week, nearly \$15,000.

Closed Last Week
Great Sebastians, Coronet (C) (22d wk; 173; \$6.90; 998; \$34,500) (Alfred Lunt, Lynn Fontanne). Previous week, \$21,200; last week, nearly \$21,500; closed last Saturday (2) for summer layoff, to be followed by a tour starting next September. Production, capitalized to have made a small profit on its Broadway run, exclusive of film and tv income.

Lark, Longacre (D) (29th wk; 228; \$5.75; 1,101; \$29,378) (Julie Harris, Boris Karloff). Previous week, \$19,200; last week, nearly \$25,500; closed last Saturday (2) for summer layoff, to be followed by a tour starting Aug. 4. Production has earned back about \$10,000 thus far on its \$75,000 capitalization.

OFF-BROADWAY
Comrades, Actor's Playhouse (6-5-56).
Doll's House, Greenwich Mews (5-7-56).
Iceman Cometh, Circle in Square (5-8-56).

Ivory Branch, Provincetown (5-24-56); closes June 19.
Maid & Gallant Cassian, Tempo (5-18-56).

Man of Destiny, Downtown (5-21-56).

Man With Golden Arm, Cherry Lane (5-21-56).

Mary Stuart, Guild Hall (4-6-56).
Threepenny Opera, de Lys (9-20-55).

Uncle Vanya, 4th St. (1-31-56).
Closed Last Week

Three X Three, Chanin (5-23-56).

ROSALINDA' FAST 42G, 'WALTZ' \$11,100, FRISCO

San Francisco, June 5. Civic Light Opera's "Rosalinda" got glowing reviews and is building on top of a strong first week at the Curran. "Anniversary Waltz" continues steady at the Alcazar.

"Inherit the Wind" opens tomorrow (Wed.) at the Geary.

Estimates for Last Week
Rosalinda, Curran (1st wk) \$5.40; 1,752; \$52,000. (Cyril Richard, Jean Fenn). Nifty \$42,000.

Anniversary Waltz, Alcazar (29th wk) \$3,855; 1,147; \$27,341 (Richard Eastham, Marjorie Lane). Passable \$11,100; previous week, \$11,200.

Parks-'Teahouse' \$36,200, Splits Madison-M'wkee

Milwaukee, June 5. "Teahouse of the August Moon," starring Larry Parks, grossed a strong \$36,200 last week in eight performances split evenly between the Orpheum Theatre, Madison, and the Fabst Theatre here. The play took in \$21,300 at the former locale Monday-Wednesday (28-30) and \$14,900 in its local stand Thursday-Saturday (31-2).

Comedy continues at the Fabst through next Sunday (10).

Omens Hint Metopera 'Compromise'; Toronto Rally Supports AGMA

Possibility of a compromise settlement of the dispute between the Metropolitan Opera Assn. and the American Guild of Musical Artists was seen at VARIETY deadline time yesterday (Tues.) as negotiations continued beyond two previously announced deadlines set by the management. Conference were to meet again last night.

It appeared during negotiations Monday night (4) that the Met had quietly abandoned its original position that it would not consider the union's demands, principally involving limits to and higher rates for rehearsals, plus job security. The management refused a union suggestion of a modified rehearsal setup, but was considering an alternative proposal yesterday.

The second resumption of negotiations occurred last Friday (1), after a meeting in Toronto last Wednesday (30) failed to make any progress toward settlement. Following the latter stalemate, a meeting of virtually the entire company rejected another Met ultimatum and voted confidence in its negotiators.

At least tentative gestures toward a settlement were made at last Friday's get-together, and the conferees got down to real bargaining at the Monday night confab. Having passed previously announced "final" deadlines for last Wednesday (30) and Friday (1), the management is now mentioning an ultimate date of tomorrow (Thurs.), by which it must approach the banks for loans for the next season operations.

Toronto Meeting Votes

Toronto, June 5. Over 100 members of the Metropolitan Opera Co. concentrating their attacks on Rudolph Bing, general manager, held an emergency meeting in the Royal York Hotel here.

American Guild of Musical Artists obtained a unanimous vote to reject Bing's warning to drop increased wage demands on threat he would cancel the 1956-57 season. Present here as spokesmen for AGMA were John Brownlee, international union president and Mortimer Becket, executive secretary.

Said Brownlee "We don't make ultimatums and we don't like ultimatums made to us."

Rank and file performers are seeking a \$1 an hour increase in pay after the first 12 hours of rehearsal, the present contract on rehearsal pay being \$1.70 an hour. AGMA also wants a reduction in free hours of rehearsal put in by members of the choral and ballet groups.

Zingy 1955-'56 Season, Minneapolis Bullish On Symph, Opera, Lectures

Minneapolis, June 5. There's a longhair boom locally as pointed up by virtual capacity business of the Metropolitan Opera in a recent stand plus solid patronage for the just-concluded Minneapolis Symphony orch's season as well as luscious grosses registered in the concert and lecture field. In line with the cultural trend, the legit theatre is also robust and sales of classical records have shown a sharp climb.

Due cognizance of the longhair "phenomena" was made last week by the Minneapolis Star's Bob Murphy who wrote "it may not be immediately apparent to followers of the barbering trade, but it appears that Minneapolis cultural locks are growing steadily longer." He added that the movement toward aesthetic tastes is based on attendance figures, and, "more important, boxoffice."

Metopera's recent four performances at the 4,850-seat Northrop Auditorium saw the company drawing its third largest attendance in history with a gross of \$99,000 on 18,740 admissions. Three of the four performances were capacity and the fourth came within only 500 of being so. Likewise, the Minneapolis Symphony in the season just ended pulled an average of 3,700 people to its Friday night concerts compared with 3,300 for the 1954-55 season.

Menotti's Menagerie

Washington, June 5.

A new madrigal-opera by Gian Carlo Menotti—"The Unicorn, the Gorgon and the Manticore"—will be premiered in Washington next October at a three-day musical festival at the Library of Congress.

The work was commissioned by the Coolidge Foundation which will sponsor the festival.

Lyric Is Dead; Who's Its Heir?

Chicago, June 5.

The Lyric Theatre was finally put out of its misery last week. Simultaneously with Superior Court Judge Abraham L. Markovitz's ruling Friday (1) that the opera company be liquidated as "completely deadlocked," two new organizations made formal offers to take its assets and liabilities. So hope is still alive that there may be a '56 opera season if one or the other of the bidding outfits can get in gear pronto.

Augustine J. Bowe, court appointed receiver, will decide this week whether to turn over the Lyric remains to a group that calls itself the Chicago Municipal Opera Co., a dark horse, or to the Opera Theatre Assn. Latter group was formed earlier this year and backed Lyric proxy Carol Fox in the power battle with secretary-treasurer Lawrence V. Kelly and artistic director Nicola Rescigno which ended in rigor mortis for the young company.

The bid from the Municipal Opera group came as a surprise and the receiver said he will seek more details on the offer and attempt to ascertain who's backing the non-profit setup which reportedly was incorporated in '54. It lists Noah Goldowsky, a former Lyric guarantor, as president.

Meanwhile, Miss Fox is going ahead with chorus rehearsals this week with a temporary greenlight from the American Guild of Musical Artists in the absence of a formal basic agreement contract. Union has pledges from both Bowe and Thomas Underwood, head of the Opera Theatre Assn., that funds will be available to pay the practicing chorus singers.

Dunham Talks Jap Date

Tokyo, May 29.

Dancer Katherine Dunham, stopping over here on her way to Australia (where she and her 27-member company opened a tour May 28), discussed with impresario Aways Strok, the possibility of a Japan tour.

She also attended a performance of Japanese folk dancing, arranged especially for her.

Deficit Universal With Symphonies; 31 In U.S. Budget at \$14,420,160

The 31 major symphony orchestras now operating in the U. S. and Canada had a total operating budget of \$14,420,160 for the 1954-55 season, according to statistics compiled by the American Federation of Musicians. Virtually all of the symph organizations, the AFM report said, operate at a deficit and are maintained by endowment funds, contributions, subscriptions, radio broadcasting, record royalties and ticket sales.

Of the 31 major symphs—so classified by the AFM because they engage musicians at regular weekly salaries for a specified number of weeks per season—11 are supported by municipal grants or city and county taxes. These culturally oriented cities are Philadelphia, Los Angeles, Detroit, San Francisco, Toronto, Indianapolis, Vancouver, Raleigh, Chicago, Baltimore and Salt Lake City.

In addition to these major orchestras, there are 158 secondary symphony orchestras operating in

LOIS MARSHALL CLICKO IN LONDON DEBUT

By HAROLD MYERS

London, June 5.

On her first London engagement, Canadian-born soprano Lois Marshall, appearing in a Mozart-Schubert program at the Royal Festival Hall with Sir Thomas Beecham, received a reception reserved for the few and was immediately booked by the Gorinsky office for return dates at the end of the year.

Immediately after her only London performance, the singer checked out for concert dates in Hamburg, but is due back here for a BBC recital on the Third Program next month, before heading for New York to undertake a new tour under the auspices of Columbia Artists.

Miss Marshall, a childhood victim of polio who still has an obvious limp, has an engaging stage personality and a coloratura range which reaches commanding dramatic depths. The main item in her program was Mozart's "Exultate Jubilate," and such was audience reaction to her performance of this motet that she was called back to give an encore, a rare event at a London concert. Her begoff rendition of the "Martiern Aller Arten" from "Il Seraglio" was accorded the same enthusiastic treatment.

For the remainder of the concert Sir Thomas Beecham conducted his own Royal Philharmonic Orchestra with a program devoted to the music of Mozart and Schubert.

First Balanced Budget For National Symphony

Washington, June 5.

National Symphony here is celebrating its 25th anniversary with its first balanced budget, per treasurer Gerson Nordlinger. Fund drive for next season's operations is still \$28,000 behind its \$240,000 goal, but indications are it will be met, and that group will start the new season with brightest prospects to date.

Maestro Howard Mitchell has accented community service, which has paid off. Past season's schedule included 42 concerts, attended by 125,000 young people, and supported by town's merchants. In addition, the "Music for Young America" summer series, sponsored by General Foods, heeded Mrs. Merriweather Post, has attracted almost 62,000 visiting juvenes.

Scot Novelty Fizzles

Glasgow, June 5.

The recent Larry Adler-Scottish National Orch concert, given in the St. Andrews Hall here, was described as "a complete flop" by Burgess Walker, retiring president of the Scottish National Orch Club.

He told the annual meeting: "We had a distinguished soloist in Larry Adler, a guest conductor, and a good program but no audience."

'What We Need Is Ethics'

The need for an effective industrywide code of ethics for the concert managers field was sounded at the semi-annual meeting of the board of directors of the National Assn. of Concert Managers held in Williamsburg, Va., last week. Other items on the agenda of the association, which represents the local sponsors of concert attractions, were increased labor costs and a renewed effort to eliminate the admissions tax from cultural enterprises.

Though the greater part of the concert field on a local level is now exempt from paying the 10% Federal tax, a number of local promoters are still subject to it. These operate privately rather than institutionally. The private operator, due to high costs of operating, now has his back against the wall, according to Patrick Hayes, of Washington, D. C., and chairman of the association's admissions tax committee. Elimination of the admissions tax, he said, would make all the difference for the private promoters.

The association has retained special counsel to help state the case for tax repeal in Washington. Coin for this purpose has been raised from voluntary contributions. The association, now in its eighth year, headquarters at the Brooklyn Academy of Music whose director, Julius Bloom, serves as the group's secretary and editor.

Attending the directors' meeting were Frank E. Andrews (Portland, Ore.), Julius Bloom, Mrs. Lillian Bonney (Baltimore), Roland E. Chesley (Utica), S. E. Crowe (Michigan State U.), Emma Feldman (Philadelphia), Ralph Frost (U. of Tennessee), A. K. Gee (Winnipeg), Patrick Hayes, William K. Huff (Philadelphia), Aaron Richmond (Boston), Mrs. Edna W. Saunders (Houston), Charles A. Sink (U. of Michigan), and Jerome S. Zurkow, counsel.

Stratford Weak on Concert Draws But Deordorizes 1956 Dramas

106 TO PUERTO RICO

Third Season Has Newspaper Guarantor—8 in 9 Days

Two chartered Panamerican planes bear 106 persons June 14 from N. Y. for the Puerto Rican Opera Festival, eight performances in nine days. This (third) year the guarantor is El Mundo, the daily in San Juan, co-presenting with Manhattan attorney Al Gins.

In addition to Gins, those hoping for the commonwealth include conductors Emerson Buckley (artistic director, too), Wilfrid Pelletier, Pietro Cimara, Carrada Muccini and Kurt Saffir, two stage managers, Anthony Stivanella and Patrick Tavernia, with 46 musicians, mostly Metropolitan Opera men, and all 802 members. Eight dancers and five staffers go along. Balance making up the 106 are singers.

U. of Puerto Rico, in whose 2,000-seat theatre the operas will be staged, supplies a chorus of 50, as before. The 2,000 seats scale up to \$8.50.

Party returns June 24.

Concert Footnotes

Bass-baritone Thomas Stewart and his wife, soprano Evelyn Lear, will be at the Green Mansions Theatre, Warrensburg, N. Y., for the summer season beginning June 23.

Albert B. Gins, N. Y. attorney-impresario, is now personal rep for Richard Tucker.

Kenneth L. Allen Jr. has been re-elected president of the Independent Concert Managers Assn. Other officers elected include Herbert Barrett and Eastman Boomer, vice presidents; David Libidins, secretary, and J. H. Meyer, treasurer. Other directors are Henry Colbert, David Rubin and Ludwig Lustig. Nathan Tanen is counsel for the association.

Composer-pianist Ernst von Dohnanyi heads for Europe Aug. 15 for a series of dates running through Oct. 10.

Stephen Manes, 16, accompanied by the Vermont State Symphony was walloping out a Mozart concerto when the pedal supports crashed to the floor. A brief pause for examination, and the youthful pianist continued the concerto.

Jascha Heifitz due June 20 from Europe.

Thomas Schippers, boy conductor (age 25) sailed for Europe last Friday (25) on United States after road dates with the Met.

The Adams Memorial Theatre of Williams College, Williamston, Mass., begins a 10-week season June 26. Nikos Psacharopoulos will direct.

Ruth O'Neill, treasurer of Columbia Mgt., off on Vulcania for Spain and France holidaying.

Met contralto Jean Madeira leaving for Europe today (Wed.) for tour of major music festivals on the continent.

Legit-TV actor Casey Allen has been engaged by the Juilliard School of Music to teach dramatics in the opera department beginning next October.

Mozart Festival reportedly grossed \$46,089 on eight performances. Biggest nights were those of the opera "Abduction from the Seraglio," and the Symphony of Air-Balanchine ballet package, both of which were done twice. Stratford 1,450-seater was scaled up to \$7.00 for single performances and \$25.00 for series subscription.

By LEO MILLER

Stratford, Conn., June 5.

The first hit of the Lawrence Langner-inspired American Shakespeare Festival Theatre here turns out to be musical rather than dramatic. A five-day (May 30-June 3) Mozart opera, orchestra, chamber, choral and ballet fete has succeeded remarkably in taking away the bad taste left by the 1955 Shakespeare inaugural.

Obviously oblivious to the economics of the enterprise, Lincoln Kirstein and George Balanchine transported an altogether excellent aggregation of talent for Stratford's bicentennial salute to the prolific and versatile Wolfgang. As musical director Erich Leinsdorf, who this fall takes over at the New York City Opera, rates top honors in his leadership of the Symphony of the Air in the operatic treat of the Festival, "The Abduction from the Seraglio," and in the other nights' "Serenade of Music." As Mozart's chief interpreter in this brief demonstration in an unaccustomed setting Leinsdorf has impressively fulfilled his responsibility.

The 40 Symphony of the Air pros are, of course, any night's (Continued on page 62)

MINNEAPOLIS ADDS SUMMER CONCERTING

Minneapolis, June 5.

Minneapolis Symphony orchestra, with soloists and choral groups, will give summer concerts here for the first time. Five are scheduled under the sponsorship of the Junior Chamber of Commerce's Music Under the Stars Inc., at night in Minneapolis' new \$4,500,000 "big league" baseball stadium.

Teeoff will be a Kern-Hammerstein "Show Boat" night July 26. On Sept. 5 there'll be a Rodgers-Hammerstein musical program. Other talent negotiations are under way.

ALFORD'S BERKSHIRE ENCORE

Walter Alford, longtime associate to Broadway pressagent William Fields, starts his fourth summer season next Monday (11) as p.a. for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. In mid-August he will leave to do the advance publicity and business management for the orchestra's four-and-a-half weeks' tour of 13 European countries, probably including Russia.

The p.a. will rejoin the Playwrights Co. press staff under Fields in October.

Amusements vs Illiteracy

Continued from page 1

THE AMERICAS

	Population and Degree of Illiteracy	Dailies	Film Houses	Radio Senders	Radio Sets
Panama	864,000, 35%	11	60	40	81,000
Puerto Rico	2,229,000, 25%	5	166	25	150,000
United States	159,620,000, 3%	1,786	19,000	2,569	127,000,000
Argentina	18,393,000, 15%	140	2,000	74	2,900,000
Bolivia	3,107,000, 80%	11	47	40	150,000
Brazil	55,772,000, 55%	254	2,850	447	2,500,000
Chile	6,072,000, 30%	51	410	80	550,000
Colombia	12,108,000, 50%	37	641	120	500,000
Ecuador	3,439,000, 50%	24	240	70	500,000
Paraguay	1,490,000, 45%	4	30	12	80,000
Peru	9,035,000, 60%	60	243	32	500,000
Uruguay	2,525,000, 20%	22	220	56	326,000
Venezuela	5,947,000, 60%	28	575	109	218,000

AFRICA

Algeria	9,367,000, 80%	10	280	17	278,000
Angola	4,205,000, 95%	3	19	15	18,000
Belgian Congo	12,200,000, 65%	7	16	10	12,000
Egypt	21,935,000, 80%	46	365	6	405,000
Ethiopia	16,000,000, 99%	3	29	2	14,000
Kenya	5,851,000, 75%	4	21	7	18,300
Liberia	1,260,000, 95%	1	3	2	2,500
Libya	1,500,000, 90%	2	12	1	5,000
Madagascar	4,400,000, 70%	7	17	6	10,000
Morocco	8,220,000, 90%	8	120	4	283,000
Mozambique	5,895,000, 99%	4	23	14	12,500
Nigeria	29,731,000, 85%	13	40	10	38,000
South Africa	13,393,000, 60%	19	368	43	665,000

ASIA

Afghanistan	12,000,000, 99%	15	4	2	8,000
Burma	19,045,000, 55%	32	80	3	15,000
Cambodia	3,860,000, 85%	8	15	1	6,300
Ceylon	8,155,000, 45%	8	95	12	88,000
China	582,603,000, 55%	776	800	225	1,500,000
Hong Kong	2,225,000, 45%	27	59	3	96,000
Saudi Arabia	7,000,000, 99%	1	10	10	10,000
Syria	3,530,000, 65%	33	63	6	50,000
Thailand	19,556,000, 50%	29	120	6	108,000
Turkey	22,461,000, 70%	116	275	11	647,000

EUROPE

Austria	6,954,000, 20%	35	1,116	80	1,629,000
Belgium	8,778,000, 40%	39	1,444	7	1,863,000
Bulgaria	7,450,000, 30%	12,521 (35)	552 (35)	6	350,000
Czechoslovakia	12,340,000, 4%	19	3,450	13	2,608,000
Denmark	4,430,000, 2%	131	478	15	1,324,000
Finland	4,141,000, 10%	70	550	20	968,000
France	42,860,000, 5%	132	5,300	64	8,853,000
West Germany	51,221,000, 2%	671	5,300	120	12,170,000
East Germany	18,250,000, 2%	37	1,400	11	3,400,000
Hungary	9,600,000, 10%	23	2,739	11	1,236,000
Iceland	150,000, 1%	5	40	5	36,000
Ireland	2,942,000, 2%	8,326 (35)	360 (16)	3	406,000
Italy	47,276,000, 20%	109	7,492	92	5,078,000
Luxembourg	304,000, 4%	5	39	3	72,000
Monaco	22,000, 4%	..	4	3	3,000
Netherlands	10,488,000, 2%	107	513	12	2,430,000
Norway	3,354,000, 2%	96	551	25	895,000
Poland	26,000,000, 10%	35	2,943	23	3,310,000
Portugal	8,621,000, 50%	28	433	48	406,000
Rumania	16,500,000, 30%	35	350	10	830,000
Spain	28,528,000, 20%	107	4,950	95	1,434,000
Sweden	7,171,000, 2%	160	2,583	36	2,354,000
Switzerland	4,871,000, 2%	127	511	12	1,199,000
Britain	50,857,000, 2%	137	4,500	105	13,873,000
Yugoslavia	16,991,000, 30%	18	1,313	19	418,000
Russia	209,000,000, 10%	..	39,961	130	20,000,000

OCEANIA

Australia	8,829,000, 20%	53	1,706	162	2,000,000
New Zealand	2,047,000, 2%	43	456	34	502,000
India	372,000,000, 85%	330	2,933	48	695,000
Indonesia	79,500,000, 85%	95	470	44	326,000
Iran	20,248,000, 90%	25	80	5	174,000
Israel	5,335,000, 80%	30	137	3	66,000
Iraq	1,650,000, 10%	21	130	12	245,000
Japan	86,700,000, 3%	179	3,750	195	11,263,000
Jordan	1,360,000, 85%	4	24	2	14,000
Lebanon	1,353,000, 55%	40	60	3	45,000
Malaya	5,076,000, 65%	13	150	6	144,000
Pakistan	76,000,000, 85%	61	294	13	100,000
Philippines	21,039,000, 40%	22	450	9	217,000

*Television.

Whitney's Svensk Dates

Louisville, June 5.

Louisville Orchestra conductor

Robert Whitney appears with the Radiojanskst orche of Stockholm, June 21 for first European playing of "Louisville Concerto" written by a Swede, Hilding Rosenberg.

On June 24 Whitney appears with the Norwegian radio orchestra to perform "Triumph of St. Joan" by Norman Dello Joie. Both pieces were commissioned by the Kentucky symphony.

Billion Illiterates

Continued from page 1

onies which have no newspaper at all, including Grace Kelly's new estate, the Principality of Monaco. Monaco, however, has one television and three radio stations—owned by French syndicates.

Illiteracy has been a boon to radio in many parts of the world and it is important to remember that radio is as important in many areas still as it once was in the United States before the advent of video. Shortwave radio is still a potent weapon of international propaganda (the Greeks jabbing the British on Cyprus most recently) and of colonial administration (Brussels to Belgian Congo, etc.), although little is heard anymore of romantic shortwave radio melodramatics as during the 1938-41 period.

Moving pictures remain the great worldwide item of entertainment glamour. Although the French, Germans, British, Italian and Danes were pioneers prior to and after World War I, the preeminent leadership in cinema has always been Yankin, and still is. This is even true numerically despite the recent drastic curtailment of features by Hollywood which has created a "shortage" about which hometown exhibitors in the States are yowling.

The United Nations whose Dept. of Mass Communications (bless 'em) is a treasure trove of data on communications and entertainment world-round reports these figures on current feature film production in the leading countries:

Hollywood (354); Japan (302); India (259); Hong Kong (200); Italy (140); Britain (139); West Germany (108); France (100); Mexico (99); Philippines (80); Egypt (69); Pakistan (47); Spain (44); Turkey 40; and so on down through Argentina, Sweden, Denmark, Austria, Finland and Greece.

TV Just a Rumor

Television, of course, has begun to take root in western Europe. It has taken existence in Mexico, Cuba, Venezuela, Puerto Rico. But to the overwhelming expanse of the earth television is just a rumor, if that. Various American manufacturers of tv transmitters keep multi lingual salesmen almost constantly overseas laying the political and fiscal groundwork for some day deals. They find the British and Dutch active rivals for this type of engineering contract work.

With 7% of the world's population, the United States uses up, some foreigners say hogs, 60% of the world's supply of newsprint. And yet even in this medium there are many who consider the U. S. very inadequately supplied with dailies. (There are 12,000 magazines and trade papers). One-paper and one-ownership cities multiply in America. The present census of U. S. dailies, 1,786 for a country of 165,000,000 citizens with the greatest per capita income of any large nation alarms the American civil Liberties Union, for one. (A favorite gripe of Morris Ernst: too few men dominate all communications needed in America.)

Nearly all of this country's papers are affiliated with, or usually rooting for, the Republican Party so there is the familiar cry (on radio & video) of Harry Truman, et al that the Democratic party has few mouthpieces. Interestingly the former practice in Europe of every newspaper being a party megaphone is much reduced since World War II, though Germany's 37 dailies continue tied in with political groups as of yore.

Wylie's Boulder Workshop

Annual feature of the U. of Colorado's summer session, its 23rd Writers' Conference will be held in Boulder July 23-Aug. 10. Phyllis Whitney, author of children's books, will direct the Conference's juvenile fiction workshop.

Tv drama workshop will be conducted by Harry Muheim, tv playwright and asst. professor of English at New York U. Other staff members will be Philip Wylie, novel workshop; May Sarton, poetry; Warren Beck, short story; and Walter S. Campbell (Stanley Vestal), non-fiction.

Hawaii's 'Comic' Problem

Magazine dealers selling objectionable comic books will be subject to \$500 fines, Hawaii county supervisors have ruled. Law, which already has passed first reading, pertains to comic books "devoted to pictures or accounts of methods of crime, illicit sex, horror, terror, physical torture, brutality or physical violence."

One supervisor admitted it will be hard to "draw the line" between "legal and illegal comic books" and added: "How clean can obscenity be?" Another supervisor suggested that dealers may have to set up special "adults only" display cases.

CHATTER

Horace Sutton, Saturday Review mag travel editor, now distributed by the N.Y. Herald Tribune Syndi-

U.S. Films Sabotaged Colonialism

Continued from page 1

to keep a country isolated from the rest of the world.

"Hollywood has done great work in overcoming that isolation. The motion picture industry has provided a window on the world, and the colonized nations have looked through that window, and have seen the things of which they have been deprived.

"It perhaps not generally realized that a refrigerator can be a revolutionary symbol—to a people which has no refrigerators. A motor car owned by a worker in one country can be a symbol of revolt to a people deprived of even the necessities of life."

The American film industry, visitor pointed out, has shown the deprived, the underprivileged nations something of what is possible to a free people, and has thus stimulated the demand for equality of opportunity in the world.

"Hollywood is criticized for being carefully and deliberately non-controversial," Dr. Sukarno noted. "However, I can tell you this: Good housing, schools, health, sufficient food—all can be controversial to a colonized people. More, they can be revolutionary, when it is realized that other peoples have these things while in a different country, under a different government, under a different system, those very things are denied.

Salutes Revolutionaries

"That is why I say you are revolutionaries, and that is why I salute you. In a world of inequality, you and your products cannot be non-controversial. You have helped to build up the sense of deprivation on man's birthright, and that sense of deprivation has played a large part in the national revolutions of postwar Asia."

Comparison was drawn by visitor between the American film industry, "in a constant state of revolution," due to ever-increasing technological changes, and his own country, which for the past 11 years, since it declared its independence, has been in a state of "continued revolution."

"So long as my nation can be described as being in any way under-developed, so long will Indonesia be revolutionary," he said. "It is an odd thought that revolution provides a link between us, but it does."

Speaking of Indonesia's own infant film industry, Dr. Sukarno described it as a "tool of revolution," although much more consciously and designedly so than Hollywood.

ate in agreement with Sat. Review.

James A. Cerbone, ad director of Ziff-Davis' Modern Bride, named assistant publisher of that mag and of Fashion, a new quarterly which bows in the fall.

Jack Chisholm has resigned from Associated Screen News, whose Toronto office he headed, after 20 years. He plans to produce tv shorts, commercials and maybe series.

Mack H. Williams, Fort Worth Press rewrite man, has published a \$1 handbook, "How to Get Newspaper Publicity." He was formerly amusement editor of the Fort Worth Star-Telegram.

William E. Rowley, an Albany Knickerbocker News reporter for nine years, has been promoted to assistant city editor by General Manager Gerald H. Salisbury. He succeeds Frederick C. Downing, who died of polio May 22.

Mrs. May P. Jackson, onetime editorial assistant to Esquire mag travel editor Dick Joseph, now assistant to Alfred S. Johansen who heads newly-formed publicity dept. for the Trans-Atlantic Passenger Conference, association of some 25 steamship lines.

Isabel Moore, who previously edited the Sterling Group's film mag, named editor of Macfadden Publications' Photoplay mag. In another Macfadden change, Ann Mosher moves up from a supervisory capacity to assume editorship of TV Radio Mirror mag.

"The value of his friendly guidance and understanding cannot be overestimated," he stated.

Value of films as a means of educating the Indonesian voting public was explained earlier in day by Tom Atkinson, member of the Indonesian government accompanying Dr. Sukarno, on his American tour. Due to documentaries turned out by Indonesian producers, at the last general election, 83% of the people turned out to vote, where previously only a small proportion of the population had voted. American films, too, have contributed the drop in illiteracy of from 94% 10 years ago to the present rate of 64%.

Accompanying Dr. Sukarno and his party is Joseph Borkin, Washington attorney who has been American adviser to the Indonesian government since its inception. Indonesia, with a population of 80,000,000, is developing into a vast market for American films, he said, where approximately 90% of the films shown are from the U.S.

A documentary of Dr. Sukarno's trip through the U.S. is being made by the Indonesian government photographer, Wilson Silitonga, who studied under Lothar Wolffe, producer of "Martin Luther." Twentieth-Fox, too, in association with the U.S. Information Agency, is also filming a three to four-reel color documentary of the trip, which will be presented to visitor as a memento. Indonesian film industry similarly made a one-reel film of Vice President Nixon's visit in that country two years ago.

RCA Tint Sets

Continued from page 1

Radio Corp. of America. The color sets highlight RCA Victor's full new line of 1956-57 tv merchandise which includes 10 newly-designed compatible color models and 25 new, technically advanced black-and-white models.

Describing the sets as "the most advanced, intensive line of RCA Victor history," Seidel described features of the receivers for RCA Victor tele distributors and sales executives from over the country meeting at the Auditorium here.

He explained that development by RCA engineers of a totally new color tv chassis, which uses an array of technical advances adapted to the latest production techniques makes the \$495 color set's introduction possible. Seidel stated that this new merchandise opens the door to public's realization that color television, pioneered and developed by RCA, has arrived.

The \$495 instrument, called the "Aldrich," has a 21-inch tri-color picture tube, being a table model set. It utilizes 23 tubes including the kinescope plus two crystals and four rectifiers.

Broadway

Pulicist Dorothy Ross into Mt. Sinai Hospital tomorrow (Thurs.) for minor surgery.

Dorothy Donegan, jazz pianist, switched from MCA to Joe Glaser's Associated Booking Corp.

Kim Novak and tv's Buff Cobb among those back from Europe yesterday (Tues.) on the S.S. United States.

Novelist Rebecca West sailed for Europe Saturday (2) on the S.S. Flandre accompanied by her husband, Henry M. Andrews.

Alfred Crown, Allied Artists v.p., back in Gotham after a seven-week swing of European capitals on AA production business.

Joel Preston, indie publicist back from England where he handled the Lloyd Nolan tour of "Caine Mutiny Court Martial," heads for the Coast today (Wed.).

RCA prez Frank M. Folsom received his LLD from Notre Dame June 3 and flew pronto to Miami Beach for his company's sales convention. Incidentally, it's the fifth honorary degree for the RCA prez.

All profits from the theatrical distribution of "The Dark Wave," a documentary short dealing with epilepsy, will be turned over by 20th-Fox to the Variety Club Foundation to Combat Epilepsy, the philanthropic project of the N.Y. Variety tent.

Rudolph Bing, Metopora general manager; Stanton Griffiths, chairman of Paramount's executive board; RKO Theatres prexy Sol Schwartz, indie producer Sam Spiegel, actress Luise Rainer and musical director Leon Barzin sailed for Europe last week on the S.S. Liberty. June Alton, accompanied by her husband Dick Powell and their two children, sail for Europe today (Wed.) on the Queen Mary. Following a visit to the Berlin Film Festival, Miss Allyson will go to Munich where she will make her next film for Universal, "Interlude," in which she will co-star with Rosanno Brazzi. It's Miss Allyson's first trip to Europe.

Westport

By Humphrey Douless

Victor Gilbert hospitalized at Norwalk.

The Raymond Masseys in from the Coast.

John C. Wilson opened his house at Saco Hill.

Maxwell Anderson now residing permanently at Shippan Point.

Frederick Heider, ABC producer, took a summer house at Fairfield.

Elizabeth Lennox, program director for Connecticut "Pops," off to Europe.

Eddie Fisher in from San Francisco to handle boxoffice at Shakespeare Theatre.

Eva LeGallienne resuming her master classes at Lucille Lortel's White Barn Theatre.

Friday opening (15) of Lillian and Dorothy Gish in "The Chalk Garden" first 10-day run in history of Country Playhouse.

Julie Gillespie has checked in to handle promotion with Don Glenn for new season at Shakespeare Playhouse. Richard Skinner is manager.

Boston

By Guy Livingston

Princess Yasmina current at the Mayfair.

Gloria Jemela working at El Morocco.

Paulette Sisters playing at Revere Frolic.

Nick De Marco heads show at the Reef in Revere.

First round of hot weather sloughed niter biz in the Hub this week.

Phil Regan, now with a brewing company, tendered big birthday party at Blinstrub's.

Stanley Blinstrub, boniface of Blinstrub's, back from Manhattan negotiations for Elvis Presley.

Leonard Sillman made changes in "New Faces," trying out at the Shubert, every night since opening.

Toshiko Akyski, Nip jazz pianist, invited for Jazz Night at Boston Arts Festival in Public Garden night of June 12.

Chirp Liz Mulligan got the cast off a broken foot which forced her out of the Rickshaw's Ming Room, but has to convalesce for another two weeks.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "Skylark."

Thrush Galena into Hotel Radisson Flame Room.

Drama critic John Mason Brown here for college lecture.

"Kind Lady" opening bill for Old Log strawhatter June 13.

Benny Goodman Orch drew

turnaway crowd at Minnesota U. dance.

Actress Ruth Chatterton lectured at Gustavus Adolphus college at St. Peter, Minn.

Pianist Walter Gieseking drew overflow audience of 5,122 at Northrop Auditorium.

Louis Armstrong and his All Stars into St. Paul Auditorium for one-nighter this week.

Non-air conditioned Alvin, burlesque, shuttering for summer and will resume in August as usual.

Ann Wickham in from N.Y. to make pitch for Theatre Guild's 1956-57 subscription season at Lyceum theatre.

Dancing Gordons, 75 and 72-year old couple, recently on Ed Sullivan tv show, continuing at Hotel Lowry Driftwood Room.

Minnesota U. Theatre observing 100th anni of George Bernard Shaw's birthday by presenting "Androcles and the Lion."

Local promoter Bjorn Skarning substituting "Cannonball" Taylor, cowboy comic, for this territory's 47 dates which he had set for Yogi Yorgesson, recent auto accident victim.

Arlene Dahl, Minneapolis film actress, and her husband, actor Fernando Lamas, will be here from June 11 to 14 for an appearance at the Minnesota Bankers Assn., comedy and a flying tour around the state.

Carl Brisson, finishing Hotel Radisson Flame Room five-week engagement and opening at Hotel Duluth, Duluth, Minn., considering offers to play Ezio Pinza role in California production of "Fanny," and to go into Hotel Imperial, New Delhi, India, where he never has appeared before.

Paris

By Gene Moskowitz

(28 Rue Huchette, Odeon 4944)

Kim Novak to London after a hectic but happy stay here where the press tabbed her a real star.

Morris Stolfoff, head of Columbia Films music dept., in to looksee Gallic disk and music pub setups.

Gallic choral group Blue Stars heading for U.S. engagements at Birdland in N.Y., and then off for some Las Vegas stints.

Jean-Pierre Aumont and bride Marisa Pavan catching the shows here before going Italywise to continue their honeymoon.

Grenier-Hussenot Co. leave the Theatre Fontaine next season to mount Alexandre Rivemalle's "Captain Nemo" at the Theatre Marigny.

Richard Wright adapting an all-Negro Gallic play into English. Called "Papa Bon Dieu" (Daddy Goodness), it concerns an old tramp who is thought to have divine powers.

Ulla Jacobsson, Swedish pic and stage star, in for her first role in a Gallic pic opposite Jean Gabin in an updated version of Dostoevsky's "Crime and Punishment," with Georges Lampin directing.

New Albert Willemetz operetta, "La Quincalliere De Chicago," opens at the ABC next season with Marie Powers in the top role with U.S. dancer-choreographer George Reich doing the terp aspects.

Fernandel getting a Hollywood offer from Rouben Mamoulian to star in "Marouf of Cairo" but he will not be free until late 1957. He next undertakes six vldix for Gallic tele call, "Honore De Marseille."

Marlene Dietrich meeting the Gallic press and leaving for Monaco to start "The Monte Carlo Story," opposite Vittorio De Sica. Sam Taylor is writing and directing. Pic is a U.S.-Italo coproduction with UA the distrib.

Danielle Darrieux, now coproducing her present starring pic, "Un Francois A Tokio," becomes a full fledged producer for her next pic, "Histoire D'Almer," based on a novel by Louise De Vilmorin. Miss Darrieux, of course, will star in the film.

U.S. screenwriters Irwin Shaw, Peter Viertel and Cy Howard all working here. Shaw is doing a script for Gallic director Rene Clement, Viertel recently finished off his adaptation of Ernest Hemingway's "The Old Man and the Sea" and Howard is helping with the finishing touches on the Jean Renoir pic, "Elena Et Les Hommes," for which he wrote the Anglo version. Latter stars Ingrid Bergman and Mel Ferrer.

Barcelona

By Joaquina C. Vidal-Gomis

(Angh, 43, 24-00-18)

Ricardo Montalban in Madrid to work in "The Desert Lovers."

Leopold Stokowsky in Madrid to conduct concerts at Monumental Cinema.

George Gershwin's 30th anni of his success Broadway will feted in Madrid with musical recital of symphonic music and jazz.

London

(Temple Bar 5041/9952)

20th-Fox signed British actor Stephen Boyd on a seven-year pact.

Harry Morris, operator of Colony Restaurant, underwent an appendectomy in the London Clinic last week.

James E. Perkins, Paramount international exec, among the passengers on the Queen Mary bound for N. Y.

Eartha Kitt signed for another BBC-TV play in which she'll repeat her New York role in "Mrs. Patterson." First airing due June 17.

Vera McKechnie and Pauline Tooth chosen as special announcers for this year's Radio Show which opens in Earl's Court this August.

Joan Collins came in from Hollywood over the weekend and takes off for Jamaica Sunday for location shots on "Seawise" which Robert Rossellini is directing for Andre Hakim.

Lady Roseberry and the Marchioness of Huntly will be among the guests of honor at next week's Variety Club Ladies Day luncheon. Jack Benny is expected to be guest speaker.

Fred Jackson, Mills Music general manager, repping his company at the International Music Publishers Assn. Congress, which is being held this week in Florence and Rome.

Charity preem of "Reach For the Sky" to aid Royal Air Force Benevolent Fund and the British Limbless Ex-Servicemen's Assn. set for the Odeon, Leicester Square, July 5.

Anthony Downing leaving London Films, where he's been publicity director for the past few years, to take up an executive post with Colman, Prentiss and Varley. He'll handle a number of film accounts.

Chicago

Joe Bleedon, NBC's Hollywood press department, in for Jimmy Durante's engagement at Chez Paree tomorrow night (Thurs.).

Tommy Bartlett, longtime emcee of the now-defunct "Welcome Travelers" radio-tv daytime, back from Florida scouting agencies with new show ideas.

Al Weisman back as Foote, Cone & Belding's public relations director after three-month lend-lease duty handling the Richard J. Finnegan Memorial fundraising drive.

Washington

By Florence S. Lowe

Florian Zabach heads Windsor Park Hotel show.

Mae West current at Casino Royal for week's stand.

Shoreham Hotel debuted its outdoor Terrace niterly last week.

Georgie Price here to attend Saints and Sinners annual convention.

Clarence Greene held press confab to highlight local bow of his film production, UFO.

Pittsburgh

By Hal V. Copen

Ted Blake elected a delegate to AGVA convention at Disneyland. Pearl Bailey confirmed for 10 days at the Twin Coaches beginning July 20.

Fayne Blackburn in from N.Y. to do first two shows at the White Barn Theatre.

John McGreevey, head film buyer for Harris circuit, and his wife celebrated silver anni.

"What's the Rush?" broke Playhouse attendance record, drawing more than 19,000 in six-week run.

Local ballerina Lois Rubin, recently here in "Flan and Fanny," set for summer opera ensemble.

Terry Wayne, who has the line at the Copa, is rehearsing and producing another one for Manhattan Club in Detroit.

Cleveland

By Glenn C. Pullen

Rose Murphy back at Theatrical Grill, her second home.

Euclid Beach Park, owned by Humphreys, opened 56th season.

Will Jordan, Francois Szony and Patti topping Terrace Room's final winter revue.

Bobby Meyers orch replaced Johnny Leighton's band at Hotel Cleveland's Bronze Room for summer run.

Norman Knuth quartet went into Statler this week when Sammy Watkins orch left for Detroit's Statler.

Frederic McConnell's Play House rep company, which closed its season, getting ready for annual trek to Chautauque, N. Y.

Jack Silverthorne breaking Hipodrome's straight film policy to

book Pat Boone and Diamonds in stagershow into it June 14-16.

Equity company assembled by Johnny Price started rehearsals of "King and I" which opens third season of his Musicarnival Tent Theatre June 8.

Sam Fersten rushed in Hampton Hawes and Australian Jazz Quartet to pinchhit at his Cotton Club when Erroll Garner's auto injury made him cancel trip here.

Saint Subber, New York producer took option on new play "Clevelanders Eleanor and Leo Bayer after reading script of their "Third Best Sport," recently tried out by Margo Jones Theatre '56 in Dallas.

Philadelphia

By Jerry Gaghan

Lev DiLeo, local booker, signed Waldron Sisters to an exclusive contract.

Ted Forrest combo, local group, open at the New Frontier, in Las Vegas in July.

John La Porta, local alto-sax and clarinet star, inked by Fantasy Label to cut LP's.

Eddie Suez pacted Joe Maize and the Chordsmen for summer run at Club Avalon, Anglesea, N.J.

Allen and DeWood, Latin Casino comics, signed personal management contract with Buddy Allen. Norman Black, Philly Orch violinist, to act as contractor for Philadelphia Grand Opera Co. next season.

Bill Gerson, owner of Pep's Musical Bar, presenting Benny Goodman at Ephrata's American Legion Park (June 3).

Rocky Valentine, Latin Casino bandleader, plays Ben Martin's Bolero, Wildwood, N.J., when local club shutters for summer.

Stratford Mozart

Continued from page 60

worth by themselves. As accompaniment for the operatic troupers in "Abduction" they were a special extra. The comic play with music, in Chester Kallman's 1956 English text, was easy to take as sung by Sarah Fleming and Sylvia Stahlman, sopranos; William Lewis, romantic tenor; Norman Kelley, character tenor; and Richard Humphrey, bass-baritone; with Basil Rathbone supplying name but rather unconvincing presence in the spoken role of the Pasha.

Miss Fleming's handling of arias which are quite as challenging as those in later Mozart operas and Humphrey's flexibility were stick-outs. The entirely ample Turkish exterior and interior settings and customary by Robert Fletcher and Jean Rosenthal's lighting satisfactorily effected the visual appeal.

In the other major professional entertainment program, the wind section of the Symphony of the Air took over for the first half-hour in the king-size seven-movement "Serenade." From there on Balanchine's New York City ballet dancers wrapped it up in the world premiere of a gay one-act spoof, "A Musical Joke" (K. 522), performed by three couples, and the classic ballet "Caracole" (Divertimento No. 15, K. 287), a scintillating showpiece for eight top soloists. Despite the virtuosity of the dancing the music of Mozart remained dominant, thanks to the boys in the pit under Hugo Fiorato's baton.

A chamber music event by the WQXR String Quartet; two performances of a program of symphonic and choral music by the orchestra under Newell Jenkins and the Stratford Congregational Church Choir directed by Louise Miller; and a convocation featuring a panel on the modern meaning of Mozart involving Virgil Thomson, Marc Bolitzstein, Prof. Frederick Sternfeld, Leinsdorf and Kallman, rounded out the project.

How about the boxoffice on the foregoing? It's believed that a substantial deficit is involved. Stratford was hardly a topnotch "festival" and it's achievement is partially in contrast to the embarrassment of the drama offerings a year ago. WQXR Quartet is not established as a concert attraction although it has a radio following. Budapest String Quartet is in South America but something heftier at the b.o. than WQXR seemingly could have been booked. Jenkins event represented virtually an American debut of an unknown—hardly, bigleague stuff. (Jenkins has been studying and conducting in Italy for some years.) Lincoln Kirstein and George Balanchine have been huddling with foundations in the hope of securing grants. They plan a Stravinsky Festival in 1957.

Hollywood

Film industry hosted Dr. Sukarno, President of Indonesia.

Al Hix resigned from 20th-Fox to become an indie flack in Europe. Henry Willson becomes a veepee with Famous Artists Corp. next month.

Brooks West and his wife, Eve Arden, to Austin, Tex., for a family reunion.

Irving Briskin obtained release from Columbia to form his own indie tv outfit.

Gene Fowler and his son, Gene Jr., formed a company to produce "Stone Pillow."

Japanese executive Rynzo Ohnishi in town to study American film methods.

Buddy Adler returned from Paris where he teed off production of "Anastasia."

Ed Ballard resigned as supervisor of exchanges for Associated Film Releasing Corp.

Miami Beach

By Lary Solloway

Bobby Sherwood back at Murray Franklin's after two-week stay in Gotham.

Fran Warren into the Fontainebleau on June 12 for week's run in the La Ronde Room.

Simmons Associates opened local offices at the Seville Hotel, which they'll handle for pub-relations. Firm's branch here headed by Murray Rogow.

Johnny Desmond, Dick Shawn, Sloan Simpson and Nancy Berg leads in "Tender Trap" which opened for two-week run at Roosevelt Playhouse June 5. RCA-Victor distributs convention filled top ocean front hotels for week. Perry Como will head up the show biz roster for the big banquet blowoff Wednesday night (6) at the Auditorium.

Mexico City

By Pete Mayer

(08-Tlalpan-264)

Metro talking a Marilyn Monroe co-production to be shot locally. P. actress Sara Montes got two months and costs for hit-run driving.

Churubusco Studio color lab to start functioning for real in August.

About 400 local actors sick with colds last week, costing their union some \$2,000 in doctors fees.

Victor Parra, Actors Union biggie and tv film producer, out of hospital after leg operation.

Rodolfo Acosta finished his work in "Equino Nocturno" and is off for Cuba for "The Big Boodle."

"Red" Silverstein being fiesiated by local Metro head Carlos Niebla in honor of his new homeoffice appointment.

Mexican rights to "Love of Four Colonels" undecided, with Trianon and Harlequin legit houses both rehearsing versions.

"Amor Brujo" to be shot all location, with Maria Felix and Pedro Infante starring. Work has started in Durango.

Paul Henreid so impressed with Rosenda Monteros' rushes for "Acapulco" that he is taking her to Hollywood for "Two Worlds."

Opening plans for the new hotel Continental-Hilton. call for the ever-present caravan of Hollywoodites, according to Warren Broglio, local Hilton rep.

Portland, Ore.

By Ray Feves

Ivan Smith, news director of KPTV and his wife, adopted Korean War Orphan.

Nancy Welch, manager of Guild Art Theatre, held big preem June 1 after a two-month facelifting.

June is a full month for live entertainment here. Lawrence Welk Show opens June 6. KPTV-Search for Talent Finals June 9.

Rose Festival with Walt Disney as Marshall, June 5-9. "The Boy Friend" comes in June 12. Victor Borge's "One Man Show" June 20. "Damned Yankees" is due June 26-30.

Scotland

By Gordon Irving

(Glasgow: Kelvin 1590)

Johnny Victory, Scot comedian, to Tivoli Theatre, Aberdeen.

J. B. Milne, Dundee exhib, readying new Capitol Cinema for August opening.

Nicky Ricaro Trio, with Heather Lorimer, packed for summer revue at Metropole, Glasgow.

Dundee and Helensburgh magistrates refused okay for showing of Columbia's "The Wild One."

"Reach for the Sky," Rank pic about ace flyer Douglas Bader, having Scot preem at Odeon, Glasgow, July 30. Gala showing also skedded for Playhouse, Edinburgh, Aug. 26 during Edinburgh Film Festival.

OBITUARIES

JEAN HERSHOLT

Jean Hersholt, 69, vet actor, died June 2 in Hollywood of cancer just 17 days after 500 film and tv leaders paid tribute to his many years of service to the industry at a \$100-a-plate testimonial dinner at the Beverly Hills Hotel.

For more than 20 years Hersholt was prexy of the Motion Picture Relief Fund, and had starred in the "Dr. Christian" air series for over 15. One of the foremost character actors on the screen, he also was recipient of many honors from his native Denmark, one being his knighting by King Christian X in 1946.

Born in Copenhagen, where in his young manhood he was champion bicycle racer of his country, Hersholt was in repertory throughout Scandinavia before coming to the U.S. in 1913. Arriving in Hollywood in 1914, he was placed under contract by the late Thomas H. Ince. He remained with producer for three years, when latter's Inceville was situated beside the ocean. Actor, to get there, was forced to

Scotland. A native of Ireland, he went to Scotland as a youth of 17 and started his first cinema in a converted garage at Armadale, near Edinburgh. He later screened films throughout Scotland with such vaude stars as the late Sir Harry Lauder, Will Fyfe and the Houston Sisters.

Burns, who built and operated film theatres in Carlisle, Lanark, Larkhall, Wishaw and Forth, sold the Windsor Theatre, Carlisle, and the Tinto in Forth, to the Gourock Picture House Co. in 1939. However, he retained an interest in the Rio Cinema, Lanark.

Surviving are his wife, six sons and a daughter.

JACK LANGAN

Jack Langan, for 26 years a branch manager for Universal Pictures, died May 30 in Kansas City. He retired about a year ago because of ill health, and had been head of the Kansas City exchange for 15 years. Before that he had been at Denver for 15 years, most of them as manager.

In Loving Memory of

LOLA D'ANNUNZIO

June 2, 1956

CIRCLE IN THE SQUARE

ride horseback from Santa Monica three miles every morning.

Following a long succession of roles, Hersholt emerged a top star in Metro's "Greed," in 1924, and thereafter played heavies as well as later sympathetic parts. "Stella Dallas," "Alias the Deacon," "The Old Soak," "Abie's Irish Rose" and "Battle of the Sexes" were among his other early successes, and after he starred in "The Country Doctor," following birth of the Dionne Quints, he embarked upon his radio series.

"He engraved a timeless memorial of service," Jesse L. Lasky wrote of Hersholt at the May 16 dinner, and in 1939 the Academy of Motion Picture Arts and Sciences awarded him an Oscar for his work in the MPRF.

Surviving are his wife and son, Alan.

JOSEPH D. EAGAN

Joseph D. Eagan, 62, head of the insurance department of Fabian

IN MEMORIAM

WILLIAM EDWIN BARRY

Jan. 23, 1897 - June 13, 1954

Second Memorial Mass

ST. STEPHEN'S CHURCH

142 East 29th Street, New York

9:00 A.M., June 13th

Theatres Corp., died June 3 in Hempstead, L. I. He entered the film industry in 1915 as general auditor of the Wilmer & Vincent circuit, which was later acquired by Fabian.

Eagan was a director of the Sctay Co., a holding corporation controlled by Herbert J. Yates, and also was a board member of the Yates controlled Associated Motion Picture Industries, Inc. A consultant on construction and operation of drive-ins, he built and operated the Massapequa, L. I., Drive-in for a time before selling it.

Surviving are his wife, two

In Loving Memory of

HAROLD RODNER

(Humanitarian)

June 3, 1952

BETTY RODNER

sons, a daughter, brother and three sisters.

EBERHARD KRUMSCHMIDT

Eberhard Krum Schmidt, 51, actor and stage director, died June 3 in New York after a brief illness.

His last Broadway appearance was in the 1950 production "Call Me Madam." His many legit credits include "The Russian People," "The Big Two," "Crime and Punishment" and "I Gotta Get Out." He was also seen in the Alfred Hitchcock film, "Notorious," and played a variety of roles in many radio and tv shows. Krum Schmidt also staged the 1939 off-Broadway legit production, "Window Panes."

His wife, actress Lisa Osten, survives.

MICHAEL BURNS

Michael Burns, 75, pioneer exhibitor, died May 21 in Carlisle,

After his retirement, Langan spent several months in Arizona, but had been hospitalized in Kansas City from March 6 until his death. He was the second prominent film row figure to die in Kansas City within two days. He was preceded by Republic exchange president Robert Withers.

He is survived by his mother, two sisters and four brothers.

ROBERT F. WITHERS

Robert F. Withers, 61, president of Republic Pictures Midwest Film Distributors Inc., died May 28 in Kansas City, Mo. He was fatally stricken while attending a baseball game in company with a group of directors of Commonwealth Theatres. A director of the circuit, he had attended a board meeting earlier in the day.

Veteran of more than 30 years on film row, Withers headed the Rep exchange in K.C. since 1935. He was a partner in the exchange, some theatre holdings and a ranch with National Theatres prez Elmer C. Rhoden.

His wife survives.

C. C. BURR

C. C. Burr, 66, film pioneer and indie producer, died of a kidney ailment June 4 in Hollywood. Entering the industry in 1913, he joined Famous Players-Lasky, for a five-year stay as ad-pub director and assistant general manager.

Burr started his own indie outfit in 1916, creating the Johnny Hines "Torchy" two-reelers. After moving into feature production in 1929, he turned out a long list of westerns and regular features for 20th-Fox, Metro Monogram and Columbia.

Surviving are a daughter and four sons, one of whom is Richard Burr, of the Lancers Quartet.

ALFRED SHIPMAN

Alfred Shipman, 66, British exhibitor and production executive, died May 28 in London following an operation. He was an official of the Shipman & King circuit, whose interests embraced ownership of the Twickenham and Southall studios.

In association with Sydney Box, Shipman stepped into production in 1944 at the Riverside Studios and was subsequently identified with such Box films as "The Seventh Veil" and "The Years Between." He also was managing director of Alliance Film Studios.

Surviving are two sons and a brother.

AL FORBES

Al Forbes, 52, business agent of San Francisco Musicians Local 669, died May 27 in that city after a three-week illness. A native of Louisiana, he represented Negro musicians in the affairs of Prisco Local 6 for years before World War II.

Forbes, a banjo player, was a leading spirit during the war in formation of Negro Local 669. He was elected its first secretary and business agent, posts he held until his death.

Three sisters survive.

CECIL SMITH

Cecil Smith, 49, London Daily Express music critic, died May 29 in London after a five-months' illness. A native of Chicago, he be-

came a professor of music and subsequently was named editor of Musical America.

Making his first visit to England in 1951 as guest critic for the Express, Smith was invited to return the following year as the paper's chief music reviewer. His last notice was of Margot Fonteyn's appearance with the Monte Carlo Ballet in January.

JAMES R. BRAMLETT

James R. (Jimmy) Bramlett, 69, retired stage manager and head electrician at Loew's Grand, Atlanta, died last week in that city after a long illness. He received his 50-year membership pin of the International Alliance of Theatrical Stage Employees only a week before his death. He retired in 1954 after 40 years with the Loew's organization.

In his early days, Bramlett toured with various minstrel shows and with oldtimers of the legitimate stage. He served for three seasons as chief electrician for the Ziegfeld "Follies."

HARRY SCHOENSTADT

Harry Schoenstadt, 67, until two years ago general manager of the H. Schoenstadt & Sons chain of Chicago theatres, died in that city June 1 after a prolonged illness.

A 46-year veteran of the film business, Schoenstadt saw the south side circuit he managed grow to 18 theatres and then dwindle to the current 10. His cousin, Arthur Schoenstadt, presently operates the circuit.

Surviving are his wife, three sisters and a brother.

MADALYN GRAY

Madalyn O'Shea Gray, 54, actress, drama teacher and head of the theatre department at Sara Lawrence College, died June 1 in New York. She started her theatrical career with the American Laboratory group in N.Y. and appeared in Chekhov's "The Three Sisters" and Shakespeare's "Coriolanus," among others.

Her father, two brothers and two sisters survive.

JACK MUSGROVE

Jack Musgrove, 82, veteran theatre manager, died May 17 in Sydney, Australia, after a long illness. Following a stint with J. C. Williamson Ltd., he took over management of the old Tivoli vaude loop. He subsequently joined Hoyts' film chain as a theatre manager, eventually switching to the managing directorship of the Trocadero, Sydney ballroom.

Surviving are his wife, son and daughter.

ERNEST E. HAUSER

Ernest E. Hauser, 73, violinist, musical director and composer, died May 24 in San Antonio. A native of Hungary, he was general musical director of the old Waldorf Hotel, N. Y., before coming to San Antonio in 1923.

Hauser, who was associated with the Interstate Theatre Circuit, was musical director at the opening of the Texas Theatre, San Antonio and later played at the Majestic Theatre in that city.

LAWRENCE BRUENINGER

Lawrence Brueninger, 65, long-time executive with Famous Players-Lasky, died of a heart attack May 30 in Topeka, Kans., while playing golf. He recently relinquished his post as city manager for Fox Midwest in Topeka upon reaching the compulsory retirement age of 65. Prior to going to Topeka, he supervised theatres in Wichita.

Surviving are his wife and son.

KATHERINE MACDONALD

Katherine MacDonald, 62, silent film star, died June 4 in Santa Barbara, Cal., after a 30-month illness. Known as the "American Beauty" of the screen, she was a top star in the 'teens and early '20s. She retired in 1928.

Thrice-wed, she leaves a son, a daughter and two sisters, one of whom is former actress Mary MacLaren.

GEORGE H. CLARK

George H. Clark, 75, pioneer radio operator and custodian of historical archives for RCA from 1931 until his retirement in 1946, died June 4 in New York. He joined RCA in 1919 as manager of the exhibit division, when the newly formed corporation acquired the business and property of the Marconi Wireless Telegraph Co.

His son and daughter survive.

ARTHUR A. BLANCHARD

Arthur A. Blanchard, 73, veteran exhibitor, died May 28 in Southbridge, Mass. An oldtime traveling musician, he had also played on vaude circuits throughout the country.

He was one of the five Blanchard brothers who founded the Blanchard Theatre in Southbridge,

and later took over the Plaza and Phelps Theatres there.

SAM HILTON

Sam Hilton, 71, retired music hall comedian, died May 27 in Brixton, Eng. Until his retirement in 1935, he also appeared with top vaudevies and toured with soldier shows during the war years.

Hilton, who adopted an original style as a patter-and-song comedian, was noted for his attire, which featured a flamboyant chintz suit. This was the genesis of his billing, "The Cheerful Chappie in Chintz."

JULIAN H. RHODES

Julian Hall Rhodes, Jr., 64, booker and onetime vaude performer, died May 27 in Philadelphia. He founded the Julian Hall Theatrical Agency, located in the Shubert Bldg., about 20 years ago. Previously he headed a vocal and musical novelty act, playing the Keith and Orpheum circuits.

Wife survives.

TOM OWENS

Tom Owens, 63, bandleader who headed a western music group known as Tom Owens' Cowboys, died May 27 in Cedar Rapids, Ia., after a long illness. He joined radio station WMT, Cedar Rapids, in 1937 and continued with that outlet until his illness.

Surviving are his wife, daughter and son.

BORIS CHARSKY

Boris Charsky, 62, former film actor and later manager of the Don Cossack shows, died June 1 in Hollywood. He was also associated at various times with Ballet de Monte Carlo and Metropolitan Grand Opera.

He is survived by his wife and a sister, Mrs. Sol Hurok.

Jesse H. Jones, 82, former Secretary of Commerce and chairman of the Reconstruction Finance Corp., died June 1 in Houston. Owner of the Houston Chronicle, which operated KTRH, he also had an interest in Houston's KTRK-TV.

Fred Harrison, 75, veteran vaude performer, died May 25 in Newtonville, England. He is credited with giving English comedian George Formby his first week's trial.

Mother, 84, of Harold C. Lund, general manager of KDKA-TV, and veep of Westinghouse Broadcasting Co.'s Pittsburgh radio and tv properties, died in that city May 31 after a long illness.

Prof. Hermann Abendroth, 73, leading East German conductor and head of the Weimar State Orchestra, died May 29 in Jena, East Germany.

Betty Evans Burch, 68, screen actress, died May 30 in Pasadena, Cal., after a long illness. Survivors include her husband, two daughters and a son.

Mother, 80, of Charles Ahrens, radio editor of the United Press Chicago bureau, died June 2 in Milwaukee.

Infant son of Maurice Wright, television producer, died May 29 in Burbank, Cal. Mother is Helen Wright, film cutter.

Lawrie Carlton, stage manager and scenic artist, died recently in Burnley, Eng. He was previously a lightning cartoonist.

Daniel H. Kates, 59, projectionist at the Terminal Theatre, Philadelphia, died there June 2.

Bertie Jarrett, 42, of the Woods & Jarrett comedy team, died May 23 in Frankfurt, Germany.

Anne M. Corbett, 41, Concord, N. H., musician, died May 30 in that city.

David Baird

Continued from page 3

Baird's Lansing Foundation, a nonprofit organization of which Baird is a director, receives a percentage from the exhibition of Cinemas.

In addition to his SW interests, Baird was influential in arranging the foreign exhibition deal of Cinemas with Robin International and was involved in Matty Fox's C&C Super Corp.'s buyout of the RKO film library.

Baird recently became a director of the Atlas Corp., which also has some film interests. Last week he became a director and chairman of the finance committee of the ABC Vending Corp. He is also on the boards of the Marine Midland Trust Co., Interstate Bakeries Corp., and Ekco Products Co.

Variety Bills

Continued from page 54

Dolly Dawn	Johnny Silvers Ore
Murray Franklin	Venity Fair
Van Smith	Savannah Churchill
Place Pigalle	Frank Capper
Mary Mack	Basquillo Ore
Pat Holliday	5 O'Clock
Nick Wacks (4)	Wanda Martin
Joe Coal	Al Golden
Kaye Gayle	Jimmy Dr
San Saut Hotel	Pupian Revue
Randy Brown	Vesbonds Club
Randy Barton	Helen Forrest
Sammy Walsh	Stanton & Peddie
Fred Cole Ore	The Newberry
Seville	Sonia Narrore
Ruth Wallis	Frank Lankore
Tommy Ryan	Woody Woodbury

HAVANA

Tropicana	Sans Souci
Gloria & Roland	Benny Moule
5 Suarez Org	Celestino Barrios
A Roney Org	Sonia Calero
Manolo Mesa	Nancy Lopez
Estrella Santolo	Victor Alvarez
Monica Allario	Ramon Iglesias
Alfonso Arango	Ballot
Carlos Fexa	R Oregia Ore
Lara Sisters	Orchestra Nacional
Randy Caloz	Paco Michal
Celina & Keutilo	Sonia Calero
Montmartre	Victor Alvarez
Jaqueline Francois	Ortega Ore
Casino Playa Org	
Fajardo Org	

RENO

Mapes Skyroom	Mardi Gras Lounge
Nelson Eddy	Kirby Stone 4
Gale Sherwood	Don Haven Hi-Fi's
Tippy & Cobina	Eddie C. Gomez
Skylets	Siverside
Ray Martin	Sue Carson
Body Guards	Nella Larks
Eddie Fitzpatrick	Starlets (8)
	Bill Clifford Ore

MARRIAGES

Edith T. Van Ness to Donald M. Hicks, Beverly Hills, Cal., June 3. He's a publicist.

Maria Tallchief to Henry D. Paschen Jr., Chicago, June 3. She's the ballerina, currently with the New York City Ballet; he's a Chicago engineer with his family's construction firm.

May White to T. P. McKenna, Dublin, May 30. He's an Abbey actor.

Lucy Erlich to Chester Solomon, Las Vegas, May 30. Bride is publicity secretary for Hecht-Lancaster.

Myra Jean Heymann to Robert L. Greenhall, Livingston, N. J., June 4. Bride is daughter of Mel Heymann, Metro home office publicity department office manager.

Sandra Samberg to Alfred Kalbfeld, New York, June 3. He's on staff of Metro's special services dept.

Diana Pavan to James Greene, Bangor, Northern Ireland, May 19. Both are thespians.

Diana Coupland to Monty Norman, London, Eng., May 27. Both are singers.

Margo Lorenz to Bernio Wilens, New York, May 29. Bride's an actress; he's with the William Morris Agency.

Ann Vincent to Ray Fischer, Pittsburgh, June 2. Bride is a band singer.

Elaine Silverstein to Irvin Karp, New Rochelle, N. Y., May 30. Bride is secretary to CBS-TV v.p. Lou Cowan.

Laura Stearly to Frank Taylor, Chicago, May 8. He's an agent for General Artists Corp. there.

Joyce Mathews to Billy Rose, New York, June 2. Bride is an actress; he's the Broadway showman.

Susan Jackler to Robert Wilner, New York, June 3. Bride is the daughter of Rube Jackler, Columbia Pictures assistant general sales manager.

BIRTHS

Mr. and Mrs. George Thomas, twin sons, Pittsburgh, May 28. Father is KDKA-TV news editor.

Mr. and Mrs. George Mitchell, daughter, Pittsburgh, May 26. Mother is secretary to Tommy Carlyn, bandleader.

Mr. and Mrs. Douglas Hayes, son, Hollywood, May 22. Father is a film producer.

Mr. and Mrs. Art Hellyer, daughter, May 29, Chicago. Father is a disk jockey at station WCFL there.

Mr. and Mrs. Gosta Kruse, daughter, Nottingham, Eng., May 16. Mother's a former horse-rider; father's a circus trainer.

Mr. and Mrs. Frankie Vaughan, daughter, London, May 25. Father's a singer.

Mr. and Mrs. Tom Power, daughter, Manchester, N. H., May 19. Father is news director of WMUR-TV.

Mr. and Mrs. Ron D. Salk, daughter, New York, May 21. Father is a publicist.

Mr. and Mrs. Walter Brooks, son, New York, May 29. Mother is Betty Wragge, radio-tv actress; father is radio-tv actor.

Mr. and Mrs. Dudley Levey, daughter, N.Y. June 1. Mother's Min Meyer, account exec at Sterling Television.

AUGIE and MARGO

VARIETY
WALDORF-ASTORIA New York

"Dance team of Augie and Margo is strictly a show stealer . . . and leave the customers shouting for more."

"If their first nightclub appearance is anything to go by, this young dance team shapes as one of the brightest and most promising hoofing combos to come along in a long while. Young, imaginative and resourceful, they howl Waldorf-Astoria (Starlight Roof) ringsiders over."

"It's a knockout visually and . . . beautifully coordinated."

Hft.

... predicted in **VARIETY**
 one year ago, June 8, 1955.

*These engagements within
 the past 12 months tell the
 story...*



Opening June 14th

BILTMORE HOTEL

Los Angeles

Opening July 26th

FLAMINGO

Las Vegas

Television:

• STEVE ALLEN SUNDAY SHOW
 NBC-TV, August 19th

WALDORF-ASTORIA

New York

* **BEVERLY HILTON**

Los Angeles

* **EDEN ROC**

Miami Beach

PALMER HOUSE

Chicago

HOTEL PIERRE

New York

SANS SOUCI

Havana.

BLINSTRUB'S

Boston

LATIN CASINO

Philadelphia

* Premiere Show

VARIETY

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Vol. 12 No. 2

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'THE ROAD' TO FUTURE RICHES

Have the Doggies Had It?

It would appear that television is just a continuous round of eras, especially as it concerns the cycle of shows designed for combined juve and adult appeal. In the beginning there were the oaters—inspired by the overnight success of "Hopalong Cassidy." In its wake came the "Lone Rangers," the "Roy Rogers," the "Cisco Kid," and their ilk.

With the decline of the westerns along came tv doggies—the "Lassies," the "Rin Tin Tins" and variations on the animal theme ("Flicka" etc.).

Now comes the newest cycle, the adventure and costume attractions. It's the "Launcelots," the "Circus Boys," the "Robin Hoods," the "Bengal Lancers," the "Buccaneers," the "West Points" etc. that are getting the big play next season, cueing the inevitable question: "Have the doggies had it?"

TV Networks at D.C. Crossroads As Stanton Carries Torch for Industry

For additional stories on Senate hearings see Radio-TV section.

Washington, June 12.

The networks descended on Washington for a week of critical testimony in defense of present network practices in what may prove the turning point of this year of broadcasting crisis, and CBS president Frank Stanton set the tone of the network counterattack with a sober, but critical appraisal of network accomplishments set against "the selective submissions of a few special interest groups."

Testifying today (Tues.) before the Senate Committee on Interstate & Foreign Commerce—NBC prez Robert W. Sarnoff will appear Thursday (14) and ABC prez Robert E. Kintner Friday—Stanton called on the committee to lay "the burden of proof" that "something better, instead of only something different" from what has already been achieved by the networks at the feet of the "special interest groups" making the proposals for change.

Stanton came armed with a massive and impressive array of data, comprising some 461 pages of oral and supplemental testimony breaking down into four memoranda besides his oral testimony, the latter more or less comprising highlights of the extensive written data. Included in this was a 224-page memo on "Network Practices," an opinion on the applica-

(Continued on page 42)

State Senators' Credo: Don't Want White Kids Seeing Negro Acts Mixing

New Orleans June 12.

Three members of the Louisiana legislature, now in session at Baton Rouge, on Thursday (7) proposed a bill prohibiting television stations "from showing or displaying inter-racial theatrical, drama, vaudeville, burlesque, skits, dancing entertainment or any such program in which members of

(Continued on page 20)

Here's Reverse Twist: Bobby Clark Sees Video Doomed to Slow Death

Minneapolis, June 12.

Legit comic Bobby Clark here with "Damn Yankees," has a different idea regarding television's potentialities. Instead of believing, as many do, that tv's golden days are still ahead, Clark thinks "television can't and won't last." It's doomed to a slow but gradual death, in his opinion.

The reason: Too much of video is poor in quality. Consuming so much in material and talent, video can never attain a high entertainment quality average level and as the novelty wears off, it'll die a slow death as far as its present form and scope are concerned.

ANNA HELD JR. ON RENEWING 'VARIETY'

France.

Editor, VARIETY:

Please renew my subscription to your paper. It's the only way I can find out who has died... a list every six months would help in case some have been missed... though now you are getting into the younger ones that I have not had the pleasure to know. My mother (Anna Held) died 12 August 1918. I'd like to put in a notice, if you think there are still folks who remember her.

In case I should die and you are to put it in your memos, I have a beautiful daughter, Mrs. Paul T. Isola and a son-in-law and two adorable little granddaughters, Diana Daniels 4½ and Dominique 3. My very best wishes for your continued success (Though I miss the green cover!)

Liane Carrero
19 Rue de la Placette
Cagnes s/mer, A.M., France
ex: Anna Held Jr.
ex: Mrs. L. C. Marteseu
and soon ex Marquise
Delloye de Namuroy!...

COMING LEISURE BOON TO ARTS

By ROBERT J. LANDRY

In the era of mass leisure which begins to dawn in the United States the long-pull prospects for the out-of-New York legitimate theatre are favorable. The predicted 30-hour work week to come, plus industrial automation, will free myriads of people for the cultivation of all the arts, and the legit drama will be sure to benefit as the original medium about which Shakespeare laid down the basic dictum, "The Play's the thing."

A mustering of the current data on "The Road" (see accompanying charts) indicates that out-of-New York legit is a hardy survivor despite all discouragements and disadvantages and the absence of any State subsidy, as in Europe. With an even more doleful diagnosis and prognosis, "The Road" rivals Broadway as a fabulous invalid forever reported dying yet somehow never expiring.

Out-of-New York legit comprises three elements, the last two typically "overlooked" by Broadway professionals: (1) Commercial houses, many of them film parlors, some of them out-size municipal auditoria (2) the Educational Theatres affiliated with universities and colleges and (3) the Community Theatres, of which there are some 1,500.

Analysis of commercial play-date records since 1950 reveals that, random sampling, Birmingham has had 15 travelling road shows, Denver 25, Hartford 78, St. Petersburg, Waterville, Me., Amarillo and Eugene, Ore., but one legit visitor in five years. In general the eastern sectors of the country enjoy the greatest number of bookings, but there's no fixed pattern. For instance, the capital of New York State, Albany, is credited with only a single two-

(Continued on page 72)

Break From Old Thought Habits Called Essential for Film Industry

Diversifying Goes On, General Tire May End As Stage Play Angel

Hollywood, June 12.

RKO is considering entering legit production via adaptation of some of its "hot" backlog properties. Scheme, if carried out, would give Thomas F. O'Neil's diversification program for General Tire (now General Tire Radio) 100% showbiz coverage since the firm already is in pix, radio, tv and records.

Studio feels it has several former hit films which could serve as bases for Broadway hits, as "Ninotchka" provided the framework for "Silk Stockings" and dis-

(Continued on page 79)

LINCOLN SQ. ADDING 5 LEGITS TO N.Y.C.

Roger L. Stevens' latest plan for the projected development at Lincoln Square, N.Y., is for a unit of five legit theatres, to cost an estimated \$10,000,000. He's already had the architectural firm of Peretra & Luckman, draw up a rough plan, using numerous technical suggestions from scenic and theatre designer Jo Mielziner.

A change in plans for the legit part of the Lincoln Square project calls for the five-theatre unit to occupy the northern tip of the development, bounded by Broadway, Amsterdam Ave. and as far south as 65th St. The five theatres will be in a single building, circular in shape, with the stage areas toward the center and the auditoriums around the perimeter.

It's planned to have parking (Continued on page 22)

At a time when the film industry is engaged in coordinated soul-searching on ways and means to raise the level of the b.o., some are maintaining stubbornly that the entire approach to the problem is too superficial to meet the current emergency.

These execs grant that the shoulder-to-the-wheel spirit of the moment is bound to bear fruit in one way or another and that it's fully to the credit of the industry which needs unity now as never before.

At the same time, they say that there continues a tendency to think of meeting present problems with past methods, an equation that they feel may no longer equal out.

"One of the worst things we can do now is to be dishonest with ourselves because we don't quite understand what is happening around us," commented one exec. "The changes that are taking place are deep-rooted. They may be basic. This just isn't a case where you can dangle some cash prize before a patron and right away he'll run to the nearest theatre. And even

(Continued on page 79)

Secy. of State's Jesuit Son Says: Folks Think Too Well of Own Morals

Since "most of us tend to exaggerate, rather than under-estimate, our own moral strength," Catholics should guide their motion picture attendance more strictly by the ratings of the Catholic Legion of Decency, says the Rev. Avery R. Dulles.

Ordained last week as a Jesuit priest, Dulles is the son of Presbyterian John Foster Dulles, U. S. Secretary of State. He was writing in America, the Jesuit weekly. There is no chance of the Rev. Dulles joining the advisory staff of the Legion which consists of secular priests, headed by Monsignor Thomas F. Little.

Noting the weakening of state censor boards, Dulles wrote that "The Legion... must bear a heavier load in the struggle to maintain propriety. It is not enough for Catholics to be on guard against personal mortal sin. They must be alert to the social aspects of motion picture morality."

Dulles stressed that it was necessary for Catholics to make up their mind about attending films prior to entering the theatre. "Granted the moral tendencies of human nature, it is unlikely that an individual would be strong-minded enough to prevent these evils by leaving the theatre as soon as the first signs of danger appeared," he opined.

State of 'The Road' Theatre

City	Total Visiting Productions Since 1950	Average Length of run	Average Theatre Days Per Year
ALABAMA			
Birmingham	15	2-3 days	8
Mobile	12	1-2 days	4
Montgomery	14	1-2 days	4-5
ARIZONA			
Phoenix	8	2 days	2-3
Tucson	7	1-2 days	2-3
ARKANSAS			
Little Rock	20	1-2 days	5-6
CALIFORNIA			
(Not including San Francisco or Los Angeles)			
Bakersfield	4	1 day	1
Berkeley	8	1-2 days	2
Fresno	14	1-2 days	4

(Continued on page 72)

Darryl Zanuck Might Resume Despite Man-Breaker Situation In Agent-Bossed Hollywood

By ABEL GREEN

Paris, June 12.

Darryl F. Zanuck, whose new independent deal with 20th-Fox has yet to be court-approved, does not deny that it is feasible that he might resume the burden once again as production topper of the overall film program. But he is just as certain why he felt it might be smart, from a personal viewpoint, "to quit now rather than keel over altogether one day, because this load nowadays doesn't make sense."

Specifically it has to do with the extraordinary new values that have come into talent and story negotiations. Acknowledging, for example, his strong personal friendship with agent Charles K. Feldman (famously Artists Corp.—incidentally also now here in Paris—Zanuck says, "It's now a new game between studios and agents on how to outsmart these smart cookies with their terms, percentages, must-have-script-approval and all the rest of their demands which reflect the present law of supply and demand.

"Result is that if I'm being employed for my talents, only 10% roughly nowadays goes into actual production and 90% into administrative and executive chores. No longer can I say, 'Lew Schreiber can handle it' because they come back 'Well, this being such a special proposition and Schreiber will only have to come back to you anyway, why don't you sit in on these negotiations from scratch? And since each new property today is some 'special' situation, so it goes every week, and the load is just too much.

"I'm now working on 'The Sun Also Rises' and 'Island in the Sun' and I'm back in stride with two exciting properties, and am getting the same old kick out of these that I haven't had in a long time."

Zanuck left over the weekend for the U. S. to get a Doctor of Humane Letters degree from the U. of Nebraska; see his boy graduate from U. of So. California, go to Washington on a juvenile rehabilitation program. He carries Peter Viertel's treatment of Hemingway's "Sun" for Hollywood studio powwows.

If all goes well he expects to be back in Europe to start shooting in Spain in July. Cary Grant and Jennifer Jones are interested in the property.

London, June 5.

British band biz is agog with rumors and plans about forthcoming transatlantic exchanges, following the visits here of Stan Kenton and Louis Armstrong. Latest projects concern the Duke Ellington orch, swapping with the Johnny Dankworth band. Dankworth is an alto saxist and arranger of great musical integrity, and is looked upon as one of the most original minds on the British danceband scene.

Probable date for this exchange is about October, when Ellington is set to start a European tour lasting for at least three months. Should the deal be clinched, he would embrace Britain in his itinerary.

Trumpeter-bandleader Humphrey Lyttelton (educated at Eton, and writer of a provocative autobiography, "I Play As I Please," now being placed in the States) is in line for an exchange with an all-star American jazz unit. He leads a Dixie-styled seven-piece outfit here.

Lionel Hampton is also reported to be considering a British offer. (Continued on page 75)

Morrison to Publicity Spot

Sydney, June 5.

Peter Morrison, presently editor of local trade mag, "Film Weekly," bows out shortly to take over the top publicity chair at J. C. Williamson Ltd., ace legit operators.

This will be Morrison's first publicity chore.

PEDDLE BACKYARD POOLS

Esther Williams and Husband
Designed 15x30 Affair

Theatreowners are being invited to diversify into the swimming pool business by Esther Williams, aquatic film star who has a tie-in with the International Swimming Pool Corp. of White Plains, N. Y.

Outfit is putting out a packaged "Esther Williams Swim Pool Pak," selling for under \$2,000 per and designed for middle-income families. The 15-x-30 foot affair was designed by Miss Williams and her husband, Ben Gage.

Exhibits are being offered dealerships in their respective communities for the stated reason they should be able to do the best merchandising jobs and have the local contacts.

Brit.-U.S. Curtsy On Orchs Booms

London, June 5.

British band biz is agog with rumors and plans about forthcoming transatlantic exchanges, following the visits here of Stan Kenton and Louis Armstrong. Latest projects concern the Duke Ellington orch, swapping with the Johnny Dankworth band. Dankworth is an alto saxist and arranger of great musical integrity, and is looked upon as one of the most original minds on the British danceband scene.

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Lionel Hampton is also reported to be considering a British offer. (Continued on page 75)

BBC-TV at 10-Year Mark: 6,400,000 In United Kingdom See Each Show

London, June 12.

Government-entrusted British Broadcasting Corp. last Wednesday (6) commemorated its 10th anniversary of regular television transmissions with a special 90-minute

Are U.S. Actors Scared Of the London Stage? Peter Saunders Queries London.

Editor, VARIETY:

English producers have always been led to believe that American stars would like nothing better than to do a play in London. I wonder whether this is true.

In face of competition from nearly every London producer, I have acquired a fine play. One of England's biggest women stars has signed to do it, and there is a wonderful part for an American to play opposite her. In fact, his is rather the better part.

The play has attracted such acclaim following a one-night tryout that it is definitely booked to open at one of London's finest theatres next February.

Various agents in America have been approached, and after two months I have had a list of five names, one of whom is in England at the moment and who I know—although his agents apparently do not—will not be available at the time. Of the other four, I have vaguely heard of one. The other three names are completely unknown, not only to myself but to everyone to whom I have mentioned them.

The reply I get is that stars cannot commit themselves so far ahead. But, if I wait until later in the year, will not their answer be, (Continued on page 79)

How to Write a Book

By ROBERT SYLVESTER

Recently one of the cleverest young authors I know wrote a book called "No Cover Charge." It is a charming and amusing book of memory and anecdote tracing the brief and giddy history of New York night clubs. It took the young author almost 30 years to gather all his jokes, amusing anecdotes and memories and in the course of these 30 years he succeeded in bursting his liver, destroying his nervous system and degrading his morals. For this, the publisher gave him an advance of \$3,000, which works out to \$100 a year for the damage incurred. Yesterday the author got his first statement from the publisher.

The epic volume has sold almost 1,900 copies. The young author owes the publisher \$2,400 from the \$3,000 advance.

As the old joke has it, it only hurts when you laugh.

"Be not sad," a kindly old book editor soothed him yesterday. "No" (Continued on page 75)

Comedy (Though It Bored Ziegfeld) Always Dominated Follies—Buck

By ROBERT BARAL

Decline of comics on the stage is lamented by Gene Buck, formerly Ziegfeld's executive aide (Ziegfeld Follies, 1910-1931). "There just aren't any comedians in musicals at all today—no laughs, everything's ballet, it seems. When we built a Follies the basic formula was this: Beauty and comedy."

Commenting on the recent folding of Dick Kollmar-produced Follies prior to Broadway, an unprecedented event in the history of the series, Buck continued: "Remember—we had Bert Williams, W. C. Fields, Eddie Cantor, Ed Wynn, Will Rogers, Frank Tinney, Gallagher & Shean, Leon Errol to name just a few—also Fannie Brice and Ray Dooley.

"In some cases we got them as unknowns but after the opening night they were stars—Ziegfeld stars. No one person was starred—it was the total effect which was moulded into a star-studded entertainment. Always there were plenty of laughs."

It was pointed out that Ziegfeld was bored with handling the comedy end, which usually fell to others. Ziegfeld concentrated on beauty department.

"I'd say 1915 was a turning point in the 'Follies' and the history of the American stage. First of all, we got Joseph Urban that year. We used his designs first on the Ziegfeld roof as a testing ground—then downstairs to the New Amsterdam stage for the big revue." Buck feels that the import of Urban has never been adequately valued. For Urban practically revolutionized stage design—his blues—his floral designs—his use of drapes and deep stages—all introduced a new pattern and culture to the theatre which has yet to be surpassed.

"Then too, it was around this time that Ben Ali Haggin started working on the Follies with his tableaux to become a trademark of the series.

Buck rates Bert Williams the greatest of all Ziegfeld laugh-getters. Williams was the only single star who ever dominated. His name was not above the title, but his personality was potent. When the Follies toured South, Frank Tinney was used as replacement to offset Dixieland prejudice. Follies didn't draw well in South and Williams returned to the cast as soon as the show moved north again. Eddie Cantor was the only star to receive featured billing and that was in 1927—but his name was below the title, not above. Ziegfeld was stern about the Follies being an institution.

Of the top craftsmen who contributed most to the Follies format, Buck pays tribute to Julian Mitchell—the first of the directors and Ned Wayburn—a very polished stager. He spotlights Lucille, Lady Duff Gordon, out of whose fashion salon came Dolores, "the greatest show girl of them all." As for James Reynolds—"no one has ever excelled him for high style costuming on the stage."

"After 1915 the Follies got bigger and bigger up to 1922—that was the peak period. It was also the period of the famed Ziegfeld beauties: Lillian Lorraine, Justine Johnston, Marion Davies, Peggy Hopkins Joyce, Lilyan Tashman, Ruby De Remer, Olive Thomas, Kay Laurell, Martha Mansfield, Jessie Reed, Imogene Wilson, Helen Lee Worthing, Gladys Loftus, Anastasia Reilly, Yvonne Taylor (Vera Maxwell, Mae Murray and the Dolly Sisters were earlier). Gladys Glad, Hazel Forbes, Beryl Halley, Faith Bacon, Katherine Burke, Hilda Ferguson, they came later.

PIOUS TUT-TUT NO CURE Amusement Blacklist Becomes Issue in Congressional Race

Hollywood, June 12.

Pious protestations that the Hollywood blacklists are reaching "racket proportions" are of no help to performers innocently smeared. G. Robert (Bob) Fleming, Democratic candidate for Congress, declared in an attack on his opponent, Republican incumbent Donald L. Jackson. Latter admitted, in connection with an exclusive VARIETY story some six weeks ago, that the blacklists have hurt many innocent people.

Pointing out that many entertainment people live within Jackson's district, Fleming expressed amazement and anger that the Republican congressman could feel the smear sheet situation is so bad and still do nothing about it.

Is Music Hall Slump-Proof?

Recent drop in business nationally has had no effect on the turnstiles of the Radio City Music Hall. Since it does not depend wholly on local patronage, the unique Rockefeller showcase operation continues to draw as strongly as ever. Russell Downing, managing director, figures that as many as 95% of the tourists who visit New York see a show at the Hall, which is as much a part of the Gotham scene as the Statue of Liberty and the Empire State Building.

Whatever dropoff there might have been in local biz has been more than compensated by the tourist trade, Downing feels. Tourist biz to N. Y. continues on the upgrade and the Hall stands to receive a good part of the patronage.

Cartoons Big Overseas; Love That 'Mucho Mouse'

Metro cartoon department is readying studio's first film planned for release in the foreign market before its domestic distribution. Switch in policy is due to fact that the overseas cartoon market is rapidly growing. When studio intro'd a Spanish mouse character some months back in a cartoon, there was an immediate demand for its repeat, hence the new "Mucho Mouse."

Short will be ready for release by Loew's International Christmas Week in Spain and all South American countries. English version won't hit here until late 1957.

Anzac Illiteracy 2%

New York.

Editor, VARIETY:

Hey! Us Australians ain't 20% illiterate—even if VARIETY this week does say so in the table of statistics on Page 61 accompanying your most interesting digest. I suppose the 20% figure is a misprint of 2%. For your information, Australia, with free compulsory education for some 80 years, has one of the lowest, if not the lowest, illiteracy rates in the world. Australians per capita are the world's greatest book buyers and, also per capita, the greatest cinema attenders. As you know, T. V. will not start in Australia until towards the end of this year, when both national and commercial stations will be operating in Sydney and Melbourne. The results may be interesting.

Our latest population figure is 9,400,000 but it is rather hard to keep the figure up to date as percentage-wise the Australian population is the fastest-growing of any country, with Mum on the job and a high immigration rate (we have taken in more than 1,000,000 immigrants since the war).

S. S. Brown, Director, Australian News & Information Bureau.

(For the twoorthographical error in the VARIETY chart, apologies to the book-buying Australians.—Ed.)

Bernsteins Into Garage Biz

London, June 12.

Sidney and Cecil Bernstein, who recently expanded from exhibition into commercial tv, are now going into the garage and furnishing biz. They announced formation of two new companies, Granada Petrol and Service Stations Ltd., and Granada Stores Ltd.

Their Granada circuit operates some 60 pix houses, mainly in the London and home counties area. Their commercial tv station began operating in Manchester this month.

6/13

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PIX HOLDOUTS ON TV—NO MORE

Screen Stars Never on TV Dramatically

An appreciable number of Hollywood screen stars have appeared in television filmed series and nearly all have made live appearances in connection with personal interviews or current release ballyhoo. Those who have yet to play a live television dramatic role include:

Clark Gable	Howard Keel
Deborah Kerr	Cyd Charisse
Marilyn Monroe	Elizabeth Taylor
Lana Turner	Robert Taylor
Kirk Douglas	Jennifer Jones
Gregory Peck	Audrey Hepburn
Van Heflin	Glenn Ford
Spencer Tracy	Anne Baxter
Jane Russell	Kim Novak
Susan Hayward	Ingrid Bergman
Burt Lancaster	Dana Andrews
Rita Hayworth	Ava Gardner
Tony Curtis	Van Johnson
Rock Hudson	Stewart Granger
Danny Kaye	Gene Kelly
Cary Grant	Doris Day
Robert Mitchum	James Cagney
Marlon Brando	Victor Mature
Jane Allyson	Jean Simmons
Montgomery Clift	Katharine Hepburn

New Thinking Is Great Need, Not Stars, Thinks DeLaurentiis

By GENE ARNEEL

The film industry throughout the world is in the throes of a crisis brought about by "a lack of ideas," states Dino DeLaurentiis, Italian producer. Following a tour of various global points, and in New York last week, the filmmaker said that America, like Italy and other areas, "is going through a period of 'reestimation and indecision—looking for new values.'"

The answer lies not in new faces, but in new thinking—specifically, the presentation of screen subjects that will give the public something to ponder over. The theatre has ceased to be a pastime for ticket-buyers; they want something provocative, opines DeLaurentiis.

He went on: "A few years ago in America the atomic bomb of television fell and a crisis developed. Cinemascope, CinemaScope and VistaVision were brought about and these were effective for a period. But the novelty of these 'gimmicks' wore off fast. The mistake made was that a new kind of story was not developed."

Europe's ups and downs came in reverse order, said DeLaurentiis. The technological screen improvements came before tv and had lost novelty values by the time tv began arriving. Consequently, there was nothing with which to fight this new medium.

DeLaurentiis, while rough on film creators generally, is particularly hard on his Italian colleagues. He related that he told a recent meeting of ANICA, which is the Italian equivalent of the Motion Picture Assn. of America, that it has too many "unqualified" members. (Continued on page 20)

R. A. Harper Transfer To Metro's TV Branch Considered Significant

In a move indicating that Loew's-Metro has some new ideas on what to do with its backlog of film properties, Richard A. Harper has been shifted from the theatrical distribution division of M-G headed by Charles Reagan to the company's recently-formed television branch headed by Charles (Bud) Barry.

Harper's new duties haven't been specified but his background in theatrical selling is taken to suggest that part of the old library might be earmarked for theatres. Exec supervised out-of-town circuit sales for M-G until now.

It's a certainty that many back-number releases have substantial value in the theatrical re-run market and this potential revenue could be realized before any divestiture to tv. Thus, rather than peddling all rights to outside interests, it appears that M-G will retain, at least, some properties for reissue theatrically.

LANA TURNER'S LANTURN

New Company Producing 'Miss Plymouth Comes Across'

Hollywood, June 12. "Miss Plymouth Comes Across" probably will launch the production activities of the new Lanturn Productions, indie founded by Lana Turner to make a series of pix. Morgan Marce and Jess Morgan are associated in executive capacities with the firm which the actress will prexy.

"Miss Plymouth," a romantic comedy by Frederick Kohner, was purchased as soon as the firm was established.

26% Capital Rate Assures Chesler WB Oldies' Deal

Major obstacle blocking Lou Chesler's purchase of the Warner Bros. backlog was surmounted this week when the Bureau of Internal Revenue ruled the deal as subject only to capital gains tax considerations. As a consequence, WB will pay 26% on receipt of \$21,000,000 purchase price.

Long pending transaction had been held up by the Revenue decision, with the understanding made clear that WB would call it off in the event that the proceeds from the sale would be regarded as straight corporate income.

Actually, the formal closing is still some time off, but that the deal is now firm is regarded as a certainty. Remaining is considerable legalistic work concerning clarification of clearances, copyrights, literary rights, etc. Just about every property in the vaults must be re-studied to determine who, if anyone, owns any percentages or could possibly have a voice in theatrical re-runs or television exposure.

Meanwhile, Dominant Pictures, which has been assigned reissue rights by PRM Inc., latter being Chesler's outfit, is in process of setting up 15 exchanges for the purpose of selling an initially-selected 52 WB productions to exhibs.

Crosby's Siegel Encore

Hollywood, June 12. Bing Crosby will star in a second MGM film for producer Sol C. Siegel, "Man on Fire." Crosby recently completed "High Society" for Siegel at Metro, co-starring with Frank Sinatra and Grace Kelly.

Vera Caspary has been signed to write a treatment for "Fire."

STARS, DIRECTORS RUSH TO ENROLL

By GEORGE ROSEN

Any remaining aloofness in the ranks of Hollywood's topflight producer-director and star ranks will evaporate this autumn when such "holdout" names as Audrey Hepburn, Susan Hayward, Alec Guinness, John Huston, William Wyler, Anatole Litvak and Joe Mankiewicz hit television.

This spells out the final chapter in a story that goes back 10 years when entire studio rosters were posted "no trespassing—television keep out." Today with the film studios on a freelance basis, top screen talent is (1) not only free to choose for itself but (2) faces the reality that one-picture-a-year-in-theatre's is not enough buoyancy to keep their fame afloat. It's sunk in: Hollywood personalities need that big tv buildup—which did so much recently for Fredric March when he videoed in that Ad Row favorite vehicle, "Dodsworth." The directors may be thinking of Alfred Hitchcock's added flip-flop via his filmed series for the air.

It's no longer a case of television genuflecting on bended knee before the "almighties" and beseeching them to "come on in." The tables are reversed. There's a universal awareness of the giant impact of the tv medium; a full-blown recognition that television can do without them—but all things considered as video moves more and more into topdog status, they can hardly do without tv.

It was a long time in the making, but the dawn has already come up on the era when even the best of them, be it films, legit or any branch of show biz, now realize that they can no longer bypass tv and still keep pace with the shifting trends.

Danny Kaye's Case

A new generation has emerged in the area of show business, deriving its major satisfaction and contentment from television, and even a Danny Kaye, one of the major holdouts in the realm of top comedic personalities, is singing a different tune today. His pronouncement last week that, over and above the upcoming "See It Now" filmization of his recent world tour on behalf of the United (Continued on page 22)

Justice Dept.'s Own Analysis: Films Crimped by Three Facts (1) Video (2) Drive-Ins (3) Suburbs

HOW LONG IS TOO LONG?

Wyler and Allied Artists Quarrel on 'Persuasion' Time

Hollywood, June 12.

William Wyler, producer-director of "Friendly Persuasion" for Allied Artists release, and the latter company this week were feuding over the production's running time. It now runs about 160 minutes and Wyler is against any considerable amount of trimming.

AA execs, however, are insistent upon lopping off about a half hour of the footage, mainly to accommodate theatremen who rebel at marathon running time.

Hassle between Wyler and AA is said to be behind AA denials that "Persuasion" has been booked to play New York's Radio City Music Hall next fall. Such playdating was reported last week but AA said the deal was not definite.

It now appears that the Hall will play the feature only on condition that about a half hour of running time is sliced.

Maas in Gotham With 'Screening' Plan for Japan

Double-pronged compromise involving a voluntary screening program for American pictures entering Japan has been agreed to by the Motion Picture Export Assn. and is now under study by the Japanese, Irving A. Maas, MPEA Far Eastern supervisor, said in N. Y. Monday (11).

Returned over the weekend from Tokyo, Maas also reported that a new color lab would open in Japan this month and that some of the American companies are running tests at the plant to determine whether to print there. (Continued on page 18)

Washington, June 12. The independent exhibitor has been hurt by television, drive-ins and population shifts but has not suffered from either the Paramount antitrust decree or its enforcement by the Dept. of Justice. So says that department.

These points are made in a 25-page mimeographed statement filed by the Justice with the Senate Small Business Committee last weekend. Statement was to answer charges and complaints made by the Allied States Association to the Small Business Committee last March.

Justice listed activities it has undertaken to aid the small exhibitors and also answered specific complaints by several Allied spokesmen in March.

In discussing the dive in theatre attendance, Justice explained:

In 1948, estimated weekly attendance at film theatres was 90,000,000... and there were 17 commercial television stations on the air. By 1955, weekly attendance was down to 45,800,000... there were 482 tv stations in operation and over 36,000,000 sets in American homes.

The statement points out that the 1955 weekly theatre attendance of 45,800,000 was even far below the 60,000,000 weekly attendance reported at the bottom of the depression, in 1932 and 1933. But there was no television then.

In addition, well over 4,000 drive-ins are operating today. Justice said:

"This is new competition which many conventional theatres have found it very difficult to meet. Other new theatres of the conventional type, that have been built since the war, have taken patronage away from older theatres."

Justice stated that it uses its "good offices" wherever it can, to assist indie exhibitors who have trouble with distributors, not limit. (Continued on page 22)

National Boxoffice Survey

Heat Bops Biz; 'Searchers' Again Tops, 'Bhowani' 2d, 'Knew Much' 3d, 'Wonders,' 'Okla.' Next

Film biz generally is suffering from the early-summer miseries in the current session, with lack of uniformly strong product the universal exhibitors complaint. There are several big pictures currently out in release, but it is the lesser b.o. film which is making the exhib moan. Many of these are sagging to very low totals this round.

"The Searchers" (WB) again is No. 1 pic around the country, according to reports from VARIETY correspondents in some 21 key cities. It was champ last stanza, too. "Bhowani Junction" (M-G), third last week, is pushing up to second where it is close on heels of the John Wayne-John Ford opus.

"Man Who Knew Too Much" (Par) is winding up third. It was second a week ago. "Seven Wonders of World" (Indie), out in four keys for first time this round, is showing enough to cop fourth money, and undoubtedly will be heard from considerably in the future as soon as it opens in other keys.

"Okla." (Magna) is winding in fifth position as against sixth last session. "Cinemascope Holiday" (Indie) is taking sixth place. It was fifth a week ago.

"D-Day: Sixth of June" (20th) is landing seventh spot as compared with fourth last session. "Man in Gray Flannel Suit," from same company, is finishing eighth.

"Ladykillers" (Cont) rounds out the Top Nine list.

Indicative of the exhib scramble for product currently is the fact that upwards of 45 different pictures are showing this stanza in key cities covered by VARIETY. Some of these include fresh or fairly new fare.

Standout newcomer is "Trapeze" (UA), which teed off with a big week in N. Y. It still is solid in second L.A. session. "Toy Tiger" (U) is doing okay in Denver. "Leather Saint" (Par), also new, is rated mild in Buffalo and Detroit. "Black Sleep" (UA), another newie, looks fast in Frisco. "Proud Ones" (20th) shapes slow in Chi. "Foreign Intrigue" (UA), okay in Washington, is rated fair in Providence and Philly.

"Safari" (Col), nice in Detroit, looks okay in Philly. Also fairly new, "While City Sleeps" (RKO), good in Frisco, shapes fair in St. Loo and mild in Denver and Cincy. "Madam Butterfly" (IFE), still fine in N. Y., looks lusty in Chi. "Fantasia" (BV) is repeating its great b.o. experience of N. Y. on reissue playdate in L.A. "Comanche" (UA) looks average in Cleveland. "Maverick Queen" (Rep) is fair in Providence. "World Without End" (AA) is fine in Chi.

(Complete Boxoffice Reports on Pages 8-9)

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HANG NO CREPE ON CHRISTMAS TREE

[PICTURES BIGGER THAN BOTH CROWTHER & PRYOR]

Paramount's Barney Balaban usefully reminded the too-quick-to-panic film industry last week that there have been many, but many, crises and transitional periods in the history of motion pictures and the medium has managed not only to survive, but to thrive. More colloquially actor John Wayne cracked to Detroit reporters about television, "Do restaurants kill home cooking, or vice versa?"

There are voices of sanity and common sense.

Actually there is nothing new or startling about "soft" boxoffice. It has developed many times. Unpleasant, yes. Unique, no. The usual answer has been, apart from time and the shifting tides of the national economy, harder thinking on production and harder selling on completed product.

It's undoubtedly true that much emotional weight rides on the now-impending release of a lot of blockbuster pictures and that some trade confidence will rise or fall on the immediate public reaction. But the danger with all such fixed "deadline" thinking is that impossible goals may be set up in advance and bitter anguish suffered when reality falls short of the high jump. If the nation is less prosperous than in 1955, business will reflect this fact. It's okay to "Navigate By Summer Rainbow" (in the words of last week's headline) but the film industry never has, and never will, make or break on half a dozen to a dozen features.

Now is no time to artificially build up for an emotional letdown.

Nor does it make sense for film men to act as if television has all the advantages and is all gravy and a yard wide. The part-losses and the dead-losses on the costly tv series of the season just closing do not support any idea that tv is unclouded rapture and only moving pictures are disappointing. (A VARIETY story last issue reported that one-third the telefilm series on the networks lost their advertising sponsors at season's end—so who's got a monopoly on souris?)

Block Booking Memories

During block booking days some 25% of the features made enough money to absorb the 75% that didn't. It was a dreamy epoch but the system developed a bad name and resultantly the agonizing era of each-picture-on-its-own-merits has been ushered in. Even today there is evidence that not everybody who makes or distributes film realizes that the potential for guessing wrong is now as frightening as the potential for guessing right can be edifying. It keeps coming as a surprise!

Pictures is still a mighty industry. The television "spectaculars" (and what duds some of them have been!) cannot un-fact that fact—although widespread panic among film men might do the job. The insufficiently emphasized moral of the present transitional period seems to be this: block-buyers have become just as freelance as Hollywood producers. What television mostly has accomplished is the establishment of a new alternative when the public's fancy is not beguiled by the current theatre offerings.

The film industry is not only mighty in its own terms. It is a maker of other people's prosperity as Main Street merchants have testified again and again during the past year—some Chambers of Commerce actually becoming "sponsors" of the local film parlor. Without downtown lights and attractions Main Street is dead—though every home be lighted by television. That fact has not yet soaked in with the showmen, the bankers, the publishers of local newspapers.

In the prevailing mood of where-are-we-going which currently preempts much of the business day in Gotham's

By ROBERT J. LANDRY

film company offices there is renewed expression of animosity against the New York Times. To "dat ole debbil Bosley Crowther" has been added a new villain, Tom Pryor, the Times' man in Hollywood.

What makes the present flareup unusual is that while the immediate occasion is a United Artists picture ("Trapeze") the indignation at other companies is very much in the they can't-do-this-to-us vein. The plural "they" is because it was Tom Pryor's crack to the effect that if "Trapeze" was the last full hope of film recovery it was a pitiful situation which Crowther expanded in his Sunday reprise.

Distributors think Crowther is rubbing salt in the industry's wounds, that he delights in an Indian war dance around the bleeding victims. A phrase repeatedly underscored to VARIETY, obviously with the hope it would be repeated, was, "Crowther's a smartalec playing for attention." All of which is simply a hotbed-up new serving of some old film gripes out of the permanent deepfreeze.

The new rampancy against Crowther is plainly part of a state of mind. It is surely to be questioned whether Max Youngstein's tactic of cancelling "Trapeze" advertising is an act of constructive originality in dealing with America's most powerful and most respected daily newspaper. It's probably as certain a policy of job tenure insurance as Youngstein could have written and this Christmas Crowther should send him a case of Scotch, not vice versa.

Trigger-sensitive irritability in the industry just now may indeed be jolted by the Times soundings. But on the record is Bos Crowther a serious critic or a showoff? After 20 years? Although there is a general tendency of exploitation men to pooh-pooh all newspaper criticism as a boxoffice influence ("The public won't be told by critics what to like or dislike") it's paradoxical that Max Youngstein has paid a double compliment—first in the angry cancellation of ads (a guaranteed way to get nowhere at the Times or at any reputable paper) and in his testimony as a witness at the recent Chesapeake Industries court action that N. Y. critics were very powerful (see, separate stories).

Producers Foreshadowings

Theories about the picture industry come 25c each in any issue of VARIETY and if some of them seem like a college frat house bull session, there's a healthy self-questioning going on. Reappraisal of selling methods may

Farm Omens Good

Minneapolis, June 12.

This territory's exhibition prospects are believed to be enhanced by a favorable crop outlook.

With the area mainly dependent upon agriculture's welfare for its economic well-being, film industry leaders here derive encouragement from the fact that abundant rain and warm weather the past week have made excellent growing conditions for field yields and pastures.

Although some crops are still a week or more late, county agents say that all conditions now are ripe for bumper crops. Even though farm prices are unsatisfactory the indications are for enough farm income to provide substantial entertainment purchasing power if conditions continue to remain favorable, it's pointed out.

N. Y. to L. A.

Hal Bongard
Jackie Bright
Betty Comden
Michael Dreyfuss
Adolph Green
Bob Hope
Alfred Katz
Fritz Lang
Harriet Lorraine
Jimmy Lyons
Kevin McCarthy
Jane Powell
Milton R. Rackmil
Jerome Robbins
Dolores Rosaler
Ira Senz
Julia Styne
Helene Tetrauit
John L. Toohy
Forrest Tucker
Paul Valentine
Beatrice Wayne

L. A. to N. Y.

Fay Bainter
Lloyd Bridges
MacDonald Carey
Lee J. Cobb
Beatrice Dawson
Walt Disney
Farley Granger
Jeffrey Hayden
Doreen Lang
Ernest Lehman
Frank Loesser
Joshua Logan
Andrew V. McLaglen
Elizabeth Montgomery
Robert Mulligan
Hugh O'Brien
Eva Maria Saint
Hugo Winterhalter
Frank Worth

well be over-due, although realistically it ought perhaps be added that, in this heyday of the freelance producer, it's not the selling, but the opium dream expectations of the picture's proprietor which needs re-examination.

Naturally, there's the usual re-discovery of "research," which goes with all periods of "soft" b.o. and intermittently suggests that statistics have things to teach showmanship, a dubious premise although some statisticians are surely pretty good showmen for themselves. A recent headline (again to quote our favorite source) ran, "More Data About Audience Taste? Fine!" But How Does The East Get The Studios To Act on Findings? How indeed since nobody has yet explained why some writers write mostly hits and some directors direct mostly hits, while others don't, and statistics have no visible link to either group.

What statistician can isolate the secret of an Elia Kazan who takes a script flatly rejected as tepid stuff by one company and converts it into Columbia's slashing melodrama, "On the Waterfront" bearing very little resemblance to the original proposal, as insiders tell the tale.

Ruefully the truth must be stated: there have never been enough talented people in the talent business! And many with imposing track records have their share of duds or semi-duds. Alfred Hitchcock had "To Catch a Thief" last year and has "Man Who Knew Too Much" currently. If the buying public smelled them both a mile off as something they wanted to see, it also knew, by some sixth sense developed in the past 30 years, that they were but mildly enthused for "The Trouble with Harry" in between.

The Biz There's None Like

There seems to be absolutely no way to stop show business being show business—which is to say, excitingly unpredictable, sometimes crushingly disappointing but overall capable of wondrous profitability as when "The Champion" made for \$300,000 with a then little-known Kirk Douglas crashes through with \$2,000,000, although about prize fighting, a subject well known to be boxoffice poison (ditto John Garfield in "Body and Soul").

Or take "High Noon" half a dozen years ago. It was Stanley Kramer's last delivery to United Artists on his previous connection there. It was a western, the commonest and tritest item in a galvanized can. Finally the star was, at that writing, considered about ready for pasture. But "High Noon" put \$4,000,000 on the books and Gary Cooper back into circulation—for another generation. Exciting. You bet. Predictable statistically? Wire your reply.

On a yardstick measurement of newspaper space, Grace Kelly ought to have been steaming-hot boxoffice in "The Swan" but no, the customers were only moderately energized in the direction of the windows, perhaps because, as some have suggested, they thought it was Pavlova.

Hark back to Paramount's "Sunset Boulevard," which was about Hollywood, also a poisonous subject, and starring Gloria Swanson and Eric von Stroheim, names of long ago. Yet this picture about and with an ex-star came in like a house on fire. The much finer, much more costly re-make of "A Star Is Born" encountered beaucoup frustration.

No need to go on. Every film man has his own pet stories of sleepers that romped home and favorites left at the gate. These are extremes—fortunately just that and not too common.

The point about the present (and real) problems of the film industry is that emotion, like flattery, will get the companies nowhere.

Col. Kirby—Universal Case

Private Ending of 'Glenn Miller' Tizzy—Hush Laid Upon Key Settlement Fact: 'How Much?'

Washington, June 12.

Case of Edward Kirby vs. Universal Pictures" was settled here out of court for an amount described as "satisfactory to both sides." Suit of Kirby, former Army public relations colonel, was for \$2,500,000 for alleged "fraud and breach of contract" in production of the film, "Glenn Miller Story."

The settlement was reached in the chambers of Judge Edward Curran of U. S. District Court without the testimony of a single witness or even selection of a jury.

A condition contingent on the settlement was a clamp of secrecy on the amount or even any characterization of latter. According to one source, condition of secrecy was made at insistence of Universal's lawyers.

Suit stemmed from claim of Kirby that he originated story idea for the film-biog on life of late maestro Glenn Miller, and that he was never adequately compensated for his services. During World War II Kirby had arranged the European junket during which Miller lost his life.

Line-up of six Universal witnesses slated to be called if trial

had reached jury included studio exec John Horton, former D. C. rep for Universal. Kirby had expected to call nine witnesses.

D. C. attorney Stanley Frosh represented Kirby. Universal's New York counsel and local lawyer Ezekiel Stoddard handled case for studio.

N. Y. to Europe

Julius Bing
Harry Brandt
Dorothy Collins
Paul Gordon
Eric Johnston
Juliana Larsen
Anita Loos
Nicole Maurey
Ethel Merman
Zinka Milanov
Nathan Milstein
Jack Mintz
Geoffrey O'Hara
Mary Pickford
Edie Pinza
Buddy Rogers
Ruth Roman
Elliott Saunders
Raymond Scott
William L. Stein
Erwin Straus
S. A. G. Swenson
Jon Vickers

Secrecy on Flops Facilitates More

Fritz Lang's Comments—Also Rues Scarcity of Star Quality Moppet Actors

Independent film-makers are kept in the dark about the type of pictures that are doing well, beefs Fritz Lang, veteran director who's operating freelance. The principal companies "don't say about their failures—just their successes" and there's no way of knowing until much time passes just what the public is buying, he commented in New York last week.

Lang has another complaint, this about the absence of child stars. He has a property he'd like to do but can't find a "name" moppet. He's disinclined to use newcomers, he said, because exhibitors don't know how to exploit them and it's more difficult to obtain production money with them.

Europe to N. Y.

Americo Aboaf
Charles Adams
Henry Fonda
Leonard H. Goldensohn
Jayne Manners
Steven Pallos
James Perkins
George Shupert

Lang started out as a director in Germany in 1918 and shifted his operations to Hollywood in 1934. His newest picture is "Beyond a Reasonable Doubt," which Bert Friedlob produced for RKO release with Dana Andrews and Joan Fontaine starred.

As for present-day operations, the turn-caller has some tips to offer on cutting shooting time. Camera schedule for an average picture could be reduced seven or eight days. First, the script should be delivered four weeks in advance of the shooting and the writer should present ideas on how the sets look. Next, said Lang, the director should acquaint the performers with the movements they're to go through prior to deadline time. An actor, for example, in doing a bartender's part should be hep to how to mix a drink while at the same time reciting his dialog.

A film director, said Lang, should block out the entire script on paper just as it is done with a legit play. And he should go over the lines with the players as the cameras are jockeying into position.

Lang said he lopped six days from the "Doubt" sked and saved \$100,000 to \$125,000.

'ALL THE VIEWS FIT TO PRINT'

Eagle Lion Heirs Lose Antitruster; Salient Decision a Setback For N.Y. Clearance Area Revision

Film industry elements trying to break down an alleged bargaining roadblock in the important New York area hit another major snag this week when N.Y. Federal Court Jurist Archie O. Dawson dismissed a \$15,000,000 antitrust suit against the Loew's and RKO chains. Monetary awards were asked of the two circuits by Chesapeake Industries, parent company of the old Eagle Lion-Classics.

Complaint had asserted the two chains arbitrarily denied Eagle Lion access to Gotham outlets and gave preferential treatment to the eight principal distributors. Later originally named defendants but were dropped from the case when the Eagle Lion assets were acquired by United Artists several years ago.

In dismissing the complaint, Judge Dawson held that "the evidence in this case clearly indicates that during the period involved in the action, there was no arbitrary allocation as between the circuits of the pictures of the plaintiffs or that the defendants excluded the pictures of the plaintiff."

The original complaint was filed Oct., 1950, one year before Eagle Lion sold its physical assets to UA. Chesapeake Industries continued the action, although its agreement with UA was ruled to also have released the other major distributors, named as co-conspirators in the original action. The suit was dismissed thereafter by Judge A. N. Hand, but on an appeal a retrial was ordered before Judge Dawson.

In his opinion dismissing the suit, Judge Dawson drew a parallel. (Continued on page 20)

Engineers 'Close' to 20th Goal of Combo Prints For Optical & Magnetic

Engineers at 20th-Fox are still working to perfect the combination optical-magnetic prints which 20th plans to put into use starting with "Bus Stop." Earl I. Sponable, 20th research topper, and his staff are said to be very close to a solution of the problem.

Introduction of the magoptical prints, which 20th shunned in the past, should save the company in the neighborhood of \$3,000,000 a year in extra print costs. 20th in the past has serviced separate magnetic and optical prints to its customers, even when the other companies had virtually discontinued the stereophonic prints.

The all-purpose prints combine an optical with four magnetic tracks, but reduce actual picture surface by about 10%. Universal last year adopted the combo versions, but later discarded them.

Introduction of the magoptical prints, which will cue a sharp reduction in the overall number of prints put out by 20th, implies failure on the part of 20th to convince exhibitors to adopt at least single-track magnetic systems that would allow a theatre not equipped for stereo sound to play a magnetic print.

Adoption of the allpurpose versions should create some changes in print availability in the future. In the past, 20th's stereo prints didn't play off a fraction of their potential, but 20th, which originally pressured exhibitors to install stereo sound, felt it had to keep providing them.

Lippert Buys Arty Uclan

Los Angeles, June 12. Robert L. Lippert purchased the Uclan Theatre, Westwood art house from the Dietrich & Feldstein circuit, and will operate it on a first-run foreign film policy.

House, an 850-seater, will undergo extensive modernization and open under a new name, Crest, Westwood.

LEGION HANGS ITS 'B'

'Autumn,' 'D-Day,' and 'Trapeze' Partly Objectionable

Three new films this week were given the "B" treatment—"morally objectionable in part for all"—by the National Legion of Decency.

Catholic reviewing organization rapped Columbia's "Autumn Leaves" because of "certain elements that are morally repellent," 20th-Fox's "D-Day, Sixth of June" because it treats marriage lightly and "tends to arouse undue sympathy for immoral actions" and United Artists' "Trapeze" due to "suggestive costuming and situations."

Mixing a Must For O'Seas Sales, Declares Aboaf

American film executives, in their desire to stimulate business abroad, must get closer to their own overseas organizations and infuse them with enthusiasm for the product.

That's the opinion of Americo Aboaf, foreign sales topper for Universal, who returned to New York over the weekend from several weeks in Europe, where he practiced what he preaches. Aboaf toured France, Italy and Germany with Alfred E. Daff, U's exec v.p.

"Enthusiasm for the company and for the pictures, plus a sense of a common effort, must permeate all through the ranks, from the top down to the bookers in the branches," Aboaf noted. "We have too much of a tendency to go to Europe, hold conferences with the top personnel, and let it go at that. It's not enough." While in Europe, Aboaf addressed conventions in various countries in their respective languages, "selling" his (Continued on page 18)

20th Activates Unit In Britain; Robert Goldstein Takes Over on July 15

Following a period of production centralization on the Coast, 20th-Fox is reactivating its British production unit. Company this week named Robert Goldstein to head it.

He'll not only be in charge of 20th filmmaking activities in Britain, but also will serve as the liaison with British producers on coproduction and will be on the outlook for talent.

Goldstein takes over July 15. He's currently finishing up some projects for United Artists. 20th at the moment has "Anastasia" shooting in London and has "The Sea-wife" going on location in the Bahamas.

Re-Plate U Exec Pacts

Universal has handed out new longterm contracts to its top brass. They became effective April 30, 1956.

Prexy Milton R. Rackmil gets a new seven year deal replacing the previous one dated July 15, 1952; Alfred E. Daff, exec v.p., has a five year contract replacing the current seven year agreement dated Oct. 28, 1952; and Edward Muhl, production v.p., has signed a five year deal replacing the current agreement dated Aug. 28, 1952, and also running five years.

In each instance salary raises are involved.

PAN N. Y. TIMES; UA YANKS ADS

United Artists has yanked all ads on "Trapeze" from the New York Times, excepting the directory insertions, as a result of critic Bosley Crowther's pan of the film in his review and a followup piece Sunday (10). Max E. Youngstein, UA v.p., stated yesterday (Tues.) he's not "trying to intrude on the legitimate right" of a reviewer but feels Crowther was both "venomous and abusive" and, particularly, went awry in his sizeup of industry economics.

Re the latter point, Youngstein did a burn especially over a sub-head on Crowther's Sunday wrap-up, which maintained: "A 'Trapeze' Won't Save the Screen but Films like 'Riffi' can."

Youngstein acknowledged he has an "ax to grind" but emphasized that "Trapeze," representing a \$5,000,000 investment in terms of production budget, prints and advertising, and promising to be the tallest grosser in UA's history, obviously will have an important impact on the trade's economics whereas "Riffi," a French import, could hardly be regarded as anything more than an arthouse entry.

The UA exec toyed with the idea of running a Times ad suggesting, "Bosley Crowther, Why Don't You Quit," but was dissuaded from this.

Crowther the Heavy

Film company execs, who alternately love and hate Bosley Crowther, the "tough" New York Times critic, this week were doing a hot burn over his Sunday (10) piece in which he recapped his earlier review of "Trapeze."

Even those who disagreed with Crowther's intro, quoting Times Hollywood correspondent Tom Pryor to the effect that many were putting their hopes for a b.o. resurgence in "Trapeze," felt that the Times scribe had done the industry a disservice with his slashing attack.

To put salt into their wounds, Crowther, who called "Trapeze" a "poor and actually unspectacular" (Continued on page 18)

TARIFF CONCESSIONS GRANTED U.S. FILMS

Washington, June 12. U. S. film industry won some tariff concessions at the recent international tariff negotiations in Switzerland. State Dept. reports the following:

Britain will remove import duties on U. S. films which require further processing there. Britain will also not increase duties on sub-standard size motion picture films.

Chile will cut import duties 40% on motion picture prints and negatives. Sweden agreed to cut duties on American motion pictures. Some reductions were made by various nations on laboratory equipment and cameras.

Fabian Still Hopeful on Justice Dept. Sanction to Helm Warner Bros.

S. H. (Si) Fabian is still pressing for Dept. of Justice approval to take over the management helm of Warners in behalf of the Serge Semenenko (First National Bank of Boston) group which recently bought control from Harry M. Jack L. and Maj. Albert Warner.

Fabian's short time ago was given a flat "no" from D. of J. because of his theatre holdings, including his major block of stock in Stanley Warner via the family-owned Fabian Enterprises. Exec now has expressed willingness to divest himself entirely from theatre operations to the extent that the late Charles P. Skouras separated from the 20th-Fox film company for the purpose of being permitted to run National Theatres. Latter and 20th were under the

Six British Unions Tell Govt. Only Reciprocal Pact on Pix Will Give English Product a Break in U. S.

By HAROLD MYERS

London, June 12.

An elementary lesson to the British government, advising how it should set out to conquer the American film market for domestic pictures, is contained in a report prepared by six trade unions, operating in picture studios, which is being released for publication tomorrow (Wed.). The advice is contained in their replies to a Board of Trade questionnaire, which will be the basis for future government legislation.

The six union executives, comprising technicians, artisans, electricians, actors, extras and musicians, urge the government to link the problem of British film exports to the U. S. with the next revision of the Anglo-American Film Agreement. They advocate that U. S. companies should be told that they would only be able to take out of Great Britain a sum equal to what British companies take out of America. They go further and suggest that a type of reciprocal arrangement should be established in the next revision of the Quota Act, and that distribution by American companies of films in Great Britain should only be permitted to the extent that the same companies distribute British pix in America.

The unions also blame American domination for the failure of British producers to make substantial inroads into the Commonwealth market. They suggest that this aspect, too, should be tackled in the revision of the Anglo-American pact.

Complaining that the government gives inadequate help to the British industry in its overseas drives, the unions urge the establishment of a British film centre in America and also give its approval (Continued on page 20)

British Pressure For Films-to-TV 'Problem' Talks With Johnston

London, June 12.

When Eric Johnston arrives in London next Saturday (16) he will immediately be asked by the top brass of the British motion picture industry to sit round the table and thrash out with them the problem of the sale of American feature films to British television.

The British Film Producers Assn. have agreed to support the Cinematograph Exhibitors Assn. in seeking a meeting with the MPA topper and it is expected they will be joined by the leaders of the two other major trade associations, repelling distributors and short film producers.

The request for the round-table with Johnston is a sequel to a joint telegram sent by three of the associations to him last February, when he replied with an invitation for a British delegation to visit Hollywood and discuss the problem on the spot with the companies involved. Owing to the MPA prez's absence from the Coast at that time on a Far East mission, the British industry leaders preferred to wait for him to come to London.

Johnston will stay in London for at least 10 days, during which time he will probably be feted at a joint reception hosted by the four associations.

Lee Cobb Pends as Major

Hollywood, June 12

Sam Spiegel is negotiating for Lee J. Cobb for a starring role in Horizon's "End as a Man," in which the actor would portray the role of Major Avery. Film has already begun shooting in N. Y.

Cobb skied to Gotham over the weekend for his top role with Henry Fonda in "Twelve Angry Men," and if discussions for him to play in "End as a Man" are finalized, he will bicycle between both pix.

Youngstein's Crack

Another charge made by Youngstein was that Crowther has "the worst batting average" among Gotham appraisers in predicting product that will or will not draw ticket-buyers. This was cued by Crowther's estimate that the public will find "narrow" satisfaction in "Trapeze."

(In the May 16 issue of VARIETY a dissection of recent reviews by all Manhattan film critics showed that the Herald Trib's "Zinsser Out-Toughs Bos Crowther.")

French Film Biz Mulls New Setup For U.S. Distrib

French film industry is seriously considering the establishment of certain "official" regional outlets for its pictures in the U. S. and would be willing to insure these distribution channels against losses.

Idea has been mullied by French industry and Government toppers in Paris and seems to appeal to a large segment of the French producers.

Initial American distrib reaction to the project has been either non-committal or outright negative. One of the conditions clearly implied in the French plan is that a producer wouldn't sell his film to an American indie unless the latter used the designated regional channels.

Joseph Maternati, head of the French film office in N. Y., has been discussing the Paris idea with several of the American indies. If the latter were to comply, they'd have to be working together via the same releasing outfits, which sounds good in theory but probably would encounter rough sailing when put into practice due to the very highly competitive spirit in the field.

Maternati said last week that, should a fund be set aside to subsidize regional distrib, it would not come out of the budget of the French film office, but would be established separately. The office would retain a "supervisor" to check on the performance of the selected regional centers and to establish whether their claims or losses—if any—are justified.

French producers originally envisioned having a distribution exec (Continued on page 20)

The First Texan (C'SCOPE-COLOR)

Joel McCrea, as Sam Houston, leads Texas to its independence from Mexico. For the outdoor action market.

Hollywood, June 11. Allied Artists release of Walter Mirisch production. Stars Joe McCrea, Felicia Farr, Jeff Morrow; features Wallace Ford, Abraham Sofaer, Byron Haskin, Screenplay, John L. Breen, Rodolfo Hoyos, William Hopper, Roy Roberts, David Silva, Directed by Byron Haskin, Screenplay, Daniel B. Ullman; camera (Technicolor), Wilfrid Cline; editor, George White; music, Roy Leebe; Previewed June 4, '56. Running time, 81 MINS.

Sam Houston... Joel McCrea Katherine... Felicia Farr Bowie... Jeff Morrow Delaney... Wallace Ford Don Carlos... Abraham Sofaer Baker... Byron Haskin Deaf Smith... Chubby Johnson Austin... Rodolfo Hoyos Travis... William Hopper Sherman... Roy Roberts Santa Ana... David Silva Pepe... Frank Pellia Veramendi... Salvador Baguer Crockett... Nelson Leigh

Texas' revolt against Mexican rule and the part Sam Houston played in leading it to independence get the CinemaScope-Technicolor treatment in this Allied Artists offering. It should be a popular pic in the Lone Star state, and Joel McCrea's name is in it through the outdoor action market elsewhere to satisfactory returns.

Film is a bit on the slow side in building to the climaxing Battle of San Jacinto, which swings the tide of revolt and establishes Texas as a Republic with Houston as first president. This historic battle, however, makes up for any previous lack of fast pacing, being exceptionally well staged under Byron Haskin's direction and excellently lensed by Wilfrid Cline.

McCrea was a good choice to top the cast in the Walter Mirisch production. He makes the Houston character credible and handles some romantic chores with lovely Felicia Farr well. She, too, is pleasing added attraction in the casting, and there are good assists from Jeff Morrow, as James Bowie; Wallace Ford, as Miss Farr's father; Abraham Sofaer, Chubby Johnson, Dayton Lumis, Rodolfo Hoyos, William Hopper, Roy Roberts, David Silva, as the dread Santa Ana, "Napoleon of the West," who is defeated and captured at San Jacinto by Houston; James Griffith and others portraying historical figures in the fight for independence. McCrea's force as a young soldier in the Texas forces. Others rating mention include Frank Puglia, Salvador Baguer and Nelson Leigh.

Daniel B. Ullman's carefully written screen story opens with Houston leaving Tennessee for Texas, where he at first shies away from politics and the revolt. Historical highspots are touched on, showing the prelude to the fall of the Alamo, the seeming retreat that Houston staged to lure Santa Ana deep into Texas territory before turning and fighting in the climaxing battle.

Editing by George White, the Roy Webb score, conducted by Paul Sawtell, and other behind-camera contributions are good. Score includes a title tune with lyrics by McElbert Moore. Brog.

The Black Sleep

Basil Rathbone as a crazy brain surgeon. Kids should love all the gore.

Hollywood, June 7. United Artists release of Aubrey Schenck, Howard W. Koch (Bel-Air) production. Stars Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr., Bela Lugosi; features Herbert Rudley, Patricia Blake, Phyllis Stanley. Directed by Reginald Le Borg. Screenplay, Gerald Drayson Adams; camera, Gordon Avili; editor, John E. Schreyer; music, Clive Riney. Previewed June 5, '56. Running time, 82 MINS.

As a straight horror pic, of the "Frankenstein's Monster" genre, "The Black Sleep" is a good entry for the special exploitation spook bills. In that market it will function adequately, having the necessary cast names and ballyhoo angles.

The Bel-Air production by Aubrey Schenck and Howard W. Koch has such masters of screen horror as Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine and Bela Lugosi to act out the melodramatics under Reginald Le Borg's direction. Handling of the

script, which John C. Higgins wrote from a story by Gerald Drayson Adams, plays the horror tale fairly straight so what's happening is not too illogical until the finale wrapup, when all restraint comes off and the melodramatics run amok.

Setting in England of the 1870's, appropriately gloomy and forbidding for spook shows of this type. Rathbone is the mad surgeon, using a drug that induces sleep resembling death to practice brain carving on unwilling subjects. He has a humane motive—his wife's in a coma from a tumor and he's merely preparing himself to carry out a delicate operation. He needs an assistant, though, so frames a young doctor, Herbert Rudley, for murder, then rescues him from the gallows via the "black sleep" drug. The grateful young medic reneges, however, when he discovers the mutilated victim of the doc still alive but hardly human. Among them is the man Rudley's supposed to have killed. These spectres get loose at the climax, storming their way through Rathbone's gaunt old abbey headquarters to the charge of "kill, kill, kill," but Scotland Yard arrives in time to rescue Rudley and Patricia Blake, daughter of Chaney, one of Rathbone's victims.

Rathbone is quite credible as the surgeon, enough so that those brain operations he performs will horrify many viewers. Rudley is good, too, as the medico and Tamiroff is excellent as the gypsy who obtains the victims for Rathbone. Chaney, Carradine and Lugosi prove okay bogeymen, along with Lon Chaney, George Sawaya, Sally Yarnell and Claire Carleton. As the drunken wife, Louanna Gardner, acts out her role in a coma, Miss Blake is a nice ingenuite, but femme cast honors easily go to Phyllis Stanley, convincing as Rathbone's nurse.

Music by Les Baxter, lensing by Gordon Avil and other technical contributions are keyed to the horror mood. Brog.

Behind the High Wall

Dull and unbelievable melodrama in stir. Script mediocrity matched by players.

Hollywood, June 12. Universal release of Stanley Rubin production. Stars Tom Tully, Sylvia Sidney, Betty Lynn, John Gavin, Don Beddoe, John Larch, Barney Phillips, Ed Kemmer. Directed by Abner Biberman. Screenplay, Harold Jack Bloom; story, Wallace Sullivan, Richard K. Polimer; camera, Maury Gertsman; editor, Ted J. Kent; music, Joseph Gershenson. Previewed June 5, '56. Running time, 85 MINS.

This is a routine prison melodrama with only so-so entertainment values. A supporter, although overlong at 85 minutes for that classification.

Failure to click as an acceptable thriller seems mostly due to a script that's never believable and some of the key roles. Prison values in the Stanley Rubin production are okay as a plot setting for the Harold Jack Bloom screenplay, based on a story by Wallace Sullivan and Richard K. Polimer, as are most of the technical supports, such as the lensing by Maury Gertsman.

Tom Tully and Sylvia Sidney star to no particular advantage under Abner Biberman's direction. Of the two, she comes off best as Tully's crippled wife. Tully's characterization of a prison warden fails to register, the poor performance contrasting quite sharply with the good work he has done in previous pic, John Gavin, a new face, does well as the film's younger male lead, and Betty Lynn is good as his fiancée. There's acceptable work from such veterans as Don Beddoe, John Larch, Barney Phillips and Ed Kemmer.

Tully is an erratic warden who is kidnapped by some escaping convicts, who also force Gavin to drive the getaway truck. It's wrecked and all are killed but Tully and Gavin. Former hides \$100,000 in loot the escapees had and does nothing to keep Gavin from being sentenced to death for participation in a break that results in the death of a policeman. Plot development is light on suspense and excitement until the climax, which does stir up a little movement as Gavin breaks from the death house, is cornered by the law, but is saved by a last-minute confession by Tully. Brog.

Navy Wife

American Navy wife emancipates Japanese village femmes but it makes dull entertainment.

Hollywood, June 5. Allied Artists release of Walter Wanger production. Stars Joan Bennett, Gary Merrill, Shirley Yamaguchi, Maurice Manson, Judy Nugent, Teru Shimada, Robert Nichols, John Craven, Dawn Rogers, Shigeo Nagatsuma, Directed by Edward J. Galt. Screenplay, Kay Lenard; from novel by Tats Blain; camera, Wilfrid Cline; editor, George White; music, Hans Sailer; Previewed May 28, '56. Running time, 82 MINS.

The emancipation of some Japanese village femmes by an American Navy wife probably sounded like a good idea for a film comedy-drama, but it fails to click in this Allied Artists offering. It's not too certain mostly and just passable as a secondary program.

When Joan Bennett and her daughter, Judy Nugent, join husband-father Gary Merrill in the village of Sasebo, Japan, where he has been stationed for several years, trouble starts. The Japanese wives notice that American wives seem to run things and decide to try the same thing with their husbands. It's a modest pot of turmoil that's stirred up, and there is an unstated resolution of the crisis at a Christmas party attended by Americans and Japanese. This U.S. shindig is about the only entertaining flavor in the footage.

The handicaps of a trite script by Kay Lenard are never surmounted by Miss Bennett, Merrill, Shirley Yamaguchi, a geisha; Maurice Manson, Merrill's commanding officer; young Miss Nugent, or the others in the cast. Edward L. Bernds' direction can't make much of the writing, either. Script was from the novel by Tats Blain, "Mother Sir," and there is a behind-credits song by that title cleft by Jack Brooks and Hans Sailer. Brog.

The technical values backing the Walter Wanger production are strictly budget, so there is no polish to settings, etc., to divert attention from story problems. Wilfrid Cline lensed in standard fashion. Brog.

Congo Crossing (COLOR)

Regulation jungle adventure thriller; a companion feature for general dual situations.

Hollywood, June 5. Universal release of Howard Gaudin production. Stars Virginia Mayo, George Nader, Peter Lorre; features Michael Pate, Rex Ingram, Tony Selwart, Lyn Givney, Tudor Owen. Directed by Joseph Pevney. Screenplay, Richard Alan Simmons; camera, Ted Sorensen; camera (Technicolor), Russell Metty; editor, Maury Gertsman; music, Joseph Gershenson. Previewed May 29, '56. Running time, 85 MINS.

"Congo Crossing" is regulation jungle adventure. A potboiler, made on a careful budget. Familiar names top the cast. Howard Christie production and Joseph Pevney's direction sends these players through the stock situations in the Richard Alan Simmons script, based on a Houston Branch story, in a manner that is acceptable, if undistinguished.

Virginia Mayo, well outfitted and equipped, does a play-girl suspected of murder who comes to Congotanga, a piece of West Africa where fugitives gather because of a lack of extradition laws. George Nader is the stalwart hero, conducting a survey for the Belgian Congo government which will show Congotanga falls within its bounds. Peter Lorre is the local law who keeps the fugitives in line.

This star trio handles the formula characters and situations competently, with Lorre adding his particular brand of color for an extra plus. Michael Pate, Chicago gangster hired to bump off Miss Mayo; Rex Ingram, native doctor running a jungle hospital, and Tony Selwart, local crime bigshot who doesn't mind the Congolango boundaries charged take care of the stock demands in okay fashion. Kathryn Givney, fugitive given to murder by poison, as well as purse-purloining, also figures in the generally acceptable performing. Thrills of the footage mostly

come from Selwart's efforts to halt the survey, and whether or not Pate will carry out the killing job for which he has been paid. The baddies all get done in, though, leaving Nader and Miss Mayo an opportunity to further a romance after it's been established she did not do the murder from which she had fled.

Russell Metty's lensing, with print by Technicolor, shows up the backlot jungle settings okay and other technical aids are satisfactory. Brog.

The Werewolf

Man-turned-wolf (murder not sex) in minor diversion.

Hollywood, May 24. Columbia release of a Sam Katzman production. Features Steven Ritch, Don Robertson, Robert Dickson, Fred F. Sears. Story-screenplay, Robert E. Kent, James B. Gordon; camera, Edwin Lindner; editor, Harold White; music, Michio Bakula; Previewed May 23, '56. Running time, 78 MINS.

The Werewolf, which stars Steven Ritch, Jack Haines, Don Megowan, Amy Standish, Joyce Holden, Robert Dickson, Robert E. Kent, James B. Gordon, Kim Charney, Harry Lauter, Larry J. Blake, Ken Christy, James Gavin, John Lauer, Morgan Chambers, George M. Lynn, Hoxie, George Clear, First Deputy, Don C. Harvey.

It's been some years since this topic last hit the screen, and time here lends small enchantment. Once its premise of a man changing back and forth into a wolf is poscd, the Sam Katzman production seldom rises above a plodding monotone and won't create much reaction in the minor program market for which it is headed.

Robert E. Kent-James B. Oliver story-screenplay focuses on what happens after an auto accident victim is injected with wolf serum while still unconscious by a pair of experimenting doctor-scientists. Serum changes him into a wolf when he's accosted by a holdup man in a small mountain community, and he rips his assailant's throat. Action thereafter follows a sheriff as he hunts down the wolfman, who resumes normalcy after capturing, and the track-down again follows wolfman's escape. No climax as the scene as bullets bring down the quarry.

Steven Ritch portrays the werewolf, but characters generally lack interest and Fred F. Sears fails to insert any excitement in his directorial unfoldment. Don Megowan is the sheriff, Joyce Holden his fiancée, and Eleanor Tannin the wife of the wolfman. Technical credits are standard. Whit.

Les Truands (The Thieves) (FRENCH)

Paris, June 5. Gaumont release of the Franco-London production. Stars Eddie Constantine, Jean Richard, Noel-Noel; features Claude Rains, Jean Richard, Julie Aron, Directed and written by Carlo Rinaldi. Camera, Maurice Barry; editor, Monique Camus. At Paris, Paris. Running time, 105 MINS.

Three sketches, to capitalize on star names here, are worked into a tale of a dying centenarian whose rapacious relatives are already fighting over a fortune he has left in stolen goods because the old man has been a lifelong professional crook. Some clever ideas are inherent in the pic with the Gallic cynicism and insouciant treatment of crime. But the treatment is too broad to give this a high comedic polish. It can be of some interest for the U. S. on its gimmick qualities.

Claude (Y. Robert), at 104 years of age, has a stroke while being feted by the town. However, he has been able to lift the mayor's watch just before it happens. Then his life is recounted in flashbacks and film has some measure of yocks in the mock treatment of the dedicated watch stealers through Gallic history who are finally put out of business by the wrist watch. Stars are rung in as they come to visit the centenarian as he tells about himself. Jean Richard comes out in this with Noel-Noel failing to get any savor into a skit of a burglar who finds his daughter bedded down with the owner of the house on one of his forays. Eddie Constantine plays the ladykiller with a too highly moral spirit and somewhat too deadpan. Constantine is at best in a first-cuff scene as an early U. S. western tough guy.

Robert is fine as the grouchy old crook and remainder of the cast is okay. Writer-director Carlo Rinaldi has not his two jobs completely enough to get the right laughs from this gambit which sees too many good ideas going astray because of too obvious direction and writing. Mosk.

It's Great to Be Young (BRITISH-COLOR)

Lively British comedy geared for hefty domestic returns and likely prospect for U.S.

London, June 5. Associated British-Pathe production and release. Stars John Mills and Cecil Parker. Screenplay, Anthony Browne, Directed by Cyril Frankel. Screenplay, Ted Willis; camera, Gilbert Martin; editor, Max Benedict; music, Ray Martin. At Studio One, London. Running time, 94 MINS.

Dingle... John Mills Routledge... Cecil Parker Mrs. Castle... Elizabeth Kentish Miss Wyvern... Mona Washbourne Mr. Merrall... Derek Blomfield Paterson... Jeremy Spenser Poulton... Dorothy Bromley Paulette... Brian Smith Ginger... Wilfred Downing Browning... Robert Dickson Morris... Dawson France Crowther... Carole Shelley Topsy... Norman Pierce Publican... Eleanor Summerfield Orian... Eleanor Forbes Barnard... Marjorie Rhodes Sam... Eddie Byrne School ins... Russell Waters

A lively comedy, overflowing with honest-to-goodness humor, "It's Great to Be Young" has all the makings of a first-class money spinner in the domestic market. The pic deserves to make the grade in overseas territories, too, and is given serious consideration by U.S. theatres.

There is nothing sophisticated about Ted Willis's story or characters and the situations are sufficiently preposterous to insure maximum audience reaction. The action is kept at a boisterous pace, the country grammar school setting providing a handsome background.

The whole plot is little more than an uninhibited schoolboy romp in which the co-eds at grammar school take the law into their own hands to secure the reinstatement of their favorite teacher, John Mills. He had been fired for defying authority, buying musical instruments and rehearsing the kids for a national music festival.

The trouble at the school begins with the appointment of Cecil Parker as new headmaster. His reforms make him particularly unpopular with the kids but, encouraged by Mills, they plan a campaign to defend his embargo on the purchase of new instruments. The clandestine rehearsals, which frequently turn into vigorous jam sessions, are among the best things in the production.

Mills is in top form in a role which demands a light comedy touch. He makes an impressive contribution. The co-eds are vigorously led by Jeremy Spenser, Dorothy Bromley, Brian Smith and Carole Shelley, all of whom perform with expertise. Parker is almost type-cast as the headmaster and that applies also to John Salew as a senior teacher. The rest of the cast lends admirable support.

Cyril Frankel's direction keeps the pace at a lively speed and Gilbert Taylor has done a fine job with the color camera. Robert Jones has designed admirable sets and Max Benedict rates kudos for his vigorous editing. "You Are My First Love" with music and lyrics by Lester Powell and Paddy Roberts, is an attractive romantic song entry. Myro.

Pacific Destiny (BRITISH-C'SCOPE-COLOR)

Strong visual appeal and genuine charm are main assets, but thin marquee values may hurt b.o. results; set for average grosses.

London, June 5. British Lion production and release. Stars Denholm Elliott and Susan Stephen; features Michael Hordern, Gordon Jackson and Mia T. Wata. Directed by Ward R. Lee. Screenplay, Richard Mason; camera, Martin Curtis; editor, John Trumper. At United Artists, Marlie Arch, London. Running time, 97 MINS.

James Lawrie, who first came into the industry as managing director of the National Film Finance Corp., and quit after a few years to turn indie filmmaker, has come back to the production in this first venture, "Pacific Destiny," based on Sir Arthur Grimble's personal experiences as a young Colonial Office cadet in the Pacific Islands, has a refreshing charm and appeal. There's not (Continued on page 20)

INDUSTRY OUT OF ITS CORNER

New York Sound Track

Dino DeLaurentiis would like to "sincerely thank" Mike Todd for latter's "War and Peace" announcements. Added up to good publicity for DeLaurentiis' now-completed production of the Tolstoy tome. Italian producer, incidentally, said Iron Curtain countries have expressed interest in showing "W & P" but he's not giving any thought to this. Paramount, associated with DeLaurentiis in the film, will make the decisions. Thus, it's unlikely that "W & P" will play the Soviet orbit unless some type of overall trading deal is entered by all principal American companies.

Some muttering in the ranks that neither Howard Dietz nor Charles Einfeld are working with any of the sub-committees of the MPAA's ad-pub group prowling new promotion ideas. . . . There'll be no music in the background of "12 Angry Men" . . . Arthur Hornblow comes in from the Coast Monday (18) for a few days and then to England and Spain . . . Allied Artists will be the only film company taking an ad in the Overseas Press Club's membership directory.

A novel by John D. Drummond, based on Hugh Hastings' naval comedy, "Seagulls Over Sorrento," which had a five-year run in the West End of London, and was subsequently filmed, is to be published on July 16 by W. H. Allen. The deal was negotiated by London's Eric Glass Agency.

Norman Siegel joined Photoplay mag as Coast editor replacing Mrs. Sylvia Wallace.

Smithton, Pa. (population 800), will close down tomorrow (Thurs.) in tribute to Shirley Jones, hometown gal who made good in "Oklahoma." Residents are to trek to Pittsburgh to join in a tribute to the actress, this tied in with the preem of the Todd-AO film at the Nixon Theatre.

Norman Brooks, Canadian nitery singer, plays Al Jolson in 20th-Fox "The Best Things in Life Are Free" . . . Elisabeth Mueller, Swiss actress now costarring with Robert Taylor in "The Power and the Prize," handed Metro option contract . . . Metro retitled "Father's Little League," "The Great American Game."

Rather than show excerpts "Silken Affair" on tv, producer Fred Feldkamp is shooting five special clips specially for airing . . . "Phantom Horse," Japanese entry, cops Parents mag's Movie-of-the-Month award for July, first foreign film so cited . . . Ed Aaronoff, erstwhile Warner and Universal puff merchant, now with MCA TV's film syndication division.

Stock exchanger Arnold Wiesenberger paraphrased poet T. S. Eliot to remark, "This bull market could end with a whimper instead of a bang" . . . Constance Bennett has a dog profile in Herald-Trib June 17.

Budd Arthur, 27-year-old public relations mgr. of Gimbel's, has a novel, "Peddlers Three," which is about the department store world. Described as likely to "implode" at Gimbel's itself, there's much locus-pocus about the plot, being kept secret and the agent trying to heat up a film sale pronto. Arthur authored "The Big Squeeze" published in February.

Commenting favorably on Metro's "The Wedding in Monaco," Walter O'Hearn, of the Montreal Star, suggests a special Academy Award for deadpan documentary humor be awarded to Jean Masson who penned the script for this 27-minute film. Tongue firmly in cheek, M. Masson produced a running account of such sly pomposity that a combination of V-E Day, the Coronation and the Holy Roman Emperor's obeisance at Canossa would be required to live up to it. Stifling his giggles, the announcer recites the Masson prose with delicious unctious.

Life story of Jack Dempsey, former world heavyweight champ, has been acquired by Sam Wiesenfeld for indie production, starting Jan. 1. According to producer, who puts "The Day They Gave Babies Away" before cameras today at RKO, finalization culminates six months of negotiations, and pays Dempsey "a large sum of money, via attorneys, O'Brien, Driscoll & Raftery."

More Personals by Stars Needed

Wallerstein of B&K Advocates Stepped Up Stunts To Pep Public's Zest

Chicago, June 12. More personal appearances by stars, especially in the hinterland, are "just what Hollywood needs more of to develop the glamour and allure that the picture business has to have," according to Balaban & Katz executive veepee Dave Wallerstein.

In addition to the hypo p.a.'s give opening day grosses, they "provide a focus for advertising and help build new faces," the B&K exec continued. He also said "people are interested in a more intimate view of motion picture personalities and it helps us to give it to them."

Wallerstein's ideas on the subject were disclosed at a time when an increasing flow of Hollywood stars to Chicago for personal appearances at pic openings is almost becoming a glut on the market. With Fess Parker, Jeffrey Hunter and Jeff York in town this week for the opening of Disney's "The Great Locomotive Chase" here, following on the heels of recent p.a.'s by John Wayne, Victor Mature, Ward Bond, Burt Lancaster and George C. Scott, the public's desire to see stars is being well satisfied, traders think. At the same time their availability for the radio-teevee interview circuit gives pic openings added impetus, they agree.

Wallerstein's emphasis on more personals in the hinterland underscores a growing concern among distributors and exhibitors in the smaller cities as grosses fall off. Wallerstein is also a vice-president (Continued on page 18)

FLEMING'S \$140,000

Theatre Mgr. Has Ticket on Epsom Derby Winner

Montreal, June 12. Lorne Fleming, manager of United Amusement's Strand Theatre in downtown Montreal, hit the jackpot to the tune of \$140,000 when the French-owned horse Lavandin won the Epsom Derby last Tues. (6).

Fleming bought the lucky ticket from one of his ushers and it was his first such purchase since '39.

Loew's Closing Realty Dept.

Loew's Theatres is expected to drop its homeoffice real estate department by Sept. 1 to coincide with divorcement from production-distribution scheduled for that date. Retiring from the company, it's expected, is Harry Bernstein, longtime head of the department and brother of the late David Bernstein, pioneer associate of Marcus Loew and Nicholas M. Schenck in the early days of Loew's and for years its treasurer.

It's understood the duties of the real estate branch will be absorbed by the chain's concessions division headed by Leonard Pollock.

'HARD SELL' IN ALL DIRECTIONS

Film industry is embarking on a new program of "hard sell," with the ideas and cues being picked up from various other major American business and industrial enterprises which in recent years have been placing increasing stress on "bargain" and "something for nothing" appeals to the public.

Money prizes on television shows, competitions for free automobiles, an extra bar of soap for every few bought, discounts—these have become prominent in the Yank economy, psychology-wise, and the picture business is mapping variations of them as a means of wooing customers.

Doing the spade work are advertising-publicity execs and staffers in the east who've held numerous meetings over the past few weeks and are now blueprinting a specific program which will be subject to approval by company presidents. On the basis of encouragement they've received so far from the top echelon, definite action looks likely.

Organization among the various trade elements is always a knotty problem but many in the business expect it will be accomplished this time out because of the stress and strain of present oxofoxia conditions. Looming large in the new scheme of things is a mammoth giveaway contest, tied in with the Academy Awards.

'Win A Theatre'?

Size of the jackpot hasn't been decided yet—this being among the matters resting with the chief execs—but it will work in guessing-game fashion, the public to do the guessing, ancient best pictures, players, etc.

The ad-pub committee of the Motion Picture Assn. of America, chaired by Paramount's Jerry Pickman, already has drafted a plan for a junket to Hollywood that's designed to dwarf anything done in past. Film critics and reporters from all cities of a population of 100,000 and over are to be invited with the exhibitors in each area to pay transportation charges and the studios to pick up the check for expenses on the Coast. Theatre-men who so desire and are willing to pay their way also will participate.

Project provides for calls at the various studios and symposiums among the press reps and industry. It's to be called, "Dateline, Hollywood."

A miscellaneous recommendation of the ad-pub group involves the issuance of premium stamps or coupons to theatre-goers, entitling them to cash or local-store merchandise.

Tie-Ins

Up for a formal vote, too, is a program of institutional advertising in the tie-in variety. Restaurants, parking-lot operators, merchants and others interested in luring the public out of the living room or be asked to join with theatres in the promotional pitch.

Given formal approval last week by the MPAA was a test of a credit system for theatre admissions, the test to be conducted shortly in Indianapolis if local exhibs are willing to cooperate, and a research program to cost, initially, \$125,000. Latter, to be operated by an independent market analysis outfit, will have as its object a determination of who's attending films regularly, who's isn't, and why.

Foregoing all were introduced by sub-committees of the MPAA ad-pub directors committee. Yet to report in are units at work on new merchandising methods and a proposal for screen execs and personalities to visit editors and publishers in the field for informal chats about the film business.

Alfred Platzman Retires

Chicago, June 12. Alfred Platzman, Universal Chl exchange chief accountant, retired last week after 40 years with Universal pix. Fellow employees feted him at a luncheon here. Sheldon Smith succeeds him.

Milwaukee Journal Surveys Films; Down-Trending Factors Include Suburbs and House-Fixing

STAY-AT-HOME CHAPS

Sedentary Habits of 537 Class of '46 Yalemen

There was something they didn't tell us in the picture "The Man in the Gray Flannel Suit."

The real-life prototype of Gregory Peck in the novel (and film) is a confirmed stay-at-home in his leisure time. That's brought out forcefully in the book, "Decade of Decision," which traces what's happened (economically) to 537 Yale graduates, Class of 1946.

Reporting on some of the findings, editors Samuel W. Matthews and Richard D. Schwartz say the average real income of these men in 1954 was \$7,575, which is quite a bit above the average U. S. family income. Close to half of those queried said it wasn't too difficult to make ends meet and another 14.4% said it was easy.

But then the editors, reporting on their findings in the N. Y. Times Magazine, go on:

"In our leisure time, we seem to be confirmed stay-at-homes. The married men average only 1.1 trips to the movies a month. (Bachelors go 2.4 times). Television has ensnared 65% of us, by comparison; one out of two men say they watch tv upward of an hour a day on the average."

Republic Updated Option: Sept. 4

Hollywood, June 12.

The 60-day option held by Cantor, Fitzgerald & Co., Beverly Hills banking firm, to acquire working control of Republic Pictures has been extended to Sept. 4 by mutual agreement.

Complexity of film company's financial structure and certain technical accounting problems have made the additional time necessary, according to B-Gerald Cantor, prexy of investment house.

George V. Delson, of N. Y., is prepping a tax analysis for Cantor, Fitzgerald, while CPA firm of Joseph D. Blau & Co., is handling an examination of Republic's books and records.

Deal calls for purchase of a minimum of 650,000 shares and maximum of 800,000 shares, at \$12.50 per share.

TOA TO SENATE: WE'RE FOR FILM ARBITRATION

Protesting that it has always been willing to broaden the scope of arbitration, Theatre Owners of America asked the select committee of the Senate Small Business committee for a chance to enter a rebuttal to the distributors' testimony before the group.

"Much of the distributors' testimony before your honorable committee was reckless and intemperate and exhibitors are shocked and disturbed," Myron N. Blank, TOA prexy, wrote in a letter to Senator Hubert Humphrey, chairman of the committee.

He called the charge that TOA's withdrawal from arbitration was a "shameless betrayal" a "baseless accusation" and went over to the attack himself. "It is well known to distribution that TOA's decision was because they wanted to seek a broader scope of arbitrability and to block distributors' attempt to obtain a whitewash before your honorable committee through the last minute proffer of the proposed arbitration plan," Blank wrote.

Current plight of the motion picture business is given emphatic underscoring in a Milwaukee Journal consumer analysis showing that only 21.5% of the families in the area now see films at least once a month. Those who wait six months or more between shows now run to 48.1%, or almost half of the audience.

The Journal analysis, projecting from replies received from 6,000 families in all walks of life, also brings out that the downtown Milwaukee houses now draw less than one fourth of the audience—23.2%—which compares with 34.8% in 1952. The neighborhoods get 59.6% and the drive-ins 17.2%.

Of the families polled, 29.4% said it had been more than a year since one of its members had been inside a motion picture house; 18.7% said it had been six months to a year, and 30% reported that it had been a month to six months since they had paid a film admission. Only 10.4% had been to a film within the previous week, and only 11.5% had been to one within one to four weeks.

The Journal pollsters put the blame for declining theatre attendance on three prime factors: 1. The move to the suburbs. 2. Television (The Journal operates station WTMJ-TV in Milwaukee). 3. The sharp increase in the purchase of household and luxury goods.

Family buying income in the Milwaukee area is up 16 1/2%, but, says the survey, "much of it has gone into the erection of 54,719 dwellings in Greater Milwaukee in the past five years, record purchase of 56,274 cars and other retail sales running close to \$1,000,000,000.

For instance, 99.3% of all homes now have mechanical refrigeration, compared with 78.8% in 1945; electric washing machines are in 93.7% of the homes, automatic clothes dryers can be found in 19.7% (compared with 3.5% in 1951) and home freezers are up to 16.4% from only 3.2% in 1948.

The greatest impact, of course, has been registered by television. There are 304,700 families in Milwaukee, and fully 96%—or 291,903—have at least one set. As a matter of fact, one tenth of all homes have two sets or more. Of all these sets, 41.5% have 21-inch screens.

See Stanley Warner Sales Natural Incident When Cinerama Broadens

It's being buzzed around that Stanley Warner is gearing to set up a distribution organization. Sounds like a major switch, but actually the theatre corporation already has the okay to engage in Cinerama production and obviously will need selling facilities when Cinerama is used for "plot" picture-making and will go into wider circulation.

It's figured that Bernard Kranze, formerly United Artists' general sales manager, will oversee establishment and operation of the distribution division.

Holt-Nichols-Grainger Parlay Their Flairs

Hollywood, June 12.

Nat Holt and Dudley Nichols have formed a non-exclusive production partnership in which James R. Grainger holds an interest and will personally supervise sales and distribution which will be through a major.

Initiater will be "Outlaws In Town" which Nichols is screen-playing for late July start. Deal permits him outside projects.

H.O.s Hit L.A.; 'Bhowani' Torrid 75G, 11 Spots; 'Birds' 44G, 9; 'Fantasia' Smash \$12,000, 'Knew Much' 11G, 3d

Los Angeles, June 12. There is a so-so trend to local first-run business despite a number of good to great takes in current round. Holdovers appear a distinct handicap to the general total for the city. Reissued "Fantasia," with stereophonic sound and Super-scope, still is a lure with a new three-day record at small Fine Arts and prospect of a great \$12,000 opening frame.

"Bhowani Junction" is rated a hefty \$21,000 in two theatres, with nearly \$54,000 additional from two nabes and seven ozoners. "Birds and Bees" lights \$8,000 in two sites plus \$36,000 for one nabe and six drive-ins.

"Trapeze" shapes fancy \$23,000 or near at Fox Wilshire. "Man Who Knew Too Much" still is good with \$11,000 at third Hollywood Paramount week. "The Searchers" likewise is trim around \$25,000 in second session, three spots.

Estimates for This Week

Fine Arts (FWC) (631; \$1.25-\$2) — "Fantasia" (BV) (reissue) Great \$12,000. Last week, "Ballet Romeo and Juliet" (Indie) (5th wk-4 days), \$1,600.

State, Vogue (UATC-FWC) (2-404; 885; 90-\$1.25) — "Bhowani Junction" (M-G). Hefty \$21,000. Last week, State with Hawaii, "Guys and Dolls" (M-G) (3d wk), \$8,200; Vogue second run.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-\$1.25) — "Birds and Bees" (Par). Light \$8,000. Last week, Orpheum, "Sins of Borgia" (Indie) and "Jaguar" (Rep), \$4,500.

Fox Wilshire (FWC) (2,296; \$1-1.75) — "Trapeze" (UA) (2d wk), Great \$23,000 or close. Last week, \$32,700, including preem coin.

Downtown Paramount, Pantages, Wilmet (ABPT-RKO-SW) (3,300; 2,312; 2,344; 90-\$1.50) — "Searchers" (WB) and "Columbia Brooks" (WB) (2d wk). Good \$25,000. Last week, \$53,600 for John Wayne starrer.

Chinese (FWC) (1,908; \$1.25-\$1.80) — "D-Day" (20th) (2d wk). Slow \$8,500. Last week, \$11,900.

Los Angeles, Iris, Loyola, Fox Beverly (FWC) (2,097; 918; 1,248; 1,334; 90-\$1.50) — "Gray Flannel Suit" (20th) and "Murder on App..." (Continued on page 24)

'Safari' Stout \$20,000, Det.; 'Saint' Weak 7G, 'Knew Much' \$14,000, 2d

Detroit, June 12. In keeping with the general decline in biz resulting from auto plant layoffs, downtown deluxers will stay in doldrums for another week. Only "Safari" at the Palms rates solid. "Cockleshell Heroes" is slow at the Madison. "Leather Saint" shapes weak at the Broadway-Capitol. "Knew Too Much" is good in second round at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Proud Ones" (20th) and "A.D. Bull's Head" (20th). Opened today (Tues.). Last week, "D-Day" (20th) and "Come Next Spring" (Rep), \$13,500 in six-day second week.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "Knew Too Much" (Par) and "Patterns" (UA) (2d wk). Big drop but still good at \$14,000. Last week, \$24,000.

Palms (UD) (2,961; \$1-\$1.25) — "Safari" (M-G) and "Secret of Treasure Mountain" (Col). Fancy \$20,000. Last week, "The Searchers" (WB) and "Scarlet Hour" (Par), \$15,000.

Madison (UD) (1,900; \$1-\$1.25) — "Cockleshell Heroes" (Col) and "This Man Is Dangerous" (Indie). Weak \$10,000. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), \$7,000.

Broadway-Capitol (UD) (3,500; \$1-\$1.25) — "Leather Saint" (Par) and "Hidden Guns" (AA). Slim and slow. Last week, "Unidentified Flying Objects" (UA) and "Broken Star" (Indie), \$11,000.

United Artists (UA) (1,667; \$1.25-\$2.75) — "Oklahoma" (Magna) (17th wk). Stout \$15,000. Last week, same.

Adams (Balaban) (1,700; \$1-\$1.25) — "Forbidden Planet" (M-G) and "Brain Machine" (RKO) (3d wk). Weak \$7,500. Last week, \$9,000.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "Cinerama Holiday" (Indie) (70th wk). Big \$13,900. Last week, \$13,100.

Broadway Grosses

Estimated Total Gross
This Week \$498,900
(Based on 21 theatres)
Last Year \$551,900
(Based on 21 theatres)

'Searchers' Sock \$7,000, Omaha Ace

Omaha, June 12. Biz is unsteady at downtown firstruns this week because of streak of summerish weather and opening of the College World Series Baseball Tournament. However, "Searchers" is big at State while "Animal World" is okay at the Omaha. "D-Day, Sixth of June," at Orpheum is fair.

Estimates for This Week

Brandeis (RKO) (1,000; 75-\$1) — "Serenade" (WB) and "Cash on Delivery" (RKO) (2d wk). Mild \$3,000. Last week, \$5,000.

Omaha (Tristates) (2,000; 70-90) — "Animal World" (WB) and "Goodbye My Lady" (WB). Not doing too badly, considering kid play, with oke \$6,000. Last week, "Forbidden Planet" (M-G) and "Lay That Rifle Down" (Rep), \$7,000.

State (Goldberg) (860; 75-\$1) — "Searchers" (WB). Big \$7,000. Last week, "Last Hunt" (M-G) (2d wk), \$3,000 at 90c top.

Orpheum (Tristates) (2,890; 70-90) — "D-Day," (20th). Fair \$9,000 or near. Last week, "Man Who Knew Too Much" (Par) (2d wk), \$7,000 at 75c-\$1 admish.

'UFO' Rousing \$10,000, Seattle; Stewart 9G, 2d

Seattle, June 12. Not much exciting here this session but "Unidentified Flying Objects" shapes solid at Coliseum. "Man Who Knew Too Much" still is big in second stanza at Paramount while "The Searchers" continues good in third Orpheum round.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-\$1.25) — "Doctor at Sea" (Rep) (3d wk-8 days). Nice \$2,500. Last week, \$2,800.

Coliseum (Evergreen) (1,870; 90-\$1.25) — "UFO" (UA) and "Sea Shall Not Have Them" (UA). Solid \$10,000 or near. Last week, "Forbidden Planet" (M-G), \$7,000. (Continued on page 24)

Brazil Mayors Guests at Cinerama Preem in K.C.; 'D-Day' Smooth \$15,000

Kansas City, June 12. Some 62 Brazilian mayors and civic officials who are currently in this area, returning a visit of similar nature made to the State of Sao Paulo by American municipal figures, will attend Cinerama en masse here. First they will be banqueted at the Hotel Muehlebach. This event (come Thursday) dominates the film scene currently.

Stanley Warner circuit officials in Kansas City for the occasion include Si Fabian, Bernard Kranz, Harry Kalmine, Everett Callow, Lester Isaac, Cliff Geissman, Frank Upton and William Green.

The Missouri Theatre, tooled up for the three projection booths, should come out with 1,050 capacity scaled to \$2 top and cap of \$22,000 weekly. Boris Bernardi was shifted here from the Tock in Buffalo to manage the house. Frank Murphy handles the publicity chores.

Generally this is a light week with surplus of holdovers blamed. Four Fox Midwest firstruns are doing okay with "D-Day, Sixth of June." Midland will run "Bhowani Junction" eight days in second week but only light trade looms. "Man Who Knew Too Much," in third week at the Paramount, is fair. Vogue continues pleasing

Buff. Down; 'Saint' Mild 8½G, 'Holiday' 11G, 19th

Buffalo, June 12. This is definitely an off week despite some new entries. Best of these is "Leather Saint" mild at Paramount. "D-Day Sixth of June" looms modest in second Century week. "Tap Roots" also is sluggish at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Comanche" (UA) and "Crime Against Joe" (UA). Dull \$8,000. Last week, "Foreign Intrigue" (UA) and "Man Loved Redheads" (Indie), \$11,000.

Paramount (Par) (3,000; 60-80) — "Leather Saint" (Par) and "Blonde Bait" (Indie). Mild \$8,500. Last week, "Bold and Brave" (RKO), \$12,000.

Center (Par) (2,000; 50-80) — "Diabolique" (UMPO). Mild \$7,500. Last week, "The Searchers" (WB) (3d wk), \$9,000.

Lafayette (Basil) (3,000; 50-80) — "Tap Roots" (U) and "Kansas Raiders" (U). Weak \$7,000. Last week, "Cockleshell Heroes" (Col) and "Secret Treasure Mountain" (Col), ditto.

Century (Buhawk) (3,000; 60-85) — "D-Day" (20th) and "Way Out" (RKO) (2d wk). Droopy \$6,000. Last week, \$12,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40) — "Cinerama Holiday" (Indie) (19th wk). Solid \$11,000. Last week, \$11,500.

Stewart Good 12G, Cleve.; Wayne 10G

Cleveland, June 12. City is loaded with holdovers currently, and all key houses are offish as summer doldrums have set in here. One of the few pix, "Hilda Crane" is rated slow at Palace. Best showing is being made by "The Searchers" with a good take in third Allen stanza. "Man Who Knew Too Much" also is doing okay in second week at Hipp. However, "Bhowani Junction" is only fairly good at State in second. "Comanche" also new, is only average at Stillman.

Estimates for This Week

Allen (Stanley) (3,000; 70-\$1) — "Searchers" (WB) (3d wk). Good \$10,000 for Wayne opus after \$15,500 last week.

Hipp (Telemt) (3,700; 70-\$1) — "Man Who Knew Too Much" (Par) (2d wk). Hep \$12,000. Last week, \$10,000 for James Stewart starrer.

Ohio (Loew) (2,244; 70-90) — "Paradise Case" (SRO) and "Spiral Staircase" (SRO) (reissues). Okay \$4,000. Last week, "Yearling" (M-G) (reissue) and "Northwest Passage" (M-G) (reissues), \$4,200.

Palace (RKO) (3,285; 70-\$1) — "Hilda Crane" (20th). Slow \$7,000. Last week, "D-Day" (20th), \$9,000.

State (Loew) (3,500; 70-90) — "Bhowani Junction" (M-G) (2d wk). Fairly nice \$10,000 after \$15,000 last week.

Stillman (Loew) (2,700; 70-90) — "Comanche" (UA). Average \$6,000. Last week, "Foreign Intrigue" (UA), \$3,000.

'Wonders' Terrif 31G, Paces Cincy; 'City' Slow 8G, 'Knew Much' 11G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,097,100
(Based on 22 cities and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,322,000
(Based on 23 cities and 223 theatres.)

'Sleep' Bright \$12,000, Frisco

San Francisco, June 12.

Visit of First Fleet here is stirring up extra trade for the first-run cinemas, with "The Searchers" and "Black Sleep" being especially helpful. "Sleep" is paired with "Creeping Unknown" for fancy returns at United Artists. "Man Who Knew Too Much" still is big in third St. Francis stanza. "While City Sleeps" is rated fairly good in opening round at Golden Gate. "D-Day, Sixth of June" looms light in second session at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1) — "While City Sleeps" (RKO) and "Stranger At Door" (Rep). Good \$11,000. Last week, "Rawhide Years" (U), \$9,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "D-Day, Sixth of June" (20th) and "Please Murder Me" (Indie) (2d wk). Light \$10,000. Last week, \$14,500.

Warfield (Loew) (2,656; 65-90) — "Bhowani Junction" (M-G) (4th wk). Oke \$7,500. Last week, \$8,500.

Paramount (Par) (2,646; 90-\$1) — "The Searchers" (WB) (2d wk). Great \$18,000. Last week, \$35,000. St. Francis (Par) (1,400; \$1-\$1.25) — "Man Who Knew Too Much" (Par) (3d wk). Big \$10,000. Last week, \$13,500.

Orpheum (Cinerama Theatre Calif.) (4,458; \$1.75-\$2.65) — "Cinerama Holiday" (Indie) (45th wk). Big \$13,000. Last week, \$14,500.

United Artists (No. Coast) (1,207; 70-\$1) — "Black Sleep" (UA) and "Creeping Unknown" (UA). Fancy \$12,000. Last week, "Foreign Intrigue" (U) and "Broken Star" (UA), \$13,000 in 9 days.

Stagedoor (A-R) (440; \$1.25-\$1.50) — "Richard III" (Lopert) (7th wk). Fair \$3,200. Last week, \$3,100.

Larkin (Rosener) (400; \$1) — "Diabolique" (UMPO) (24th wk). Good \$3,000. Last week, \$3,300.

City (Rosener) (400; \$1) — "Gab" (M-G). Good \$3,400. Last week, "House Ricordi" (Indie) (5th wk), \$2,100.

Vogue (S. F. Theatres) (377; \$1) — "Citizen Kane" (RKO) (reissue) (4th wk). Fast \$2,800. Last week, \$3,400.

Bridge (Schwarz) (396; \$1-\$1.25) — "They Who Dare" (Indie) (2d wk). Fair \$1,800. Last week, \$2,000.

Coronet (United California) (1,250; \$1.10-\$2.75) — "Oklahoma" (Magna) (16th wk). Big \$19,700. Last week, \$20,800.

Rio (Schwarz) (397; \$1) — "Sex-tette" (Indie). Okay \$2,300. Last week, "One Step Eternity" (Indie), \$1,800.

'INTRIGUE' FAIR 9G, PROV.; WAYNE 10G, 2D

Providence, June 12. Mediocre is the word for film biz this week with the Majestic leading the list with the second week of "The Searchers." State is heading the new ones in coin total with "Foreign Intrigue."

Estimates for This Week

Albee (RKO) (2,200; 50-85) — "Maverick Queen" (Rep) and "No Man's Woman" (Rep). Fairish \$6,000. Last week, "Bold and Brave" (RKO) and "The Way Out" (RKO), \$7,500.

Majestic (Fay) (2,200; 65-90) — "The Searchers" (WB) and "Down Liberty Road" (WB) (2d wk). Big \$10,000 for Wayne pic after \$14,000 in first.

State (Loew) (3,200; 50-85) — "Foreign Intrigue" (UA) and "Uranium Boom" (UA). Fair \$9,000 or near. Last week, "Alexander Great" (M-G), \$11,500.

Sirand (Silverman) (2,200; 70-90) — "Man Who Knew Too Much" (Par) (2d wk). Fair \$5,000 after \$8,000 opener.

Cincinnati, June 12. Unwelling of "Seven Wonders of World" dominates trade this week. "While City Sleeps," the only other new bill, shapes mild at the Palace. "Man Who Knew Too Much" and "Searchers" are encoring in winning stride. Third "Cinerama" edition's kickoff received widespread attention via press, radio and tv. Hoopla included Hollywood opening, Cadillac motorcade, bands, choral groups and salute from city officials and Cincy Business Men's Club which tossed a dinner and took over the house on the first night.

Estimates for This Week

Albee (RKO) (3,100; 84-\$1.10) — "Searchers" (WB) (2d wk). Pleasing \$9,000 after \$13,500 bow.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Seven Wonders" (Indie). Preeming for terrific \$31,000. Last week, 50th for "Cinerama Holiday" (Indie), \$22,000, total for run being close to that of first year on "Cinerama."

Grand (RKO) (1,400; 75-\$1) — "Dallas" (WB) and "Distant Drums" (WB) (reissues). Oke \$5,000. Last week, "UFO" (UA) and "Broken Star" (UA), at \$4-\$1 scale, \$6,000.

Keith's (Shor) (1,500; 75-\$1.25) — "Man Who Knew Too Much" (Par) (2d wk). Sturdy \$11,000 after \$15,500 first frame. Holds.

Palace (RKO) (2,600; 75-\$1.10) — "While City Sleeps" (RKO). Moderate \$8,000. Last week, "D-Day Sixth of June" (20th), \$8,500.

Weather Clips Hub But 'Shack' Sturdy \$22,000; 'Seachers' Big 17G, 2d

Boston, June 12. Crazy, mixed-up weather, competition from extended legit season here with two shows current and cuffo Boston Arts Festival all are combining to slough biz again this round. Coldest June 9 (Saturday) in Hub history drove in some patrons, but not enough. Four new pix this week with "Shack Out on 101" at the Paramount and Fenway shaping best of lot with a nifty total. "Kiss Before Dying" at State and Orpheum is diked mild. "Little Outlaw" is big at the Beacon Hill.

"Searchers" in second round at the Metropolitan, tops the holdovers. "Cinerama Holiday," in 42d week at Cinerama is holding strongly. "Ladykillers" is hotly at Kenmore in ninth frame. "D-Day, Sixth of June" is slow in second round at the Memorial.

Estimates for This Week

Astor (B&Q) (1,500; \$1-\$1.80) — "Man Who Knew Too Much" (Par) (4th wk). Oke \$9,000. Last week, \$10,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25) — "Little Outlaw" (BV). Happy \$9,000. Last week, "Manon" (Indie) and "Wedding in Monaco" (M-G) (5th wk), \$3,400.

Cinerama (Cinerama Productions) (1,354; \$1.20-\$2.85) — "Cinerama Holiday" (Indie) (42d wk). Good \$13,000. Last week, ditto.

Exeter (Indie) (1,300; 60-\$1) — "Ugetsu" (Indie). Snappy \$7,500. Last week, "Return Don Camillo" (IFE) (3d wk), \$4,500.

Fenway (NET) (1,373; 60-\$1) — "Shack Out on 101" (AA) and "Crime in Streets" (AA). Neat \$7,000. Last week, "Bold and Brave" (RKO) and "Cash on Delivery" (RKO), \$3,000.

Kenmore (Indie) (700; 85-\$1.25) — "Ladykillers" (Cont) (9th wk). Slick \$5,500. Last week, ditto.

Memorial (RKO) (3,000; 75-\$1.25) — "D-Day" (20th) and "Way Out" (RKO) (2d wk). Offish \$10,000.

Last week, \$16,000.

Metropolitan (NET) (4,357; 75-\$1.25) — "Searchers" (WB) (2d wk). Hotly \$17,000. Last week, \$23,500, way over estimate.

Pilgrim (ATC) (2,100; 65-95) — "Cockleshell Heroes" (Col) and "Johnny O'Clock" (Indie) (2d wk). Oke \$5,000. Last week, \$7,500.

Paramount (NET) (1,700; 60-\$1) — "Shack Out on 101" (AA) and "Crime in Streets" (AA). Nifty \$15,000. Last week, "Bold and Brave" (RKO) and "Cash on Delivery" (RKO), \$11,000.

Orpheum (Loew) (3,000; 65-\$1) — "Kiss Before Dying" (UA) and "Crime Against Joe" (UA). Mild \$12,000. Last week, "Catered Affair" (M-G) and "Ghost Town" (UA), \$17,800.

State (Loew) (3,600; 60-\$1) — "Kiss Before Dying" (UA) and "Crime Against Joe" (UA). Oke \$8,000. Last week, "Catered Affair" (M-G) and "Ghost Town" (UA), \$13,000.

Chi Still Staggers But 'Bhowani'

Potent \$32,000; 'Proud Ones' Mild 20G, 'Knew Much' Lively 16G, 4th

Chicago, June 12.

Chi firstrun biz continues to lag, with no standouts even among the openers this frame. Product, outlying weather and a little national economic downbeat are blamed currently.

"Bhowani Junction" leads the pack in opening frame at the Woods, with a hefty \$32,000 in sight. "The Proud Ones" also new, is mild \$20,000 at Oriental.

Combo of "Tap Roots" and "Kansas Raiders" looks good \$8,000 at Grand while "City Stands Trial" and "Voice of Silence" twin bill shapes so-so \$4,000 in first Monroe frame.

"World Without End" and "Maverick Queen" continues lusty in second at the Roosevelt. "23 Paces to Baker Street" still shapes good in same week at Esquire.

"The Searchers" is holding okay in fourth stanza at the Chicago while "Man Who Knew Too Much" still is staunch in same frame at the United Artists. "Madame Butterfly" stays strong in fourth session at the World.

"Oklahoma" is holding steady in 24th week at McVickers. "Cinerama Holiday" continues sturdy in 52d frame at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Searchers" (WB) (4th wk). Okay \$23,000. Last week, \$28,000.

Esquire (H&E Balaban) (1,400; 85-\$1) — "23 Paces to Baker St." (20th) (2d wk). Big \$9,500. Last week, \$12,000.

Grand (Indie) (1,200; 98-\$1.25) — "Tap Roots" (U) and "Kansas Raiders" (U). Okay \$8,000. Last week, "Rock Around Clock" (Col) and "Hot Blood" (Col) (2d wk), \$7,000.

Loop (Telem-T) (606; 90-\$1.25) — "Meet Me in Las Vegas" (M-G) (8th wk). Fine \$9,500. Last week, \$10,000.

McVickers (JL&S) (1,580; \$1.25-\$3) — "Oklahoma" (Magna) (24th wk). Stout \$22,000. Last week, \$21,500.

Mourne (Indie) (1,000; 67-\$1) — "City Stands Trial" (IFE) and "The Voice of Silence" (IFE). So-so

(Continued on page 24)

'Searchers' Robust 10G, Wash; 'D-Day' Fair 11G, 2d, 'Holiday' 14G, 35th

Washington, June 12.

Mainstream this week is almost 100% holdover. Result is strictly routine biz. Sole newcomer, "Rawhide Years", at Loew's Columbia, is mild. Most holdovers are limping towards end of their runs. "Picnic", in 17th stanza at Trans-Lux, shapes as most robust of the longruns. "The Searchers" looms good in third week for two spots. Even "Cinerama Holiday", in 35th week at the Warner, is showing signs of seasonal slump.

Estimates for This Week

Ambassador (SW) (1,490; 75-\$1.10) — "Searchers" (WB) (3d wk). Good \$4,000. Last week, \$5,500.

Capitol (Loew) (3,434; 85-\$1.25) — "Bhowani Junction" (M-G) (3d final wk). Just okay \$11,000 after \$15,000 last week.

Columbia (Loew) (1,174; 70-\$1) — "Rawhide Years" (U). Mild \$6,000. Last week, "UFO" (U), \$9,000.

Dupont (Loper) (372; 90-\$1.10) — "Robes of Wrath" (20th) (reissues). Satisfactory \$3,500. Last week, "Umberto D" (Indie), \$4,000 in 9 days.

Keith's (RKO) (1,939; 70-\$1) — "Foreign Intrigue" (UA) (2d wk). Oke \$6,000 after \$10,000 opener.

Metropolitan (SW) (1,200; 75-\$1.10) — "The Searchers" (WB) (3d wk). Nice \$6,000. Last week, \$10,000.

Palace (Loew) (2,360; 70-\$1) — "D-Day 6th of June" (20th) (2d wk). Fair \$10,000 after \$15,000 opener, below hopes.

Playhouse (Loper) (456; 75-\$1.10) — "Gaby" (M-G) (3d final wk). Fairish \$4,000 after \$5,000 last week.

Pizza (T-L) (290; 80-\$1.25) — "Woman of Rome" (DCA) (2d wk). Down to \$2,500 after \$4,500 last round. Stays.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama Holiday" (Indie) (35th wk). Seasonal slump brings this to okay \$14,000. Last week, \$16,000. Stays on.

Trans-Lux (T-L) (600; 90-\$1.25) — "Picnic" (Col) (17th wk). Still going strong at \$6,000 for second consecutive week.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Heat Bops St. L.; 'D-Day' Good 10G

St. Louis, June 12.

Biz at mainstream houses took another beating over the past weekend as the mercury soared to 94, with heat continuing yesterday (Mon.). "D-Day, Sixth of June" shapes as best of new fare but it is only rated good at the St. Louis. "Bhowani Junction" looms okay in second week at Loew's. "Seven Wonders of World" looms sturdy in seventh stanza at the Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Indie) (7th wk). Sturdy \$19,000. Last week, \$19,500.

Fox (F&M) (5,000; 51-\$1) — "Birds and Bees" (Par) and "Scarlet Hour" (Par). Opened today (Tues.). Last week, "While City Sleeps" (RKO) and "The Come On" (AA), fair \$10,000.

Loew's (Loew) (3,172; 50-\$1) — "Bhowani Junction" (M-G) (2d wk). Okay \$8,500. Last week, \$12,500.

Missouri (F&M) (3,500; 51-\$1) — "Man Who Knew Too Much" (Par) (2d wk). Good \$4,000. Following \$5,000 initial session.

Orpheum (Loew) (1,426; 50-\$1) — "Paradise Case" (SRO) and "Spiral Staircase" (SRO) (reissues). Weak \$4,000. Last week, "Gaby" (M-G) and "Tennessee Champ" (M-G), \$7,000.

Parciant (St. L. Amus.) (1,000; 50-\$1) — "Thunderstorm" (AA). Modest \$3,000. Last week, "Naked Night" (Indie) (2d wk), \$2,500.

Richmond (St. L. Amus.) (400; \$1.10) — "Naked Night" (Indie) (m.o.). Good \$2,500. Last week, "Citizen Kane" (RKO) (reissue), \$2,000.

St. Louis (St. L. Amus.) (4,000; 51-\$1) — "D-Day" (20th). Good \$10,000. Last week, "Proud Ones" (20th) \$8,000.

Shady Oak (St. L. Amus.) (800; \$1.10) — "Kid For Two Farthings" (Indie) (2d wk). Fine \$2,500 after \$3,000 in first frame.

'Tiger' Fast \$12,000, Denver; 'City' Fair 7G

Denver, June 12.

Most firstruns here currently are just good to fair, with only one holdover continuing to stay around. "Man Who Knew Too Much", which looks good at Denham in third session, "Toy Tiger" looms as top newcomer, with an okay take at the Denver. "While City Sleeps" is rated mild at Orpheum. "The Searchers" looms fancy in third stanza at Paramount while "Return of Don Camillo" still is stout in second frame.

Estimates for This Week

Centre (Fox) (1,247; 60-\$1) — "D-Day" (20th) (2d wk). Good \$11,000. Last week, \$17,000.

Denham (Cockrill) (1,750; 60-\$1) — "Man Who Knew Too Much" (Par) (3d wk). Hep \$9,000. Stays on. Last week, \$10,000.

Denver (Fox) (2,525; 60-\$1) — "Toy Tiger" (U) and "Crashing Las Vegas" (AA). Okay \$12,000 or close. Last week, "Proud Ones" (20th) and "Milkmen" (Indie), \$11,000.

Esquire (Fox) (742; 75-\$1) — "Touch and Go" (U). Fair \$2,000. Last week, "Doctor at Sea" (Rep) (3d wk), \$1,500.

Orpheum (RKO) (2,600; 60-\$1) — "While City Sleeps" (RKO) and "Slightly Scarlet" (RKO). Mild \$7,000 or close. Last week, "Bhowani Junction" (M-G) and "Cash on Delivery" (RKO), \$7,500.

Paramount (Wolfberg) (2,600; 60-\$1) — "Searchers" (WB) (3d wk) and "Three Bad Sisters" (UA). Fancy \$11,000. Last week, \$14,000.

'D-DAY' OKAY \$9,000, L'VILLE; 'BHOWANI' 7G

Louisville, June 12.

Firstruns are generally slow here this week, new product at the two big-seaters, State and Rialto, indicating just medium takes. "D Day Sixth of June" at latter is shaping okay. "Bhowani Junction" at State looms slow. "Man Who Knew Too Much" still is big in third week.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-\$1) — "Mohawk" (20th) (m.o.). Mildish \$3,000. Last week, "The Rack" (M-G), about same.

Kentucky (Switow) (1,000; 55-\$1) — "Man Who Knew Too Much" (Par) (3d wk). Still big at \$6,000 after second week's \$10,000.

Mary Anderson (People's) (1,000; 75-\$1) — "Searchers" (WB) (3d wk). Slackening off some but still good \$5,500.

Rialto (Fourth Avenue) (3,000; 55-\$1) — "D-Day" (20th). Looking for satisfactory \$9,000. Last week, "Mohawk" (20th) and "Desert Sand" (UA), \$8,500.

State (United Artists) (3,000; 65-\$1) — "Bhowani Junction" (M-G). Teed off Wednesday (6), with only slow \$7,000 likely. Last week, "Alexander, the Great" (UA) (2d wk), \$5,000.

'Safari' Okay 13G, Philly; Wayne 12G

Philadelphia, June 12.

Exhibitors here claim that the seasonal slump is bigger than the same period last year, and mention the flood of weak product at boxoffice as certainly partly to blame. Past weekend was none too strong. "Crime in Streets" is very aggard at Mastbaum but "Safari" looks okay at Goldman. Another mild entry is "Mohawk" at the Fox while "Rawhide Years" is distinctly disappointing at Stanley.

Ace longrunner is "Seven Wonders of World", still solid in seventh stanza at Boyd. "The Searchers" continues sock at Randolph in third. "Man in Gray Flannel Suit" is rated trim in eighth session at Viking.

Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80) — "Man Who Knew Too Much" (Par) (4th wk). Okay \$9,000. Last week, \$12,000.

Boyd (SW) (1,430; \$1.25-\$2.60) — "Seven Wonders of World" (Indie) (7th wk). Solid \$20,000. Last week, \$22,000.

Fox (20th) (2,250; 75-\$1.49) — "Mohawk" (20th). Mild \$11,000. (Continued on page 24)

Toronto Off; 'Seachers' Tall \$17,000, 'Oklahoma' Hep 11G, 'Vegas' 21G, 2d

Toronto, June 12.

Biz is generally sluggish but "The Searchers" is hep and leading the town's newcomers. "Pattons" is rated sad. Of holdovers, "Meet Me in Las Vegas" is hefty at two Loew houses on second stanza. "Man in Gray Flannel Suit" is holding good in fourth frame while "Oklahoma" is hotly in seventh.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-\$1) — "Simon and Laura" (Rank) (2d wk). Neat \$7,000. Last week, \$9,000.

Circle, Towne (Taylor) (750; 693; 60-\$1) — "Geordie" (IFD) (11th wk). Good \$5,000. Last week, same.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,350; 1,165; 1,204; 2,318; 60-\$1) — "Patterns" (UA) and "Comanche" (UA). Sad \$16,000. Last week, "Jubal" (Col), same.

Eglinton, University (FP) (1,080; 1,556; 60-\$1) — "Josephine and Men" (IFD). Poor \$6,000. Last week, "While City Sleeps" (RKO), \$8,000.

Imperial (FP) (3,344; 60-\$1.10) — "The Searchers" (WB). Nice \$17,000. Last week, "Harder They Fall" (Col) (2d wk), \$8,000.

International (Taylor) (557; \$1) — "Magic Fire" (Rep). Nice \$4,000. Last week, "Lucky Kid" (Indie), \$3,000.

Loew's Uptown (Loew) (2,096; 2,745; 75-\$1.25) — "Meet Me in Las Vegas" (M-G) and "Wedding in Monaco" (M-G) (2d wk). Big \$21,000. Last week, \$30,000.

Shea's (FP) (2,375; 60-\$1) — "Man in Gray Flannel Suit" (20th) (4th wk). Holding fine at \$9,000. Last week, \$11,000.

Tivoli (FP) (995; \$1.50-\$2.25) — "Oklahoma" (Magna) (6th wk). Hep \$11,000. Last week, \$12,000.

N.Y. Very Spotty Albeit 'Trapeze' Lofty \$78,000; 'Riffi' Terrif 22G, Wayne Big 27G, 'Bhowani' 125G, 3d

Despite cool, rainy weather over the past weekend, which might have been expected to hypo trade, Broadway film business currently continues in the doldrums. Bright spots are the exception rather than the rule, with a surplus of weak holdovers and extended-runs bringing down the over-all total.

Best showing of the newcomers is being made by "Trapeze" with a big \$78,000 at the Capitol. This is really a smash showing in view of current seasonal conditions. Pic started its second week yesterday (Tues.). "Storm Over Nile" with vaudeville shapes fairly good \$15,000 at the Palace.

Third round of "Bhowani Junction" with stageshow is holding with a good \$125,000 at the Music Hall, and stays a fourth. "Buddy Duchen" (Story) continues in 21st frame.

Another short showing is being made by "Man Who Knew Too Much" despite being in its fifth stanza. It wound up the fourth week at the Paramount with \$32,000. Also strong is second week of "The Searchers" with \$27,000 at the Criterion.

"Riffi" hit a terrific \$22,000 opening session at the Fine Arts, and looks in for a run. The Mayfair opened "Unidentified Flying Objects" yesterday (Tues.) at the Mayfair.

Second round of "D-Day Sixth of June" with stageshow finished at light \$35,000 at the Roxy. It continues on, with "King and I" due to be unveiled the night of June 28. "Oklahoma" is holding with a fine \$21,000 in on current (35th) session at the Rivoli, and stays on.

"Seven Wonders of World" held with great \$54,400 in eighth week at the Warner, and is now in its ninth frame. "Crime in Streets" is sagging badly in present (3d) round at the Victoria and is being replaced by "Catered Affair" tomorrow (Thurs.).

"Cockleshell Heroes" looks only light \$10,000 in second session at the State, and won't be around much longer. "Proud and the Beautiful" still is socko on initial hold-over stanza at the Paris, and is now in third.

"And Profane" opens today (Wed) at the Astor after five nice weeks with "Harder They Fall", only last two rounds really seeing much of a dip in trade.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) — "And Profane" (Par). Opens today (Wed.). Last week, "Harder They Fall" (Col) (5th wk), was fair \$11,000 or less after \$13,000 last week.

Baronet (Reader) (430; \$1.25-\$1.80) — "Madam Butterfly" (IFE) (8th wk). Seventh round finished Monday (11) was fine \$5,800. Sixth was \$7,100.

Capitol (Loew) (4,820; \$1-\$2.50) — "Trapeze" (UA) (2d wk). Initial week ended Monday (11) hit \$78,000, with terrific ad campaign and bally paying off. Pic opened with big preem Monday (4) night.

Criterion (Moss) (1,700; 75-\$2.20) — "The Searchers" (WB) (3d wk). First holdover stanza ended last night (Tues.) held with lofty \$27,000 for Wayne pic. First week was \$42,500.

Fine Arts (Davis) (468; 90-\$1.80) — "Riffi" (UMPO) (2d wk). Initial session concluded yesterday (Tues.) looks to hit terrific \$22,000 to top market.

Marked by "Diabolique" (UMPO) despite longer running time of "Riffi". In ahead, "French Can-Can" (UMPO) (7th wk), \$4,500.

Globe (Brandt) (1,500; 70-\$1.50) — "Forbidden Planet" (M-G) (6th wk). Week ending today (Wed.) looks to reach mild \$6,500. Last week, \$7,300. "Leather Saint" (Par) opens Friday (15).

Guild (Guild) (450; \$1-\$1.75) — "Wedding in Monaco" (M-G) and "Battle of Gernsburg" (M-G) (10th wk). This round ending today (Wed.) is headed for good \$6,000. Third was \$7,500.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Unidentified Flying Objects" (UA) opened yesterday (Tues.). In ahead, "The Killing" (UA) (3d wk) 10 days, landed thin \$9,500 or near. House used "Danger Flight" (Indie) with "Killing" in past week but biz still lagged.

Normandie (Trans-Lux) (592; 85-\$1.90) — "Lovers and Liars" (T-L) (8th wk). Eighth round finished yesterday (Tues.) held with okay \$4,000 after \$4,800 in seventh week. "Lost Horizons" (Col) (re-issue) due in June 19.

Palace (RKO) (1,700; 50-\$1.60) — "Storm Over Nile" (Indie) and "Vaudeville" (Week ending tomorrow (Thurs.)) looks to reach fairly good

\$15,500. Last week, "Maverick Queen" (Rep) with vaude, \$16,000.

Paramount (ABC-Par) (3,664; \$1-\$2) — "Man Who Knew Too Much" (Par) (5th final wk). Fourth round ended yesterday (Tues.) was fine \$32,000 after \$41,000 for third. "That Certain Feeling" (Par) opens June 20.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Proud and Beautiful" (Indie) (3d wk). Initial holdover stanza finished Sunday (10) was socko \$15,000 after \$17,000 for first week. Stays on, naturally.

Radio City Music Hall (Rockefeller) (6,200; \$5-\$2.75) — "Bhowani Junction" (M-G) with stageshow (3d wk). Current session finishing up today (Wed.) likely will hit good \$125,000. Second was \$130,000. Stays a fourth, with "Eddy Duchin Story" (Col) set to open June 21.

Rivoli (UAT) (1,545; \$1.25-\$3) — "Oklahoma" (Magna) (35th wk). Current stanza ending today (Wed.) likely will hit fine \$21,000 after \$20,400 in 34th week. Stays.

Piazza (Brecher) (525; \$1.25-\$1.80) — "Invitation To Dance" (M-G) (4th wk). Third frame ended last night (Tues.) was solid \$8,500. Second was \$11,000.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40) — "D-Day, Sixth of June" (20th) with all-circus stageshow (3d wk). First holdover week ended Monday (11) was light \$35,000. First week was \$48,000. "King and I" (20th) due in next, with preem set for night of June 28 and regular run starting June 29.

State (Loew's) (3,450; 78-\$1.75) — "Cockleshell Heroes" (Col) (2d wk). Current finishing Friday (16) looks to dip to light \$10,000 or near. First week was \$12,000.

Sutton (R&B) (561; \$1-\$1.80) — "Ladykillers" (Cont) (17th wk). The 16th stanza concluded Monday (11) hit smooth \$6,400 after \$7,000 in 15th week. Holds.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Gaby" (M-G) (5th wk). Current round winding up today (Wed.) likely will hit good \$4,800 after \$6,500 in fourth week. Stays on, naturally.

Tramada (Indie) booked to open next.

Victoria (City Inv.) (1,060; 50-\$2) — "Crime in Streets" (AA) (3d wk 8 days). This stanza looks to wind up with mild \$9,500. Second was \$12,000. "Catered Affair" (M-G) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50) — "Seven Wonders of World" (Indie) (9th wk). Eighth session finished Saturday (9) was great \$54,400 after \$58,800 in seventh week, which had four extra shows.

Heat Sloughs Mpls. Biz; 'D-Day' Lukewarm \$9,000, Wayne Trim \$8,000, 2d

Minneapolis, June 12.

Summer's first hot weather is more bad medicine for grosses which continue to be considerably subnormal here. Even the occasional offering like "The Searchers" able to hit respectable figures, isn't getting the play it would undoubtedly have had a few months ago. And the just ordinary "good" pictures are suffering miserably. Only current newcomers making any boxoffice noise are "D-Day Sixth of June" and "23 Paces to Baker Street" and they are far from startling. It's the 48th week for "Cinerama Holiday" and "Man Who Knew Too Much" and "The Searchers" lone holdovers.

Estimates for This Week

Century (S-W) (1,500; \$1.75-\$2.65) — "Cinerama Holiday" (Indie) (46th wk). Starting to bounce back with more theatre parties. Okay \$11,000. Last week, \$11,500.

Gopher (Berger) (1,000; 85-\$1) — "Maverick Queen" (Rep). Slim \$2,000. Last week, "Swamp Woman" (Indie) and "Blonde Bait" (Indie), \$3,000.

Lux (Par) (1,000; 85-\$1) — "Man Who Knew Too Much" (Par) (m.o.). Here after healthy State fortnight. Okay \$4,000. Last week, "Scarlet Hour" (Par) and "Toughest Man Alive" (AA), \$2,500 at 65c-85c scale.

Radio City (Par) (4,100; 85-\$1) — "D-Day, Sixth of June" (20th). Helped by good selling but not doing much. Light \$8,000. Last week, "Birds and Bees" (Par), \$10,000 in 9 days.

RKO Orpheum (RKO) (2,800; 75-\$1.25) — "The Searchers" (WB) (3d wk). (Continued on page 24)

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Italian Legit Is Facing Crisis Unless Government Resumes Help

Rome, June 5.

The Italian legit theatre is today suffering from a much more severe crisis than the local film industry, but relatively little has been said about it. Yet Italian legit, which was practically moribund even with the government aid it received via a law passed in 1948, is now—without the aid program which elapsed last Jan. 1—ready for the undertaker.

A move to stave off the inevitable has been made this week via the introduction of a bill reviving the government aid program on its old scheme until such a time as a new law is passed. Figures on Italian legit, voiced in the plea for renewal, are revealing, indicating the low status of the theatre in the Italian boxoffice picture.

Taking the 1954-55 legit season as a guide, statistics reveal that the 21 major theatre companies which received government aid grossed some \$1,600,000 with 4,066 shows. Deducting authors' rights and taxes, (an average 25% to the theatre), the company's net per show ran to roughly \$200. Counting \$350 as the minimum company overhead, the average loss per show totaled some \$150. Actually only one of the 21 companies included in these statistics showed a profit at the end of the season. Total deficit for the season for all 21 companies was some \$548,000. Government aid cut this deficit down to about \$225,000, but the loss per company is still substantial and discouraging to legit financiers.

This year, unless the motion is approved and made retroactive to Jan. 1, the above deficit risks will be doubled; hence the desperate appeal to parliament to save the Italian Theatre. There are regions of Italy, such as Sardinia, Calabria, and Basilicata, which have seen no legit in any form during the last two seasons, not even in their major cities.

Mex Actors' Guild Puts Foot Down on Benefits

Mexico City, June 5.

Following in the footsteps of U. S. thespian groups, local actors guild (ANDA) has finally gotten its membership to agree that in the future all gratis benefit performances are out. In a strong statement to the membership, a committee, which has been investigating the varied losses incurred by the union due to these activities, stated that millions of pesos have been made at the expense of union members. These have given time and effort with no compensation.

In the future all benefits will be required to pay 10% of the total coin received, this going to the actors guild. It in turn will place the pesos in a fund to be devoted to construction of a new actors' medical clinic.

Mex Producer Seeks Franco-Mexican Pacts

Paris, June 5.

Marion Zacharias, head of Mexican Assn. of Film Producers and Distributors, is here to looksee co-production possibilities with France. He also is organizing a special office to place Mexican films. He will set up similar bureaus in other Continental countries.

Zacharias says that recent accords between France and Mexico on coproduction, with a 30% to 70% split in financing, will also enhance future setups. He also has offers from French firms to coproduce one of his properties, Vicki Baum's novel "Headless Angel."

Preem Sub-Standard C'Scope

London, June 5.

Sub-standard C'Scope was introduced in a military installation last week as a result of combined research by 20th-Fox and the Army Kinema Corp. The initial program was held in the Great Hall of the Royal Hospital, Chelsea, before an audience which included the Secretary of State for War, top Army brass and Chelsea pensioners.

Similar installations will be made in operational commands in Cyprus and Malaya, as well as to troop ships, isolated units and garrisons around the world.

Anna Deere Wiman To U.S. Seeking Legiters

London, June 12.

Anna Deere Wiman, the American impresario who launched out into solo management in the West End last week with "To My Love" at the Fortune, is due in New York next Friday (15) on a four-week stay. She sailed on the Liberté last Saturday (9).

While in America, Miss Wiman will be on the lookout for properties suitable for London presentation. In addition to "To My Love," she is presenting "Sight Unseen," now on a pre-London tryout and due in the West End early next month, and is also casting a new American drama for subsequent presentation.

Whitney Shows New Pic Gadget

London, June 12.

Cornelius Vanderbilt Whitney lifted the veil on a new filming process which his company is already using on two nature films. The system, as yet unnamed, enables him to convert old-time silent black and white pictures to modern widescreen and color, complete with sound.

He's already using the process on his current re-makes of "Grass" and "Chang." In each case it has been necessary to shoot some new material, but in the main, they're converting the original silent films. The processing was being carried out by Technicolor with whom his company has a six picture deal. A third subject is being prepared for production by the same process.

Whitney revealed that his technical advisers had been working on the process for some time, and if it turned out successfully, he could see no reason why they should not be able to convert many of the oldtime classics of the calibre of "Birth of a Nation," etc.

In London at the invitation of the U. S. Ambassador, to be chief guest of the Jockey Club for the Derby, Whitney outlined his production program at a press conference. In addition to his nature dramas he was concentrating on his American Series, the first of which, "The Searchers," already being shown in America, was due here within the next two months. There would be six subjects in the Series, the final one being "The American," from the story by Chuck Yeager.

ACT Okays Chaplin's Asst.

London, June 5.

The Assn. of Cine Technicians appears to be taking a more benevolent attitude towards applications for work permits, but is objecting to the new hustling technique adopted by the Ministry of Labor. At its last council meeting they supported applications for Jerry Epstein as personal executive assistant to Charles Chaplin and for Robert Parrish to direct "Fire Down Below" for Warwick.

While giving its blessing to these two requests, the executive endorsed protests (already made by the general secretary) against the speed with which a decision was required. It also re-affirmed that the Ministry of Labor should be told unless adequate time was given for consideration, ACT would have no alternative but to oppose future applications.

London Films Ends Prod.

London, June 5.

Confirmation of the VARIETY exclusive that London Films, the company headed by the late Sir Alexander Korda, is gradually to go out of active production, was given in an official announcement last week. This revealed that the Rank Organization had taken over the contracts of a number of LF artists.

Those affected by the contract switch are Shirley Eaton, James Robertson Justice, Ronald Lewis, Keith Mitchell and Mary Ure. Justice is currently on a loanout to Rank on "Checkpoint."

Fairbanks Tries Hand On Features in London

London, June 12.

Douglas Fairbanks, who has tented the national studios at Elstree for many years, in making his telepix series for the American and British markets, is branching out into feature production.

He's due to start June 25 on "A Place of Execution," Ron Randall is to star, but there's no other casting so far.

Try Oldies As Paris B.O. Hypo

Paris, June 12.

Film boxoffice has hit a new low here in the last few weeks with many firstrun houses operating at only about a fourth of capacity. Distributors feel that after March it is risky to release a new pic, and the ordinary product now making the rounds may stem from this. However, even surefire costumeders, such as "Marie Antoinette," have proved disappointing. Seeking excuses for the downbeat, the auto- and scooter craze, television and the many free and public radio and tv shows are blamed.

However, theatre and niteries are also feeling a bite and it may lie in rising prices and the general unstable political situation. Whatever it is, new pic is taking a beating and some film people are now looking to reissues. An early Charles Chaplin pic, "The Gold Rush" (UA), is opening this week at two big firstruns. If the film does landoffice biz, it might prompt distributors to release some top product during the summer.

Also just released is Alfred Hitchcock's 14-year-old "Lifeboat" (20th) and Metro's "Northwest Passage." A series of special cinema deal only in revivals here, and last fall the 30-year-old "Hallelujah" (M-G) had a sock two-month run.

Legit Grosses in B.A. Slumped to \$16,771,259 (Still Not Bad) in '55

Buenos Aires, June 5.

Legit grosses in Buenos Aires slumped during 1955 and have continued to decline so far this year. That is reported by Argentores, the Argentine authors' society.

The total local legit gross in 1955 was \$16,771,259, in comparison with the \$18,270,068 racked up in 1954. The drop presumably reflected the revolutionary outbreaks during last year, culminating in a 10-day curfew in September, eliminating legit performances altogether.

Straight plays took the heaviest beating, grossing only \$7,149,758 in 1955, compared to \$12,754,593 in the preceding year. On the other hand, "cheeseecake" shows (including the high-priced Lido from Paris) jumped from \$4,517,700 in 1954 to \$8,852,436 in 1955.

After the revolution in September, 1955, freedom to include a political satire in revues increased their popularity and sent grosses up. Although the general legit gross was lower in 1955, author royalties totaled \$3,645,426, compared to \$3,128,824 in 1954. The author organization has no explanation for that wrinkle.

The disappointed grosses this year are aggravated by the bickering between Argentores and the producers. The writers group's latest move is to prohibit production of any play unless the Society's seal has been obtained. Impresario Francisco Gallo, of the Astral Theatre, tried bucking this rule, but found the opening of a Spanish musical, "Las Leandras," stymied by a court order. The situation was only smoothed over by intervention of Sr. Ramos, Spanish ASCAP representative. The Producers' Assn. is disputing Argentores' right to enforce this seal.

Business may not be too good in the straight legit field, but is encouraging enough in the lower types of comedy. At the Comico Theatre the rather salacious "pochade" type farce has run to a 700th performance, with comedian Jose Marrone in "Christopher Columbus" at the Faculty of Medicine. Grosses at other cheese-cake shows run to about \$1,000 a night.

British Equity Warns TV Producers Not to Expect Easing of Quota

London, June 5.

Bergman Bows Out Of Mex City Stage Date

Mexico City, June 5.

Notice has been received here of the cancellation by Ingrid Bergman of her proposed local appearance in "Joan of Arc at the Stake." Reports from Mexican Institute of Bellas Artes under whose auspices the actress was to appear in September said that the illness of Roberto Rossellini, her husband, forced her to cancel the South American tour.

All seats sold for her Brazilian appearances, which were to start in Rio de Janeiro and Sao Paulo next month, are being refunded.

Actress had contracted to appear here in two performances of the James Hunecker poetic drama—with music bringing along her entire company. What sort of indemnification will be required by the Bellas Artes management was not stated.

Trapeze, 'Dance' To Berlin Fest

Berlin, June 5.

The forthcoming Sixth Berlin International Film Festival, June 22-July 3, promises to be bigger and more colorful than any of the five previous junkets. Thirty-three nations, as compared with 29 last year, have announced they will participate, a record here. For the first time, Uruguay, Paraguay and Morocco will be repped here.

American entries so far include "Trapeze" (UA), "Invitation to Dance" (M-G), "Autumn Leaves" (Col), "African Lion" (Disney), and "Hilda Crane" (20th) or "The Killing" (UA).

England nominated "Richard III," "Iron Petticoat," "Loser Takes All," and "Long Arm." France's lineup includes "La Sorciere," "Cela s'appelle l'aurore," "Le Secret de Sœur Angele" and "Le Salaire du Peche."

Italy comes along with "Donatello," "Pane, Amore e...," "Scapolo" (The Bachelor) and "Donne Sole." Mexico is showing "Camino de La Vida" and as second entry either "Adam and Eva" or "Mexico Serenade."

Spain's entry will be either "Mito Jacinto" (Little Pepote) or "La Sierecilla Domada" (Taming of the Shrew). German entries are not set but the CCC (Berlin) production, "Before Sundown" is sure to be one of them.

Other important entries are Egypt's "Jeunesse Perdue" (Lost Youth); Belgium's "Le Toubib"; Denmark's "Kispus" (A Tinter); Finland's controversial (withdrawn from Cannes) "Unknown Soldier"; "Raikamal" and "Bandish" (both Indian); Japan's "Madame White Snake" and a full-length documentary "Karakorum"; Yugoslavia's "Pesna sa Kumbare" (Song at the Kumbara); Pakistan's "Planned Progress in Pakistan" (a documentary), and Sweden's "Giftas."

This is the first Berlin festival which will run under the classification of an "A" festival, as determined by the International Federation of Film Producers Assn.

Each feature pic will be judged by an international jury. Latter consists of Billy Wilder or William Wilder (U. S.), Anthony Havelock-Allan (president of British Film Academy), Marcel Carne (France), Mario Verdone (general secretary of the Italian Film Critics Assn.) or G. Samperi (general secretary of Europe Film Union), Japan's Madame Kawakita, while Germany's official jury members (probably Dr. Ludwig Berger and Dr. Kurt Raack) have not been determined as yet.

Film showings will be held at Gloria Palast and Filmbuehne Wien, both located on Kurfuerstendamm. There will be numerous frame events during the festival time. The 100,000-seat Olympic Stadium and the huge ozoner, Waldbuehne, will be sites for some big variety outdoor events.

A clear warning to commercial tv programming contractors not to expect any mercy from unions in regard to quota alleviation is given in the 25th annual report of British Actors Equity. It will be submitted for adoption at the union's annual general meeting, scheduled for the Fortune Theatre June 24.

Importance of the quota agreement, says the Equity report, has become manifest during the first year of commercial television. The income from advertisers has by no means equalled expectations, and the financing of the new service is, therefore, somewhat critical. There is a growing pressure on contractors to find cheap programs, and the cheapest programs from this point of view are American telepix, which have covered production costs in the U. S. They are not only cheaper than anything that can be produced in Britain, but are also the pick of a very large output.

Commenting that they foresaw this development, the Equity report suggests that the quota agreement was the only thing that had prevented the complete swamping of the medium with American tv films.

The report doesn't indicate the extent of the quota, but it is generally known to permit a maximum of one hour of foreign filmed material per day, which can be averaged out over a three-month period.

The actors' union also comments on its negotiations with the Labor Relations Committee of the Program Contractors Assn. and reports that now, when the "first flush is over" the going is tougher. They are conscious of a tightening of belts all round. This, they consider, is directly due to the financial difficulties of the contractors, but if, as hoped, advertising revenue swings up in the autumn, some of the current problems should disappear.

CEA in Last Minute Plea for Tax Slash

London, June 12.

A last-minute appeal to the Chancellor of the Exchequer to cut the burden of admission taxes was made last week by the Cinematograph Exhibitors Assn. They've asked the Minister to receive a deputation to hear the trade's case for supporting new clauses to the Finance Bill which have been tabled by the Labor opposition.

The Labor amendments, sponsored by the Party's Film Group, go part of the way in meeting the industry's claim, but after the complete brush received in the Budget, the CEA will gratefully accept partial relief. To reinforce their representations to the Chancellor, the CEA urged all individual members to write personal letters to the Treasury topper emphasizing the "dire need" for relief due to rising costs and present level of business.

UI Plans Film in Japan

Tokyo, June 5.

William W. Broun, managing director of Japan Universal, has announced that Universal-International will make a film here soon. Broun just returned from a confab in Hollywood. Gilbert Kurland, U-I production manager, will arrive within a few days to lay the groundwork for the film, a comedy titled "Joe Butterfly," Broun said.

Announcement of U-I plans for location work here came soon after Metro Producer Jack Cummings said his "The Teahouse of August Moon" unit would pack its soggy sets and return to Hollywood after five fruitless weeks of rain-drenched efforts on location near Nara.

'Wind' Japan's B.O. Topper

Tokyo, June 5.

"Gone With Wind," Metro's all-time b.o. heavyweight, is also tops in Japan where a recent survey shows it has been the biggest grosser of 483 U. S. films distributed here since January, 1952, when the U. S. majors began independent distribution.

Total revenue from several releases of "Wind" is \$1,058,000.

Yank Film Production Is Booming On Continent; New Names, Places

Paris, June 12. Dollars, pounds and francs are becoming production legal tender for major and indie U. S. companies as the number of films to be made on the Continent swells to imposing proportions. The plus factors of locale, color, new places and faces are the main lures besides the using of foreign money. European countries are welcoming Yank production for more utilization of studio and technical facilities as well as greater employment and longrange factor of local names being introed to U. S. audiences.

Topper is 20th-Fox which starts "Anastasia" this week with interiors in London and exteriors in Paris. Directed by Anatole Litvak, it stars Ingrid Bergman in her first U. S. film in 10 years. Picture is, reputedly, to have a \$3,500,000 net, with about \$1,000,000 in dollars and the remainder in Anglo and Franco coin. Yul Brynner and Helen Hayes also star in this.

20th-Fox also has an Anglo quota pic, "The Sea Wyfe," to be directed by Miss Bergman's husband, Roberto Rossellini. It will be produced by Andre Hakim for Sumar Prod. with 20th-Fox distributing. Pic will star Joan Collins and Richard Burton. This rolls in Jamaica this week with interiors in London later.

20th-Fox Most Active

Also on the 20th-Fox agenda are three films to roll later this summer with the first one, "Boy on a Dolphin" to be made in Athens and Rhodes, by Jean Negulesco. Toppers are Clifton Webb and Robert Wagner. "Fraulein" is to go in Germany late this summer with direction by Henry Koster.

Paramount is now shooting the exteriors for "Funny Face" with Fred Astaire, Audrey Hepburn and Kay Thompson against all the colorful Parisian backdrops. Producer Roger Edens is also in. Metro has two indie units loose in France with Gene Kelly making "Happy Journey" and Otto Preminger readying a summer start on the Gallic novel, "Bonjour Tristesse."

United Artists has one indie in Denmark with Andre De Toth to make "Hidden Fear" with John Payne, and two coproductions with a deal with Allied Artists which is making "Notre Dame De Paris," with Gina Lollobrigida and Anthony Quinn, and with the Italo Titianus Co. doing "The Monte Carlo Story." It stars Marlene Dietrich and Vittorio De Sica, and is being directed by Sam Taylor who also wrote the screenplay. "Pride and the Passion" is still using all of Spain as its backdrop.

With a quartet of bigscale pic in two versions, English and French, this swells the amount of U. S.-slanted pic being made here. Jean Renoir utilized Miss Bergman for her first full comedy role in "Elena Et Les Hommes"; Jean Delannoy had Richard Todd and Michele Morgan for his bilingualer, "Marie Antoinette," and Preston Sturges also had Martine Carol and Jack Buchanan for "Les Carnets Du Major Thompson."

Mex Hotelmen See U.S. Supplying More Tourists

Mexico City, June 5. Mexico has a live potential tourist public of 4,000,000 in the U. S. Instead of around 500,000 Americans visiting this country yearly, the number of those trippers could be upped amazingly, if tourist-attracting publicity statewide was better organized, it was cited at the annual convention of the Mexican Hotelmen Assn. at Monterrey. The meet decided to mull the proposition of hotels providing more coin to ballyhoo Mexico and hence get more of the potential 4,000,000 guests from the U. S.

Dr. Francisco Villagran, the new chief of the government's tourist department, announced that visitor-attracting publicity is soon to be intensified not only in the U. S. but in Canada, Europe and Africa as well. The meet ended on the sour note that lack of adequate tourism promotion drives is greatly harmful to hotel biz in Mexico. It was stressed that hotels in Mexico City are operating at only 40% capacity this month, which means that throughout May the inns have been running at a loss.

Oldest London Cinema Fined on Quota Default

London, June 5. A theatre, which claims to be the oldest one here, was fined \$140, plus \$58 costs, for failing to comply with its first feature and supporting program quotas.

The house, the Biograph in Victoria, was summoned on a Board of Trade prosecution for having shown 11.9% British first features instead of 22.5% and 8.5% British supporting pic instead of 25%. There had been a previous conviction in 1950 on first feature default.

BOT Reports Dip In British Films

London, June 12. A substantial decline in the number of British pic registered for exhibitors' quota is reported in the Board of Trade's statistical review of the distributor's licensing year, which ended last March 31. British features of over 6,500 feet declined from 94 to 73 and those from 3,000 to 6,499 feet long dropped from 55 to 37.

In the same period, however, there was a slight improvement in the total of foreign features registered. In the over 6,500 feet group, the number improved by seven to 272. There was, however, a drop in the second category from 121 to 83.

In actual footage, British feature production declined from 1,029,000 feet to 796,605 feet. Foreign footage dropped by about 100,000 feet to 2,723,196 feet. British short footage at 392,000 feet was 39,000 feet better than the foreign shorts.

In a breakdown of imports, the survey shows that America sent over 208 features of over 6,500 feet and an additional 76 in the second category. America was also responsible for 332 of the shorts.

Yank Pix Standout At W. Berlin First-Runs; 'Rawhide,' 'Combo' New

Berlin, June 5. The beginning of June sees few class films being premeed here. As usual during this period, with weather being hot and the pic festival due to tee off, most distributors hold back their better product for a more suitable time. Currently, six out of 13 principal houses are showing Yank features while four are playing German films. Two houses have Gallic items, another one is running an Austrian film.

New U. S. pic here include "The Big Combo" (RKO), "Underwater" (RKO) and "Rawhide Years" (U). None of these pic received better than fair reviews. "Love Is Splendored Thing" (20th) and "Rose Tattoo" (Par) are successful holdovers at Capitol and Filmtheatre Berlin. Studio, an art cinema, is playing a reissue, "Here to Eternity" (Col).

Of the new films premeed here last week, crux obviously liked the French "Les Carnets du Major Thompson" (at Cinema Paris) best, particularly praising the fine satirical touches. "Dunja," Austrian remake of Germany's successful "Der Postmeister" (1940), was premeed at Filmtheatre Wien with mediocre results.

New Teutonic features include "Marriage of Dr. Danwitz" and "Dany, Please Write." Both pic look below international standards. "I Often Think Of Piroshka," a highly rated German film, is still at the Gloria.

Die Kurbel premeed "Der Alte Fritz" (after the novel "Fredericus" by Walter von Molo) in memory of Otto Gebuehr, who portrays the title role. He died two years ago at the age of 78. Film was made in 1937 and shortly after its premeed was forbidden by the Nazis.

'Teahouse' Cast to H'wood

Tokyo, June 5. Machiko Kyo, Japanese actress who plays the geisha role in Metro's "Teahouse of the August Moon," heads a group of eight Japanese actors and actresses who will leave here soon to continue work on the film in Hollywood. Stars Glenn Ford and Eddie Albert and technicians have left after work on the location shooting was cancelled by the early onset of Japan's annual rainy season.

Almost 30% of the essential shooting for the picture has been completed. Big outdoors scenes had been shot here and probably could not have been made elsewhere.

New Production Low In Recent Years Worries Unions If Not Trade

Mexico City, June 5. What threatens to be a new low production in recent years worries the technical-manual locals of the Picture Production Workers Union (STPC) but not all of the film industry. The thing that worries unionites is that only 10 are in work, and total output for the year so far will only reach 35. Among the films now in work is the first coproduction (under the recently inked Franco-Mexican pact), "Death in the Garden," exteriors being made in Mexico, but lab work will be done in France.

Production total last year was 92, eight being made by Americans. It is generally conceded that 1956 production won't match that of 1955. The laborites, of course, feel that low production means low earnings for them. But others in the trade hail this small number of pic as a blessing in disguise because of a sturdy backlog (some of it going back for years), that contains 75 pic which can't get playdates here. Then too this is in line with intensification of the government-approved policy of quality over quantity.

The pleased industries point to the current Mexican boxoffice champ here, "With Whom Do Our Daughters Associate?," now in its eighth week at the Cine Alameda as proving what a quality production can do. The Alameda is flagship of the Cadena de Oro (Golden Chain) circuit which last winter agreed to play Mexican pic exclusively for 20 weeks to three years. Runnerup to "Daughters" is "Hooray for Youth," featuring Andy Russell, the American-Mexican crooner who became a big name in Mexican showbiz. It's prompting long lines at the Cine Orfeon, secondary local first-run.

But the trade is worried about the slump in production in Mexico by Yank outfits. Laborites are hard hit. They miss the big pay-off of the Americans. The National Actors Union (ANDA) attributes this dearth to opposition of U. S. film laborites to any filming abroad by copatriots when a foreign locale is not absolutely necessary to improve the pic. It cited the hubbub stirred by the making in Mexico of such 100% American theme pic as "Daniele Boone" and "Sitting Bull."

VIENNA SCALA WON'T BECOME FILM HOUSE

Vienna, June 5. The Scala Theatre, formerly Russian operated and now in possession of the Left Socialist Party here, won its case against a film company, which intended to convert it into a film house. A few days before the State Treaty was signed last year, the Russians, who had occupied it as former German property, rented it to the Communist Party.

Case was argued in court, the film company contending that there is no stipulation in the State Treaty to force the government to accept this contract.

Scala Theatre will thus continue to produce legit plays, mostly classics.

Eartha Kitt to Glasgow

Glasgow, June 5. Eartha Kitt's only vaude week in Britain will be at the Empire here, starting June 25. Singer then will visit Israel before returning to the U. S.

Her cabaret season at the Cafe de Paris, London, has been extended by two weeks, winding June 23.

Plenty of Good Pix Now Available In Argentina After 5-Yr. Dearth

Gilbert-Sullivan Set For Revamp in Aussie

Sydney, June 5. Sir Frank Tait, boss of J. C. Williamson Ltd., now in London boxoffice talent for a new Down Under Gilbert and Sullivan season late this year, said that six operas will be staged with an entirely "new look" as a breakaway from old style presentation.

Tait went on to advise his Sydney office that new costumes will also be imported from London to insure an imaginative staging to keep pace with this year of the Olympic Games.

Yank Pix Making Gains in Italy

Rome, June 5. Yank pic cut themselves another healthy slice of the Italian first-run boxoffice coin in April, latest figures reveal. U. S. product totaled 70% of the key city money during that period, as against only 67% in April last year. Italian pic totals continued to drop, being down to 15% from the 26% racked up last year in corresponding month. Gains were registered by French product, which copied 7% of the market against only 2% last year.

General downward trend of biz continued to make itself felt in Italy during the month, this year's stanza dropping \$21,000 below the April total in 1955.

Seasonal totals in April show that while 29 pic from all countries topped the \$150,000 mark during the 1954-55 season, only 22 features hurdle that figure this year. Of these 22 top grossers for the current season, four are Italian-made, one is Spanish while 17 are Yank productions.

This season again sees an Italian pic as b.o. leader. Last year it was "Frisky." This season the top local grosser to date is "The World's Most Beautiful Woman." Runner-up is also local-made "Bread, Love and Jealousy," followed by "20,000 Leagues Under the Sea" (BV) as No. 3.

Top boxoffice hit here today is a reissue of "Gone With The Wind" (M-G), which did \$21,000 in three weeks at the Adriano.

RKO's New Int'l Lineup Includes 3 British Pix, Six Other Productions

London, June 5. A new international outlook in film production by RKO was described by Walter Branson, the company's global veepee, at a press conference called to confirm details of new deal with Herbert Wilcox for a production of "The Sitting Duck." As a result of this new look, Branson estimated that the company's annual output could be boosted from a studio maximum of 20 a year to between 24 and 32.

Foreign program would include three British pic to be made on a co-production basis, but all their other international projects would be direct studio undertakings. In addition to the Wilcox film, which will star Richard Todd, RKO is to distribute "The Silken Affair," made by Fred Feldkamp Productions, with David Niven, and "High Terrace," with Dale Robertson and Lois Maxwell.

International lineup will include "Portofino," to be leased in Italy, as a starring vehicle for Anita Ekberg and Robert Ryan; "Escapade," to be done in Tokyo; "Pakistan," possibly with John Wayne; "Peerless Night," to be made in Spain; "Bangkok," and "10 Days in August." Last will roll in Paris.

Honolulu Gets 2d Drive-In

Honolulu, June 5. City's second drive-in has opened here under Royal Theatres' direction. Ozoner features a children's playground and is admitting kids under 12 years free of charge.

Known as the Waialae Drive-In, it has 900-car capacity.

Buenos Aires, June 5. In contrast with the dearth of the last five years, Argentine cinema patrons this year are treated to a remarkable wealth of good product from all film-producing countries. The choice is unlimited, as all distributors are now releasing the accumulation of pictures from 1950 to 1956, which has stacked up under the curbs of the Peron regime.

Abundant product and a shortage of large houses for the 18-000,000 population, particularly over Saturdays and Sundays, has led some 100 of the exhibitors here to apply for permission to elevate their houses to first-run status. Also, by installing curved screen systems, the exhibitors want the benefit of the higher scale of admissions (about 25c) permitted to the new processes. For the time being, such matters must be referred to the Entertainment Board for approval, but the trade anticipates greater freedom on all exploitation problems, without state interference, once the new Film Law is published and becomes operative.

The present Entertainment Board chief, Antonio Alta, while not an enemy of free enterprise, is a hard-and-fast bureaucrat. He sticks to rigid application of existing laws and still persists in enforcing the Protection Law. Exhibitors are following his example, observing it to the letter, but letting the public in on the whole story. When they must cut short successful runs of foreign product to provide showcases for native pic they advertise the fact, promising their patrons that the popular b.o. pic will be back on their programs once the strict letter of the law has been complied with. The average run of a local film now is the regulation seven days.

Tell Public Why Hits Are Jerked

Thus, exhibitor Gabriel Bory of the Rose Marie told the public that "Crash of Silence" (U), which ran a record three weeks, would be back by "popular request" after two weeks of exhibiting. "Horizontes de Piedra" (Ceibol). "To Catch a Thief" (Par), after four weeks of boff biz at the Gran Rex, moved to the uptown Gaumont, expressly equipped with VistaVision for the purpose. Publicity indicated why the change was made. These announcements are apt to accentuate the public's resentment against the native material, as they prefer to catch a picture like "Thief" at the more accessible deluxe Gran Rex.

Critics are leading a singularly busy life due to the spate of re-releases which amount to eight to 10 per week. Distributors are rushing material off their shelves to catch up. In fact, there are pictures which would probably have grossed far more under the old regime when the competition was not so fierce.

Films which were banned under the Peron regime, have grossed better than they might have because patrons show natural curiosity.

Judging by prolonged holdovers, the boxoffice winners to date this year are "Coins in Fountain" (20th), 7 months; "Blackboard Jungle" (M-G), six weeks; "Marty" (UA) also six weeks; and "Helen of Troy" (WB), six weeks.

"Dial M for Murder" (WB) is doing record business after four weeks.

Other recent hits were "Violent Men" (Col), 5 weeks; "Vera Cruz" (UA), 4 weeks; "Last Time I Saw Paris" (M-G), still running after 4 weeks; "White Xmas" (Paramount) and "How to Marry a Millionaire" (20th), 3 weeks each.

Show Biz Toppers Honored by Queen

Sydney, June 5. Queen Elizabeth has bestowed a knighthood upon Frank Samuel Tait, managing director of J. C. Williamson Ltd., ace Aussie legit operators, for his services to the theatre. He will now be known as Sir Frank Tait.

Bernard Freeman, managing director of Metro-Goldwyn-Mayer here, has been made a Commander of the British Empire for his outstanding work in the pic industry, plus his charitable activities.

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DUAL WORLD PREMIERE

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EUROPE MAKES WITH THE WOE

Victor Mature Rebukes Evangelist

Memphis, June 12.

Victor Mature, here on ballyhoo safari for the picture of the same name, struck out at a local evangelist Jack Shuler, saying, "I'm weary of characters saying filthy, derogatory things about actors and pretending to know the inside hot stuff on their private lives."

Shuler, who preaches in a tent, had termed Hollywood "a ghastly gristmill grinding out indecency and immorality" and questioned its sincerity in producing films from Biblical text, in several of which Mature has appeared.

Cracked the actor, "Aren't evangelists suppose to preach or practice charity? Is smearing a whole industry sight unseen a Christian action?"

Informed of Mature's rebuttal the tent pastor shrugged, "It's to be expected" and declined to explain his motives.

Episcopal Vs. Catholic Angle

Norman Retchin, Producer of 'Leather Saint'
Comments on Boston Pilot Editorial

Catholic Legion of Decency objections to the original version of "The Leather Saint," in which the pugilist hero was a Catholic priest (the was later switched to be an Episcopalian), were centered on showing a priest in the ring, and not on the romantic flashbacks, Norman Retchin, producer of the picture, last week informed The Pilot, Boston Archdiocesan newspaper.

A Pilot editorial had taken the pic's producers to task for switching the clergyman's religion, asking, "Is Episcopalian interest less effective than Catholic interest in Hollywood?"

Calling the editorial "completely misleading and erroneous," Retchin wrote: "Catholics . . . at no time ever objected to the screenplay . . . on grounds that it was not treated with 'restraint and dignity.' (They) felt," as did the Episcopalians subsequently . . . that the romantic element was handled delicately and with good taste. For you to say we switched religions to get around this particular element of the picture is to imply that we who made the picture were arbitrary and that the Episcopalians were lax when neither is the case."

"The Legion's objections . . . centered around the fact that our priest in the story engaged in professional pugilism. We were informed that the outstanding Catholic theologian in the country is on record having declared that 'professional pugilism as being immoral because of its purpose of harm.' When we cited the admirable activities of the CYO in the field of prize-fighting the Legion of Decency went on record saying 'we refuse to accept the comparison between amateur and professional fighting.'"

Pointing out that, in view of this position, "it was very necessary for us to make certain that we identify our clergyman as one other than a Catholic," Retchin referred to the Pilot complaint that the switch in religions "gives the impression of great Catholic pressure."

"I can only say that, in our own instances, this impression is accurate," noted Retchin dryly.

Priests & Brutality

VARIETY has also received a copy of a letter sent by Msgr. Francis J. Lally of the Boston paper to producer Retchin. Pointing out that present-day fighting is often brutalized (with a high ring mortality rate) and must be distinguished from boxing, the monsignor notes that such action (i.e., engaging in physical combat) "is especially forbidden to a priest by Canon Law."

Here's the final Lally flipper, "Everyone connected with 'The Leather Saint' should be grateful to the Legion of Decency for having assisted them in avoiding a blunder of major proportions."

Kibbee's Son a Dean

Des Moines, June 12. The recent death of Guy Kibbee revealed that his son, Robert J. Kibbee, is dean of students at Drake University here.

Dean admitted he had seen his father only occasionally since he was two years old when his mother divorced the actor.

Family-Run Theatre

E. Rochester, June 12.

The Rialto Theatre here is an all Russell family operation. James L. Russell is the owner and manager. His mother, Mrs. James Russell, is the cashier, and his father is in the projection booth.

Brother Stanley, a 17-year-old high school senior, is the usher, while sister Shirley, a 20-year-old college freshman, is at the candy counter.

Catholic Paper Raps 'Dying' Ads

Boston, June 12.

Hitting out at "shocking" advertisements for "United Artists' 'Kiss Before Dying,' current at Loew's State and Orpheum, The Pilot, official newspaper of the Catholic Archdiocese of Boston called on the picture industry to make codes effective in regulating advertising "so that the highly offensive elements are removed at once" in a lead editorial, "Who's Crazy?", Saturday (9).

"This very week the papers of our city—and elsewhere we may be sure—are carrying a large shocking advertisement for a film called 'A Kiss Before Dying.' From the title one might expect a sentimental romance—the advertising suggests something quite different. 'She was going to have a baby . . . his way out was to kill her.' It happened with every girl he met . . . This is accompanied by love scenes and drawings of a young man struggling to hurl a girl over a cliff! The preview shown locally includes a scene in which a girl is kissed and then thrown off a skyscraper. Whatever the film shows after all of this is anybody's guess—the advertising itself is a curse on the community," the editorial said.

FRANZINI HEADS LOCKLIN

Texas Producer Now Cutting Its First—In Hollywood

Dallas, June 12.

Phil C. Franzini has been elected prez and director of Locklin Pictures Inc., here. Other new management officers of the local film-producing company includes Marion Snider as veepee and John Karl Taylor as secretary-treasurer.

The first feature by the local group, "Hell on Horseback" is now in Hollywood where it is being cut, musical scored and edited by Natfield Inc. It will have a Texas premiere soon.

Expand Wineland Chain

Washington, June 12.

Hillside Drive-In Theatre, a southeast suburb, has been acquired by (Lloyd C.) Wineland Theatres. This is the second drive-in added to the circuit within the past year.

Circuit now comprises Anacostia, Highland, Atlantic, Coral, Congress and Laurel Theatres, plus the ABC and Hillside Drive-Ins.

U.S. FILMS FACE MANY PROBLEMS

American film biz abroad, long riding the crest and now close to equaling the domestic (U.S.-Canada) market as a revenue provider, is heading for choppy waters.

Even as the economies of the various key markets improve, relating to the smoother flow of dollars to New York, foreign costs are going up and "protectionism" again seems rampant.

While, in terms of actual volume, overseas biz is still improving in most areas, foreign execs don't believe that the 1956 yield from abroad will substantially exceed that of 1955, which was a record year. In some important markets—Britain, for instance—business is actually down, but American pix haven't been hit seriously.

Trouble spots at the moment are Italy, Spain, Denmark and Britain. In the distance looms Germany, which today ranks as the most lucrative market for Hollywood, running to an estimated \$15,000,000 to \$18,000,000 a year.

British Situation

Early next week, Eric Johnston, Motion Picture Export Assn. proxy, shoves off for a European jaunt that will take him to Britain, Spain and Germany. British situation, while not imminent, is considered as serious by the industry.

Impression has been received in N. Y. that very considerable pressure is being brought on the British Government to tighten up the definition of a "quota" picture in connection with the renewal of the Quota Act, which is due next year. The current Act expires in 1958.

If American films made in Britain are not allowed to carry a quota tag, and are therefore non-eligible for Eady Fund and other considerations, some having to do with export, this would seriously affect the entire Anglo-American film relationship which is largely based on adequate American activity in the British studios. Elimination of quota eligibility would eliminate the incentive to produce in Britain.

Johnston is expected to huddle on these aspects with British Government officials, and also with the industry. The British Film Producers Assn., under the leadership of J. Arthur Rank's John Davis, has definitely been lobbying for an arrangement under which the Eady coin would be available to British producers only under a tightened definition of what constitutes a "quota" picture. To a lesser extent, some of the unions seem like-minded.

Negotiations for a new Anglo-American film agreement, due this fall, likely will be held in London and, in the view of American observers, will not represent any great difficulties. The American companies remit almost 100% of their available earnings in Britain in one way or another.

Situation looks much more serious in Italy, where the industry is in serious difficulties. As it is the case in almost any country where a "protected" industry is in trouble, the U.S. industry can expect attempts to cast it in the role of the scape-goat. Already there are reports that the Italians are casting for ways to tap the Americans and that immediate passage of the new Film Law is unlikely. The Italo-American film agreement, which is tentative, awaits finalization of the law.

In Spain, the deadlock continues, with the Government still standing pat on its demands, including one that the American distributors handle Spanish pix in ratio to their own releases. Spain also poses a tax problem. In Denmark, the MPEA boycott on imports continues.

Germany, for the moment, remains a free and lucrative market, but some profess to see storm clouds gathering in the distance. With the advent of UFA production, already existing sentiment for a reduction in the importation of American films is apt to grow stronger.

Gus Zelnick Shift Foreshadows More Loew Houses in Germany

This Is a 'Prank'

Calgary, Alta., June 12.

A Calgary film patron left the theatre minus the seat of his trousers.

Don Menzies, manager of the Palace theatre, told police sulphuric acid had been poured on two seats by a prankster and that the patron sat on one of them.

Gustave Zelnick has been appointed theatre supervisor of Metro-Goldwyn-Mayer of Germany, branch of Loew's International, in a switch presaging theatre expansion in the increasingly important Reich market.

Zelnick was associated with M-G theatres in Egypt the past 13 years. In his new post as assistant to Myron Karlin, general manager, he'll oversee operation of M-G's Waterloo Theatre, Hamburg, plus other houses now being built or which are to be purchased in the chain-extension program.

Arthur Loew, president of the parent Loew's, and Morton A. Spring, first v.p. of Loew's International, have plans for added theatre properties in various key cities of Germany.

Succeeding Zelnick in the Cairo job is George Thomas, formerly manager of the Metro Theatre, Alexandria.

Italy Sees Video Fist-Size Cloud

Washington, June 12.

So far as the Italian film industry is concerned, television is still the cloud no bigger than a man's hand. But it's there and starting to grow, and the first twinges of concern are being felt by that country's profitable theatres.

This is indicated in the latest issue of Italian Affairs, issued in Rome by the Italian Information Office. A report on the Italian motion picture industry, generally covering 1954, includes this comment:

"The drop in sales caused by tax increases is temporary, while those caused by television competition are of greater importance, especially in the small towns, villages and country zones, where television sets are to be found in public places, and where the cinemas show old films. In areas where television is operating this is clearly visible."

In a year in which theatres generally showed an increase in attendance, the drop in the television areas was up to 3%, says the report.

Nationally, however, motion picture theatre attendance increased more than 10% over the preceding year. As of the end of 1955, according to the study, there were 10,570 theatres in Italy, compared with 7,946 in 1950 and 4,013 in 1938. One question raised is whether the country has become over-theatred. In some areas where there has been a considerable increase in number of theatres, the business done per theatre has dropped considerably.

Writer Should Follow Script All the Way, Declares Helen Deutsch

Los Angeles, June 12.

To secure the quality product required to survive television competition, the motion picture industry will have to give screen writers more chance to work on a film, declared scripter Helen Deutsch last week.

Miss Deutsch, talking to students of the U. of Southern California Cinema Arts department, observed that writers and directors must work together until the film is completed and in the can. Successful application of this formula by various indie production outfits is forcing the majors to adopt the same policy, she added.

"There is still strong resistance to allowing a writer to stay on a film after he has completed the script," she noted. "Some producers feel they can't afford to keep both writer and director on salary, or, with contract talent, to have them devote too much time to any one film."

Flat or percentage deals, now commonplace in the industry, are overcoming the producers' reluctance, and the writers and directors are willing to extra time on a film to insure its success. "The growth of the independent has helped bring this about. Many writers are aligning themselves with indies or even forming their own companies," she observed.

Universal Challenged On 'Precedent' of Bumping 5th Amendment Tooters

Hollywood, June 12.

Concerned over what could be considered as a precedent-setting violations of the collective bargaining agreement, AFM Local 47 has decided to go to court if necessary to stop Universal Pictures from firing three musicians who were uncooperative witnesses at the recent House Un-American Activities Committee hearings here. Men were dropped a few days after they had appeared before the probers and invoked the Fifth Amendment in refusing to testify.

Union emphasized that its action is not based on support of any political ideology, pointing out that the AFM has, for more than 15 years, had a Constitutional provision expelling members who embrace Communism, Fascism or any other Un-American concept.

Local has already memorialized the International Executive Board of AFM asking for support for the three men, Manuel Compinsky, Sam Fordis and Victor Gottlieb.

Union takes the position that it seeks only to avoid establishment of a precedent under which its members can be discharged arbitrarily in violation of the existing agreement. The studio, in dropping the men, is understood to have notified them they were being dismissed for "just and sufficient cause," but the nature of the cause was not spelled out.

Local 47 Board of Directors decided the action was a violation of the contract with the studio and authorized counsel Robert Rissman to "take whatever action may be necessary" to enforce the contract, up to and including a court test.

Jap Writers Split On British Pic, 'Alice'

Tokyo, June 12.

A group of 10 top Japanese writers, commentators and film critics, who were shown the controversial British picture, "A Town Like Alice," were split as to whether the film should be released in Japan. Five of the panel said it should be shown; two said it should not and the others refused to commit themselves. Film deals with the Japanese occupation of Singapore during the last World War. It is being held in bond by British Commonwealth Film Corp. until it decides on the film's release here. Pic was withdrawn from the recent Cannes Festival after protests from the Jap Embassy in Paris.

The critics who voted for showing the film gave different reasons for their action. One said "it will give the Japanese something to think about." Another said it would be "an educating influence upon rearment advocates to whom it should be shown for laughs."



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every heart-
beat of an
amazing life
story



up
somebody there likes me

new star

Paul Newman

Pier Angeli



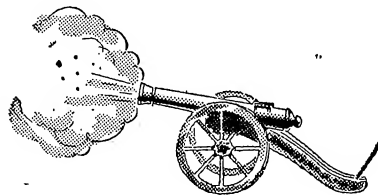
with Everett Sloane • Eileen Heckart • and Sal Mineo

Screen Play by Ernest Lehman

Based on the Autobiography of Rocky Graziano

Written with Rowland Barber

Directed by Robert Wise • Produced by Charles Schnee



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Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (12)

1956	High	Low	Weekly Vol. In 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32 1/2	24 5/8	Am Br. Par Th	275	30 7/8	28 5/8	29 1/2	- 1 1/2
28 3/4	23 1/4	CBS "A"	113	24 3/4	23 5/8	24 1/4	- 1/2
28 1/4	23	CBS "B"	86	24 7/8	23 1/2	24	- 7/8
26 3/4	18 1/4	Col Pix	45	19 1/4	18 1/8	18 7/8	- 3/8
16 3/4	14 1/4	Decca	32	14 3/4	14 1/2	14 3/4	-
95 7/8	75 3/4	Eastman Kdk	124	87 7/8	85 1/4	87 7/8	+ 1 3/8
4 7/8	3 3/8	EMI	112	3 7/8	3 5/8	3 5/8	- 1/8
25 1/4	18 7/8	Loew's	175	22 3/4	21 1/4	22	- 1 1/2
9 1/4	7 7/8	Nat. Thea.	94	7 7/8	7 3/8	7 5/8	- 1/8
36 1/2	30 3/4	Paramount	86	33	32	33	- 1/2
36 1/2	22	Philco	163	23	22 1/4	22 3/4	- 1/8
50 3/4	41 1/4	RCA	271	45 3/4	41 5/8	42 3/4	- 1 1/2
8 7/8	7 1/4	Republic	33	8 1/4	7 7/8	7 7/8	- 1/8
15 1/4	13 3/4	Rep., pfd	1	13 3/4	13 3/4	13 3/4	- 1/4
17 3/4	15 1/4	Stanley War.	34	15 1/4	15 1/2	15 5/8	- 1/4
27 3/4	22 1/4	Storer	36	24 3/4	23 3/4	24 1/4	-
29 1/4	21 1/4	20th-Fox	81	24	23	23 1/2	- 5/8
29 1/2	24 1/2	Univ. Pix	6	25	24 1/2	24 1/2	- 1/2
82 1/2	76	Univ., pfd.	130	76 1/4	76 1/4	76 1/4	+ 1/4
24 3/4	18 1/2	Warner Bros.	226	23 3/4	22 1/2	23 1/8	- 1/4
141 1/4	108 1/4	Zenith	22	112 3/4	110	112 3/4	- 1/2

American Stock Exchange

6 1/4	3 5/8	Allied Artists	44	4 1/4	4	4	- 1/8
13 1/4	9 3/4	All'd Art., pfd.	13	10 1/4	10	10 1/4	+ 3/8
2 1/4	1 1/2	C & C Super 1146		1 3/4	1 1/2	1 3/8	- 1/8
10	6	Du Mont	60	6 1/2	6 1/4	6 1/4	- 1/8
3 1/2	3	Guild Films	118	3 3/4	3	3 1/4	-
4 5/8	3	Nat'l Telefilm	429	5 3/4	4 7/8	5 1/2	+ 7/8
5 3/4	2 3/4	Skiatlon	22	3 3/4	3 1/2	3 5/8	-
12 3/4	11 3/8	Technicolor	68	11 7/8	11 1/2	11 5/8	- 1/8
4 1/2	3 1/4	Trans-Lux	7	3 1/2	3 1/2	3 1/2	- 1/8

Over-the-Counter Securities

	Bid	Ask
Amplex	33 1/4	35
Chesapeake Industries	2 3/4	3 1/2
Cinerama Inc.	1 1/8	1 3/8
Cinerama Prod.	2 7/8	3 3/8
DuMont Broadcasting	6 7/8	7 3/8
Magna Theatres	2 1/2	3 1/2
Official Films	2	2 1/2
Polaroid	61 1/2	69 1/2
U. A. Theatres	6 3/4	7 3/4
Walt Disney	42 1/2	46 1/2

(Quotations furnished by Dreyfus & Co.)

3d Sabbath Rap Versus Drive-In

Reading, Pa., June 12. For the third time in six months, the Sinking Spring Drive-In Theatre, near here, was fined \$50 and costs Thursday (7) for operating the theatre in violation of the state Sunday "Blue Laws."

Owned by Pavilion Drive-In Corp. of Batavia, N. Y., the ozoner was open here last August on a year-around basis. The owners goofed in not placing the question of Sunday films before the South Heidelberg voters last November and were fined \$50 and costs thereafter.

Theatre personnel were again arrested for Sunday showing early in May. Last week Dist. Atty. Frederick O. Brubaker stepped in and "reluctantly" pressed the new charges when the owners decided not to appeal the first case. The theatre was dark Sunday (10).

The question of Sunday movies in the township cannot come before the voters until the 1957 municipal elections, according to a ruling by the county commissioners. The ozoner shuttered last December after Sunday operations were banned the first time and reopened in May.

Jacobs' London Service

Arthur P. Jacobs Co., which deals in show business public relations, has established an office in London to represent the outfit's clients throughout the United Kingdom and the Continent.

Jacobs and Jerry Juroe will trek to the new outpost, plus the company's Paris outlet, next week to work on organization matters. Expansion is in tune with the increasing activity of Yankee filmmakers and talent abroad.

'Harry' Acts Four Weeks

San Antonio, June 12. "The Trouble with Harry," Alfred Hitchcock's production, is the second pic to get a four-week run in the history of the Josephine Theatre here operated by Tom Summers Circuit.

Other was the Elizabeth Taylor starrer, "Rhapsody" in 1954.

Last-Minute Insurance Softens 'Raintree' Loss; No Help to 'Teahouse'

Hollywood, June 12. Metro luckily decided to reverse its long-standing policy of doing without cast insurance at the proper moment. After considering it for some time, studio took out a blanket policy covering the entire year's product, at comparatively low cost. Almost immediately thereafter came Montgomery Clift's auto accident and the long shutdown of "Raintree Country," the \$5,000,000 production which is the studio's most expensive to date. MGM will be reimbursed for much of the loss although the policy covers only actual expense from the 8-10 week shutdown. There is no way of determining the intangible loss through having various people tied up and unavailable for other work.

However, policy isn't operable in the case of "Teahouse of the August Moon," which lost time and money trying to location in Japan. Death of Louis Calhern also isn't covered since the actor died before he had actually begun work in the film, which is the starting date of the policy in each case.

TITLE USE SUPPORTED

Horizon Foregoes Its 'Bold & Brave'—Case Settled

Suit involving rights to the title of "The Bold and the Brave" was settled and discontinued last week in N. Y. Federal Court according to an order signed by Judge Thomas F. Murphy. RKO, which is distributing a Wendell Corey-Mickey Rooney starrer under that tag, charged Horizon Productions had no right to use the "Bold and Brave" label for an upcoming picture.

Also a defendant was writer H. A. Calder Willingham who assigned film rights to his "Bold and Brave" NBC-Philco Television Playhouse script to Horizon.

Under terms of the settlement Horizon agreed not to make a picture of that name.

Other plaintiffs in the action were Standard Productions, producer of the Rooney "B&B," and Filmmakers Releasing Corp., owners of the film.

IS THERE A DISTRIBUTION PLAN FOR PIX WITH 'BUILT-IN ECONOMY,' TRADE ASKS?

TV-Derived Theatre Films Continue Floppo Habits In Minneapolis Area

Minneapolis, June 12. After the reported brody of Metro's "The Rack" at his local loop Gopher, Lowell Kaplan, Bennie Berger circuit buyer-booker, says he's "off" pictures derived from television. At 85c-\$1 "The Rack" gave the Gopher one of its worst weeks, grossing less than \$1,300. House has been ranging from \$3,000 to \$12,000.

Playing at the World, at 75c-\$1.20 the same week that "The Rack" was at the Gopher, "Patterns," which is also of video genesis, flopped similarly and was yanked after five days of its scheduled week when the take totaled only \$1,500. House has been averaging around \$5,000 a week with long-run attractions and grosses in some instances have exceeded \$9,000 for seven-day sessions although it's only a 400-seater.

Currently, George Goebel is joining Liberace, Eve Arden, the "Lone Ranger," etc., tv favorites, whose initial theatre films went down the boxoffice drain in the Twin Cities. His "Birds and the Bees" isn't delivering well at Minneapolis Radio City and the St. Paul Paramount, where it's playing day and date.

Defective Screen Suit; Ask \$5,894 Damages

St. Louis, June 12. A defective screen caused a loss of patronage at the Salem Theatre at Salem, Ill., owned and operated by Loren L. and Stewart Cluster, according to a damage suit filed last week in the Marion County Circuit Court. The suit asks for \$5,894.40 damages and names Paul McCarthy, formerly of St. Louis, and the Radiant Mfg. Corp., suppliers, as defendants.

The petition charges that an Astrolite screen purchased through the now defunct McCarthy Theatre Supply Co., here, on Oct. 3, 1953, proved to be defective and resulted in distorted pictures that adversely affected attendance at the house.

It is further charged that when the theatre supply company was advised of the situation they took the screen back for correction but when it was returned to the Clusters it had the same defects. Again the screen was sent back and a demand was made for the return of the purchase price—\$894.40. This was refused, the petition recites. The court is asked to render a judgment for the cost of the screen plus \$5,000 for decline in biz while the screen was in use.

SELL INDUSTRY FIRST

Metro Sets Previews For 'Somebody Up There'

Metro, for the purpose of "selling the industry first," has scheduled previews of "Somebody Up There Likes Me" in all exchange areas July 2 with the invitation lists to include all theatre and distribution reps and their families in each territory.

Also to receive bids are radio-television and press personnel. Paul Newman and Pier Angeli are starred.

House Operator Guilty As Tax-Cheater, Draws Three-Year Sentence

Des Moines, June 12.

Sylvester R. Nothem, 59, former theatre owner at Remsen, Iowa, has been sentenced to three years in Federal prison on charges of income and admissions tax evasion, and placed on probation. Nothem pleaded guilty to all counts against him.

In addition to four counts of income tax evasion there were five counts of admissions tax evasion. Charges were based on admission tax collection reported by Nothem for a 75-month period, 1947 through 1953 totaling \$12,535.56, whereas actually he collected \$21,189.58—a difference of \$8,654.02.

The government charged Nothem with reselling theater tickets to evade payment of both admissions and income taxes. It was held a certain percentage of the theater tickets were resold frequently as a means of evading tax payments. A hearing was held in April this year to determine whether Nothem was mentally competent to participate in his own defense and the Federal government found he was.

ALVIN MARKS' NEW 3-D; NO SPECS FOR CINETRON

A new three-dimensional process, which is said to achieve its effect without the use of special glasses, is the invention of Alvin Marks, of Marks Polarized Corp., a firm which was active in the manufacture of the polarized specs during the short-lived 3-D stanza. Marks was associated with Matty Fox in the specs manufacturing business, but is pursuing the 3-D process on his own.

The new 3-D technique, dubbed Cinetron, is described as compatible with all present widescreen systems. Theatres, according to the inventor, can be converted to the non-spec 3-D system at a cost of about \$10,000 for an average theatre.

'Research' Again Touted

[On 'Know-Your-Customers Slant']

As coordinated efforts continued last week to arrive at a plan to bolster the boxoffice, some execs felt that the most pressing need at this fork in the road was a more thorough knowledge of the American film audience and its current motivations.

While no decisions have been made, impression is that a market analysis will probably be undertaken, the preference being to have it done by an office that has no direct connection with the pic biz. There's a strong feeling that, whatever the final outcome, the current "shoulders to the wheel" attitude is a very healthy sign and is bound to translate itself into effective action one way or another.

There's a strong current of opinion which holds that, while the industry shouldn't miss a trick in its attempt to stimulate the b.o. which took a bad slide in May, a thorough examination of two factors is needed: (1). Just who goes to motion pictures today, and why, or why not? (2). What can the industry do to effectively adopt itself to the changing audience.

One example would be the steady shift to the suburbs which, in terms of booking policies, for one, hasn't been given proper attention by the industry. On an overall basis, comment is made that people don't seem to be lacking the money to go to see films.

At the ad-pub directors level, committee work is going on actively. Rodney Bush at 20th-Fox is charged with studying a "symposium" involving the visit to Hollywood of leading critics and writers; Metro's Si Seadler is working on the pros and cons of an ad program; Al Tamarin at United Artists is charged with working out a merchandising program; Phil Gerard at Universal masterminds a scheme involving visits to the field by ad-pub toppers and company heads who would make personal contact with editors, etc., and Paul Lazarus at Columbia is concerned with the ad-pub phase of any market survey that might be undertaken.

Seeking methods to cut down on distribution costs, the film companies are again studying the possibility of consolidating exchange operations, particularly the handling of films. The experience of Walt Disney's Buena Vista and United Artists in the use of an outside film handling organization is among the techniques being weighed.

Both distribs employ the services of National Film Service, a national organization with 33 exchanges throughout the country. The film handling centers are independently owned but are allied for nation-wide service under James P. Clark of Philadelphia. All of the major companies employ NFS to some degree in certain areas.

NFS's operation in Butte, Montana, where an integrated handling center was opened six months ago, is being given a careful once-over with the thought that it could possibly be the pattern for future operation on a national basis. One-story building is said to be the first exclusively designed for film handling by modern methods. Films from the majors as well as a number of independents are processed at the Butte plant. It handles the pix of UA, RKO, Paramount, Warner Bros., Universal, Republic, Allied Artists and Buena Vista. Under NFS' local ownership policy, the Butte exchange is owned by M. S. Wycoff who also owns NFS' Salt Lake City branch.

Several distribs have for several years toyed with the idea of eliminating their film handling centers in the various exchange cities and merely maintaining sales offices. With the industry on a new economy kick, NFS is making a determined bid to take over the film handling chores. Several new deals, involving the majors, will be weighed at NFS's board meeting in Chicago on June 19. Special meeting points up activity brewing in the field, since NFS' board met a month ago in N. Y. for its regular semi-annual conclave.

NFS was organized in 1947 specifically to handle the nation-wide shipping and inspection depots for films produced by David O. Selznick. Clark, prexy of Highway Express, a film carrier, and several other carriers who had been doing film handling on a local level, put together the nucleus of NFS to service Selznick's organization.

5% Wage Hike For Cartoonists

Screen Cartoonists, Local No. 841, IATSE, will vote on ratification of a new employment pact with commercial studios at a meet to be held tonight (Wednesday) in New York. Union's executive board has recommended acceptance of the two-year agreement, which was hammered out by the cartoonists' negotiating committee and the Animated Cartoon Producers Assn.

Terms of the contract, already approved at a special conclave, call for a raise in minimums as well as general increases. In addition, all employees on payroll as of June 1, 1956, are to get a 5% wage hike. New minimums are said to be almost identical to rates obtained by the Hollywood Screen Cartoonists Guild.

Proposed new minimums call for head animators to receive \$190 weekly in contrast to the former \$158. Other workers would draw proportionate boosts. Work week, incidentally, is 35 hours compared to Hollywood's 40 hours. Among studios affected by the new pact are Caravel, United Productions of America and Transfilm.

Adel House Destroyed

Des Moines, June 12.

Rialto Theatre at Adel, Iowa, was destroyed by fire May 28 with loss estimated at \$100,000. The theatre, built in 1904, and first used as an "opera house," was owned by Oliver Doop.

It was operated by Al Christianson.

UFA Shuffle in German Spotlight; Bavarian Unit Sets 10-Pic Lineup

Frankfurt, June 5.

Top interest in film circles in Germany today is the effect the newly-purchased UFA properties in Munich, Berlin and Duesseldorf will have on the industry in Germany as well as the world. UFA Bavaria, which currently has three films in production at its studios, has just announced its new lineup, first under the new setup. It has seven color films and three black and white upcoming. Of the 10, four are problem films with prominent stars. Two are folklore and four are lighter pix, one a Caterina Valente musical and a Lila Palmer comedy. Film budget is approximately \$3,000,000 for these 10.

The UFA theatre chain (60 houses) headquartered in Duesseldorf and UFA production in Berlin, which were just purchased for \$3,125,000 by a group of 13 investors, including some of the banks who are also linked with UFA Bavaria, has held its first board meeting. Arno Hauke is general director, with Helmut Meyer and Heinz Zimmerman on the board. Herbert Tischendorf of Herzog Film Releasers, one of the buyers, will probably be chief of the Berlin studios. Herzog, one of the biggest German distributors, will be out of the distribution business next year, being absorbed by UFA, and producers formerly releasing through Herzog either will release through UFA or other firms.

Tischendorf's future activities with the Berlin productions are of wide interest to American and German film people because of his earlier expressed belief that there was no use of sending pix to the U. S. because the market wasn't profitable enough. With a huge production studio on his hands, however, informed sources feel he will be out to get films in the American market. With the recent purchase of German films by U. S. majors like Warners, Universal and Republic, it is felt that the prices paid for German pix will be higher. And Tischendorf is more in a mood to fight for the market.

UFA Bavaria Property Tops

Although the UFA property at Bavaria is currently larger than the UFA Berlin studios, strength of the Berlin group lies in the fact that any time East and West Germany are reunited, the Berlin property owners would have first chance at Babelsberg, the East German production studios currently being used for DEFA Films, under Russian control. The UFA Berlin studios are in excellent condition, having been improved since the war.

It is felt here that the reactivation of the UFA properties won't mean federal money for foreign promotion, belief being that the banks and industries behind the UFA purchases can capitalize sufficiently and perhaps enable UFA to reach its former monopolistic position in Germany.

Only UFA property remaining is the studio at Wiesbaden, which will probably be bought jointly by Mosaic Films and Taunus Films. (Mosaic was one of the unsuccessful bidders in the group seeking for the UFA Berlin and Duesseldorf setup).

May Sell to Russians

It is felt here that with the newly activated studios zooming with renewed money and enthusiasm, there may be a stronger bid from West Germany for business with East Germany and the Iron Curtain film markets. News of Mike Todd's co-production deals with the Russians has brought the feeling that if Yanks can, the West Germans certainly can and probably should make deals.

For the first post war years, no films went into the Iron Curtain countries from West Germany because of the government's obstacles to such deals and because of the low pay. Russia, for instance, has tried to make deals that require 1,800 prints and dubbing into 9 different dialects, offering in some cases no more money for the whole of Russia than East Germany offers for its little country. German trade circles hear that at the Cannes Film Fest, Iron Curtainers were hot for the German product, and perhaps deals will be made.

GAS TANK PROXIMITY CANCELS LEVINS' OZONER

St. Louis, June 12.

Plans for the construction of a second ozoner within the city limits here have been nixed by Director of Public Safety Joseph Sestric after a permit had been issued. Levin Brothers of Dayton, O., had filed an application for the construction of an ozoner to cost approximately \$90,000 in the northwestern section of the city. Everything seemed to be in order and a permit was issued.

However the plan ran into a snag when the application was presented to Sestric for the final okay. He remembered that the site for the ozoner was in close proximity to a huge gas tank that supplies fuel to households and manufacturing plants in both the city and adjacent county. This fact resulted in a prompt revocation of the permit, despite the fact that an architect and a builder were prepared to go ahead with the project. Since the revocation the Levins have not indicated whether they will select another site in the city or try to formulate safety plans that will meet with Sestric's approval.

Power of Critics (In N.Y.) Hi-Rated By Youngstein

New York newspaper critics can help or break a picture in the Metropolitan area—one of the few places in the U.S. where this is so, according to Max Youngstein, v.p. of United Artists.

Youngstein made his sentiments known as a witness in the Chesapeake case against Loew's and RKO theatres. Youngstein in 1946-1949 was in charge of exploitation, advertising and publicity for Eagle Lion, the parent company of which is Chesapeake.

Asked by the court whether it was his impression that generally Eagle Lion pictures would do better or worse in New York, Youngstein replied:

"Overall, in my opinion they would do worse in New York because they were not to any large extent critics' pictures. New York is one of the few places where critics' reactions help box-office and help determine the entire selling of the picture from first-run in the circuit, in the second, third and fourth-run down the line until they have blanketed the city. The newspapers have that importance."

Princess Still Star

Hollywood, June 12.

Speculation that a new film property may be pitched at Grace Kelly has been raised by upcoming story huddles between writer Helen Deutsch and producer Dino De Laurentiis. Miss Deutsch planned to Monaco over the weekend for talks slated to begin today (12).

Site of the conferences and the fact that Miss Deutsch has written for Miss Kelly before raised the possibility that De Laurentiis has a property in mind for the actress who recently married Prince Rainier of Monaco.

"Designing Woman," for example, which had been slated for Miss Kelly and James Stewart at Metro prior to her marriage, was an original by Miss Deutsch.

SHUFFLE CRAWLEY STAFF

Ottawa, June 12.

Staff switches at Crawley Films in Ottawa sends Tom Glynn, camera department head, to post of production manager, and Peter Cook, director, as head of the firm's new television commercial division.

Quentin Brown, who set up the tv section, returns from Toronto to Ottawa as senior producer-director. Stanley Brede becomes chief cameraman to replace Glynn.

'All the Views'

Continued from page 5

thing," seemed to imply in his Sunday resumé that it was pictures like the French "Riffifi" about which he raved, that would bring audiences back to the wickets.

"Trapeze" issue has—once again—brought into sharp focus the question of the critic's place and function and his responsibilities vs. the industry. Indignation is currently running high against Crowther, the chief complaint being directed less against his "Trapeze" pan, which some see as not being wholly undeserved, than against his followup piece which is interpreted as something akin to "kicking a man when he's down."

Actually, it's long been Crowther's custom to scan the top pix of the week in his Sunday roundup. However, with business just gradually pulling out of the May slump, his observations re the overall quality of Hollywood production—and the quip about industry enthusiasm being high because of the money spent to advertise "Trapeze"—has hit film biz execs in a very sore spot.

"I haven't heard the Times complaining about the money that was spent in the paper on ads for the film," commented one irate observer. "Nor can I see the Times complaining about conditions in the department stores and suggesting air-conditioning in this store and wider aisles in that. But motion pictures—they're always fair game."

Those closer to the sidelines feel that, while Crowther had a perfect right to blast "Trapeze," he did seem unduly sharp and biting in his comments Sunday. These men admit that "Trapeze" may not be the ultimate in artistic accomplishment, but they add in the same breath that it's a money picture of unquestionable merit.

"If we made the kind of pictures Crowther enjoys, we'd pretty soon be out of business," said one. It's a pretty safe bet, however, that all this gnashing of the teeth isn't going to make any difference to the Times critic or to the Times.

Industries have a tendency to downbeat the impact of a Crowther review on a big American film. (He's far more of an influence when it comes to imports). Yet, they say, out-of-town critics frequently will copy the tone—if not the actual letters—of the Crowther evaluation, and a pan by him therefore is likely to reverberate.

More Personals

Continued from page 7

of the B&K owned Public Great State chain of 38 downstate Illinois theatres.

Wallerstein relates the current downward in the downstate houses to the fact that (1) farm income is down, (2) the impact of television is being felt later in the rural centers because it didn't figure importantly there until well after it was an accepted fact in the larger cities, and (3) the smaller cities don't get as many transients as do the larger ones while the selectivity of small city audiences is on a par with that of their big city brothers.

Wallerstein says the current product shortage is also felt much more acutely in the smaller cities than in the large ones, since in the big towns it takes longer to exhaust the available audience for a pic. Wallerstein is also plugging for more pictures with universal appeal; he points out that a picture like "The Birds and the Bees" does better downstate than in the urban centers, while a "Rose Tattoo" experience the reverse acceptance. Of course this is offset somewhat by production of pix slanted to country audiences, like the "Ma and Pa Kettle" series, and the corresponding gangster pix slanted to city "leather jacket" audiences, he averred.

Wallerstein also said that small town exhibitors were in a position to merchandise more aggressively since radio time and newspaper space were much cheaper than in the metropolitan areas.

The B&K ven feels that "creativity is the only thing that will ever sustain the film business. The play's still the thing, that's why we see the studios paying such fat prices for good stories and good stories are very scarce. It's still the pictures with lots of meat and potatoes that do the business."

Inside Stuff—Pictures

Six reasons why film censorship in New York is necessary were ticked off here last week by Hugh M. Flick, former N. Y. censor and now exec assistant to the State Education Commissioner. Flick was commenting on a VARIETY story showing that, during the year ended March 31, the N. Y. censor office hadn't raised questions on any picture with a Code seal. Story went on to raise the question "Why have censorship at all?" Here are Flick's reasons: (1) The Code covers only 50% of the pictures submitted to the censor. (2) The Code has no enforcement machinery. Flick isn't sure that self-regulation alone would stick in the industry. (3) The Code lost its bite with divorce.

(4) The Code has lost a good deal of prestige. (5) If there's been parallel action between the censor and the Code during the past year, it wasn't anything deliberate, and may not occur again next year.

(6) The very existence of state film licensing is a support for the objectives of the Code and an incentive for the production of morally acceptable pictures.

Studios are learning more and more how to keep from picking up the tab on junkets. Paramount's journey to Palm Springs to publicize Bob Hope's "That Certain Feeling" brought the biggest press bunch, attracted the biggest crowds and cost the least of any in years. Chamber of Commerce deadheaded hotel rooms, drinks and dinner at Deep Well. Par picked up tab for dinner at Biltmore before preem, and plane tickets. Plane was chartered and ran about \$15 per capita. Altogether junket didn't cost Par \$2,000 above last year's normal overhead for previewing a pic in L. A. (Bob Goodfried handled) local hospital benefited by \$4,000—good, considering the small sized house which was packed at \$5 a ticket for townies.

Results of Altec Service Corp.'s campaign to hypo the boxoffice via spotlighting the public's attention on new sound techniques have drawn wide exhibitor interest. Altec drive uses a "promotional caravan" which travels in a car cavalcade in various sections of the U. S. In the course of the junket newspapers are contacted to run special illustrated yarns showing the work of Altec engineers in 'theatre projection booths.

Altec caravan, incidentally, has returned to New York following a tour of Iowa and Minnesota. Altec's boothwork at the St. Louis Park Theatre, Minneapolis, was o.o.d. by Bob Murphy, film editor of the Minneapolis Star. Likewise, Howard Wilson, editor and associate publisher of the Carroll (Ia.) Times-Herald, was conducted on a tour of the Carroll Theatre in company with several Altec execs.

For the eleventh time Robert W. Selig, division manager for Fox Inter-Mountain Theatres, has been named president of the board of trustees of the U. of Denver, from which Selig graduated.

Maas

Continued from page 3

Japanese now limit imports of tint prints to 12 on any given picture.

The American compromise means Japanese demands that all Hollywood films shown in Japan be submitted to a self-regulatory Japanese industry body. The Americans have argued that this shouldn't be necessary since their films carry the Code seal. Situation has its ironic aspects since, to play the American circuits and be "officially" acceptable, a Japanese picture would have to go through the Code mill and obtain a seal, regardless of tests it has passed at home.

The compromise offered by Maas involves: (1) A willingness to submit pictures to the quasi-official "Youth Committee." (2) The establishment of self-regulation on other grounds via a special Japanese panel. Latter would screen American imports only and pass on their suitability for Japanese audiences, i.e. whether or not they contain anything that might be objectionable to the Japanese. Main point in the huddles with the Japanese seems to have been that the Code-approved American product shouldn't be thrown in and judged along with all the Japanese pix. The Japanese Code system that would be established by the MPEA would function also at an appeals level and the panel would consist of Japanese whose names and positions would carry weight and respect.

Maas said the Japanese limitation on the importation of color films was hurting the U. S. distributors. "We can skim the cream off the top, but we can't really penetrate with 12 prints where 25 or 26 might be needed," he said. The Japanese would have no objections to the importation of inter-negatives, from which any number of tint prints could be struck locally at the new lab.

Japanese economic situation was good and improving all the time, Maas held. "The country's foreign exchange backing is the third-highest in the world, rating after Britain and Germany," he said. Import films rack up a total of about 11,000,000,000 yen (\$30,555,000) a year of which the U. S. pix are responsible for about 80%, or about 8,800,000,000 yen (\$24,440,000). By contrast, however, the native Japanese entries do over 30,000,000,000 yen worth of business.

In India, Maas said the local producers were teaming up with the American distributors to fight increasingly severe censorship. Job of MPEA rep in India continues open for the moment, but various people are being discussed for it.

'FACING' DRIVE-INS RACE FOR FIRSTST

St. Louis, June 12.

Rival owners of two new ozoners, practically across the road from each other on U. S. Highway 60, near Mountaint Grove, Mo., are engaged in a construction race to see which will first be in operation. Both enterprises have approximately the same capacity—250 cars.

One is being built for Howard Pettit, who owns and operates the Castle in Mountain Grove and the other for E. W. Priester and G. W. Randolph of Van Buren, Mo.

Mixing a Must

Continued from page 5

own force on the value of the U product.

"The formula is both difficult and simple," he observed. "It consists of three parts: (1) Product. (2) Hard work. (3) Personal contact." Latter, he thought, should extend also to the smaller exhibs in the markets.

Aboaf was high on U's 1956 outlook abroad where, he said, U releases were finding wide and popular acceptance. He found Germany in top shape, but said that the effects of the Universal policy of signing up German stars had yet to be felt. First U pic with a German name—"Never Say Goodbye" with Cornel Borchers—hasn't had a sufficient payoff in the country to gauge the value of her name. Biggest German star U has signed to date is O. W. Fischer, but he hasn't made a picture for U yet.

In Italy, Aboaf said the banks were reacting to the local industry situation by tightening credits. European distribution costs continue to rise, but not alarmingly so, Aboaf reported.

For the most part, the appeal of the various "systems" has worn off now on the Continent, and it's back to subject matter, Aboaf said. He disclosed that U was still serving magnetic prints in some areas, but was trying to do away with them altogether. U at one time adopted the combination magoptical prints, but then dropped them. In some of the provinces, Aboaf found, CinemaScope still means something at the b.o.

A number of personnel changes were made by Daff and Aboaf during their European jaunt. Daff is now back at his Coast headquarters.

"Filled with suspense! Enough to keep the attention of the audience riveted to the screen!"

—Daily News

"Excellent portrait of a crime, unusually taut, keenly directed and acted! The climax comes with a slaughter that is real and jolting! Stanley Kubrick, who wrote the screenplay and directed the movie, is to be congratulated!"

—N. Y. Herald Tribune

"THE KILLING"

LIKELY TO MAKE A KILLING AT THE CASH BOOTHS!"

—TIME Magazine



Like No
Other
Picture
Since
"SCARFACE"
and
"LITTLE
CAESAR"!

starring Sterling

HAYDEN

"Tense drama! Brilliantly done! Action crisp and fast! Succeeds excellently in building tremendous tension!"

—Hollywood Reporter

"Brisk melodrama! Murder, fights and tension run the length of this energetically told story!"

—World-Tel. & Sun

"Crime film moves fast! More than holds its own against pictures that boast far higher budgets! Writing plus cast and action rivet attention through 83 suspenseful minutes. Sustains an exciting mood. The actors play their parts in just the right key."

—Journal-American

"Engrossing! Things move at a lively clip!"

—N. Y. Times

"Tense crime melodrama! Generates enough excitement and tension to warrant praise!"

—Daily Mirror

"Tense and suspenseful! Hard-hitting and colorful performances! Script is right and fast-paced!"

—Daily Variety

"Marie Windsor is flamboyantly brash and sexy!"

—World-Tel. & Sun



co-starring **COLEEN GRAY** • **VINCE EDWARDS** • with **JAY C. FLIPPEN** • **MARIE WINDSOR** • **TED DeCORSIA**
Based on the novel "Clean Break," by Lionel White • Screenplay by Stanley Kubrick • Produced by James B. Harris • Directed by Stanley Kubrick

Knock 'em dead at YOUR boxoffice... and book it NOW!

THRU
UA

Ealing Studios' Threat to Leave BFPA Ranks Stirs Disunity Anew

London, June 12. Just at the point where it seemed that unity was being restored in the ranks of the British Film Producers Assn. by the return to membership of the former Korda companies Ealing Studios, the outfit headed by Sir Michael Balcon and Reginald P. Baker has given six months' notice to quit. The resignation was tendered by Baker at last week's BFPA council meeting, but no reference to the fact was contained either in the official report or was mentioned by Sir Henry L. French at his monthly press confab.

Baker himself, apparently, gave an assurance that he would not publicize his resignation and BFPA Council members were urged to maintain utmost secrecy on the subject.

Until recently Ealing was affiliated with the Rank Organization, which had been distributing all its output. Earlier this year, however, it severed this association and subsequently entered into a deal with Metro. Their first picture under the new agreement is now rolling at M-G's Elstree studios.

According to reliable inside sources, Baker advanced about half-a-dozen reasons for wanting to quit the association. It is understood, however, that his main beef was directed at the BFPA Report to the National Film Finance Corp. and the Board of Trade, which proposed differential treatment for American-made British films, as against those produced and financed by wholly British companies. The BFPA proposal, which in itself was the subject of a storm only two months back, suggests that the American-type British picture should receive less of the Eady coin, although it is reported that the minority viewpoint has also been sent to the Board of Trade.

It is also said that Baker echoed a complaint made by the late Sir Alexander Korda before he ankleed the association. He complained that it could be embarrassing for producer-members to sit at the Council table with their major customers.

Although Ealing's notice to quit still stands, the BFPA is hoping it will be able to keep it in the fold. The association has appointed a deputation to meet Balcon and Baker during the coming week in a bid to persuade them to change their minds.

British Unions

Continued from page 5

to the project for the setting up of an Anglo-American Films Council.

In their 6,000-word reply to the questionnaire sent out on behalf of the Government by the National Film Finance Corp., the unions record their "complete lack of confidence" in the BOT, accusing them of sheltering behind inquiries in order to postpone or avoid urgent action. They claim the right for government assistance because of the role of British production in competition with America and because of its role as a dollar-saving industry. They come out unequivocally in favor of retention of quota and support a restoration of a distributors' quota. They also urge the continuance of the NFFC "as the only bulwark against the monopoly interests."

On the broader quota question, the six unions suggest that instead of a British Quota there should, as in the case of commercial tv, be a foreign quota. This could be adjusted so that, as in video, the bulk of programs should be British and a strictly limited remainder would be foreign.

In addition to recommending that the NFFC should be set up on a permanent basis, the unions favor the continuance of the Eady Fund, but suggest that payments should be on a compulsory basis. They draw attention to the fact that films which are "not genuinely British" may benefit from the fund and urge an examination of the definition of British films. The labor interests also suggest a widening of NFFC power to expand it to the shape of a vertically integrated combine, operating, where necessary, in competition with existing combines.

OLD BIOGRAPH'S FIRST

Gold Medal Remodels — Kazan's 'Face' Initial Bronzer

The old Biograph studios in the Bronx, New York, resumes operation shortly when the Elia Kazan production of "A Face in the Crowd" starts rolling. First on the agenda is a modernization of the plant, however, according to A. W. Schwalberg, chairman of Gold Medal Studios, owners of the lot.

Biograph will be equipped with two sound stages plus all other necessary facilities, Schwalberg stated, in the move to lure more production east.

The Kazan property is a screenplay by Budd Schulberg. Interior photography is scheduled for late summer.

Drastic Income Tax Proposal Off in Britain

By HAROLD MYERS

London, June 12.

The American film colony here, as well as representatives of other Yank companies in Britain, can now breathe freely again. The government's proposed amendment to the income tax laws, which would virtually have confiscated all their earnings accruing to them in the U. S. and not transferred to Britain, is being withdrawn.

The government announced its second thoughts on the matter in Friday morning (8) when the Chancellor of the Exchequer, Harold MacMillan, said that he would allow logic to yield to expediency. The original proposal, he said, had been based on a recommendation of a Royal Commission and was "soundly based in logic and principle."

The new tax proposal, quietly slipped into the Finance Bill, aimed at taxing, at the British rate, the entire income of American personnel in Britain, irrespective of whether the earnings were paid locally or banked in N. Y. Hitherto, Yank executives of U. S. companies have paid British rates of income taxation on that part of their earnings transferred to Britain to meet day to day expenses. Any balances accruing in their favor in America were tax free under both British and U. S. laws.

As the British surtax rate of 97½% takes effect on salaries of \$5,600 annually, the entire U. S. film colony were faced with complete confiscation of the balance of their earnings. Furthermore, there was a threat to production activities, particularly in the case of a co-production series, which might have kept performers in Britain for more than six months. It could also have hurt telefilm production where networks use British facilities for filming with American name personalities.

In the House of Commons debate the Chancellor admitted that representations had been made, pointing out that the new tax proposal might lead foreign companies to establish their overseas concerns elsewhere. Therefore, he proposed to introduce an appropriate amendment during the report stage of the bill, which would restore the existing position.

'Charge It' No Panacea

[And Auditing Detail A Migraine]

Some exhibitors take a dim view of "charge it" proposals as a means to bolster theatre attendance based on the headaches of bookkeeping and collection which is not considered worth the few, if any, additional admissions which might result from a credit system.

Cost of billing is also listed as an item to be considered. It's figured that postage, stationery, and employees' time could add to already inflated operational costs.

The comparatively small amount required for theatre admission, it's pointed out, cannot be compared to time payments for heavy goods.

PONTI-DE LAURENTIIS PARTNERSHIP ENDS

Carlo Ponti and Dino DeLaurentiis, Italian production team, have split and each will make his pictures independent of the other from now on. DeLaurentiis explained that he and Ponti have "different ideas" on film making and for this reason they'll no longer work together although the Ponti-DeLaurentiis corporate structure will continue in existence.

Combo made 80 features over the past six years, the last being "War and Peace" in association with Paramount.

New Thinking

Continued from page 3

bers, that some of them should retire from pictures and go back to their "original trades."

The problem in Italy, he said, is that the producers had set their goal at quantity, and not quality.

DeLaurentiis recently completed "War and Peace," adaptation of the Tolstoy classic with Audrey Hepburn, Henry Fonda and Mel Ferrer in the leads. This is replete with the battle scenes—10,000-man army and 3,000 horses—and it's in V'Vision. But the producer downbeats "size" per se. "Make a good picture in 16mm and black-and-white and the public will see it," he insists. The big battles in "W & P" are on the screen because they're an inherent part of the story, he explains.

Photography began on "W & P" last July 4 and a release print will be delivered to Paramount, distributor of the production, in London this upcoming July 4.

Italian government, wanting the feature to be strictly a native product, made available to him gratis all the cavalry and foot soldiers he needed, reported DeLaurentiis. He added he was offered the facilities of the Yugoslavian army and said no.

Eagle Lion

Continued from page 5

lel between Cadillacs and mink coats in comparing the film fare offered by Eagle Lion with that of the major film companies.

Said the jurist: "Plaintiff's argument would presuppose that any such merchandise, no matter what its grade, would do proportionately as well in New York as it does nationally. The fact that there are more Cadillacs per capita in New York, or more mink coats per capita in New York, than in the country as a whole does not establish that there is a conspiracy in New York against cheaper cars or cheaper furs."

Judge Dawson went on to point out the multiplicity of film fare and the number of theatres in New York as compared to other areas in the country.

Louisiana Senators

Continued from page 1

white and Negro races participate or which involve social contacts between members of both races."

They were Senators Brenham Crothers of Ferriday, Andrew Sevier of Tallulah and Louise Folse of Arabi.

Language of proposed bill accuses television of following industry "the Communist technique of brain-washing for racial integration by bringing into private homes in this state harmful programs designed to affect the minds and attitudes of juveniles and thereby contribute to juvenile delinquency."

Buy's Book—Keeps the Controversy

[Negro-White Relationship]

Hollywood, June 12.

"To buy a book and then throw out the very elements that made you buy it is nonsense," producer Frank Ross declared in reporting he will retain the controversial theme of Negro-White relationship in Joe David Brown's novel, "Kings Go Forth." Story, he added, might bring about some antagonism in the South but "that's the risk a producer must take."

"The other risk," he said, "is complete anonymity. Turn out a picture that's not different, that doesn't take a chance and like cats at night, all pictures look gray to the public."

Film Reviews

Continued from page 6

Pacific Destiny

much action and the suspense is almost incidental, yet the overall result is satisfying. Its b.o. rating should be around average.

This is an occasion when CinemaScope genuinely enhances the visual appeal. The widescreen captures the scenic highlights of the Samoan Islands and nice teasing touches of their naval beauties. The picture, unhappily, is thin in star values and that may ultimately affect its potential market.

Denholm Elliott plays the young Arthur Grimble, who goes out from London accompanied by his bride and encouraged by his uncles, to take up his first post in the colonial service. Within a few minutes, he has fallen foul of the Resident Commissioner (Michael Hordern) and from then onwards is perpetually in trouble. So, when he's sent to administer a smaller island where trouble is expected, the young cadet regards it as the reward for failure and quits. But his wife sparks the fire for acceptance of the challenge and paves the way for his eventual triumph.

Apart from a brief opening sequence filmed in London, the entire production was lensed on location in Samoa and director Wolf Rilla has done a competent job and made excellent use of the natural backgrounds. He's aided by an efficient technical crew and by a reliable cast. Elliott impresses with his sincerity and Susan Stephen has the requisite charm as his young wife. Hordern's interpretation of the cynical Resident Commissioner is true to type and gets the laughs. Gordon Jackson does nicely a smaller role as his assistant. Inia Te Wiata is an impressive headman and Ezra Williams is typically sinister as the sorcerer. Myro.

Jacqueline (BRITISH)

Sentimental, melodramatic tear-jerker featuring new child performer; Okay for local family trade.

London, June 5.

Rank production and release. Stars Julia Gerson, Kathleen Ryan, Jacqueline Ryan; features Noel Purcell, Cyril Cusack, Tony Wright and Maureen Swanson. Directed by Roy Baker. Screenplay, Patrick Kirwan and Liam O'Flaherty; music, Geoffrey Unsworth; editor, B. D. Thurgood; music, Cedric Thorpe Davie. At Leicester Square Theatre, London. Running time, 73 MINS.

Mike John Gerson
Elizabeth Kathleen Ryan
Jacqueline Jacqueline Ryan
Mr. Owen Noel Purcell
Mr. Flanagan Cyril Cusack
Maggie Maureen Swanson
Jack McBride Tony Wright
Mr. Lord Liam Redmond
Mrs. McBride Maureen Delaney
Mrs. Flanagan Marie Kean
Miss O'Sullivan Rita Begley
Mrs. McMullen Josephine Fitzgerald
Bob Quinton James Devlin
Mr. Lord's Servant James Devlin
Schoolmaster Harold Goldblatt
Bampfield Jack McGowan
Foreman Sam Kydd
Mr. Pike Christopher Steele

A saccharine, sentimental yarn, "Jacqueline" is set in Belfast and is notable for the fact that it introduces an attractive new child performer. Also that it permits most of the other characters to indulge in large doses of conventional Irish blarney. Pic is strictly for the family trade.

The story is oldfashioned in conception and presentation, and never attempts to be anything but dated melodrama. Stripped of its trimmings, it's a story of a young girl who adores her drunken father and by her good example in being picked as soloist at a church festival, gets him a job and the family back on the farm of the local bigwig.

The emphasis all the way is on the tear-jerking aspects and they're frequently very contrived. There is a limited appeal in the background and the scenes of a slum neighborhood celebrating the Coronation with a street party has some interest. The picture, however, is dominated by the moppet

performer who, without precociousness, and with no previous experience, acts with genuine conviction and sincerity. John Gerson and Kathleen Ryan, as her parents, do well enough within the limitations of the script, but experienced feature artists of the calibre of Noel Purcell, Cyril Cusack, Maureen Swanson, Tony Wright and Liam Redmond have little opportunity to show their skill. Roy Baker's direction and the technical credits are of average standard. Myro.

Il Ferroviere (The Railroad Man) (ITALIAN)

Rome, June 5.

ENIC release of a Carlo Ponti-ENIC production. Stars Pietro Germi, Luisa della Noce, Silva, Saro Urzi; features Carlo Giffire, Renato Spalloni, Edoardo Ginepro. Directed by Pietro Germi. Screenplay, Germino, Alfredo Giannetti, Luciano Vinciguerra; from story by Alfredo Giannetti. Camera, Leonida Barboni; music, Carlo Rustichelli; editor, Dolores Tamburini. Previewed in Rome. Running time, 110 MINS.

Andrea Pietro Germi
Sara Luisa della Noce
Silva Giulio
Liverati Saro Urzi
Sandro Edoardo Ginepro
Renato Carlo Giffire
Marcello Renato Spalloni

Drama of life in an Italian family rates attention as one of this country's top efforts of the season. Looks a good international seller, with some possibilities for special U.S. situations. Word-of-mouth should be its forte.

Story centers around a railroad engineer and his family problems, involving his wife and three children in varied domestic conflicts, as well as his own pangs of social conscience when he is accused of being a strikebreaker. Outcast by both family and friends, he seeks solace in wine at a neighborhood tavern until his youngest son finds him and brings him back into the fold.

Plot is meant to be seen and not told, as the various bits and pieces of daily existence are mirrored with telling realism and warmth, as well as a nice eye for detail. It's practically a one-man effort by Germi, who wrote and directed, as well as handling the key role of the father (only his second pic stint) in expert fashion. The script is uniformly good, with moppet Edoardo Ginepro stealing many scenes and Giulio registering via looks and personality in her first film role. Saro Urzi comes a nice bit as the faithful family friend.

Pacing could be speeded somewhat for general effectiveness, but otherwise Germi's handling of his pic is concentrated and vital. Leonida Barboni's lensing is a pro job while music by Carlo Rustichelli adds much. Hawk.

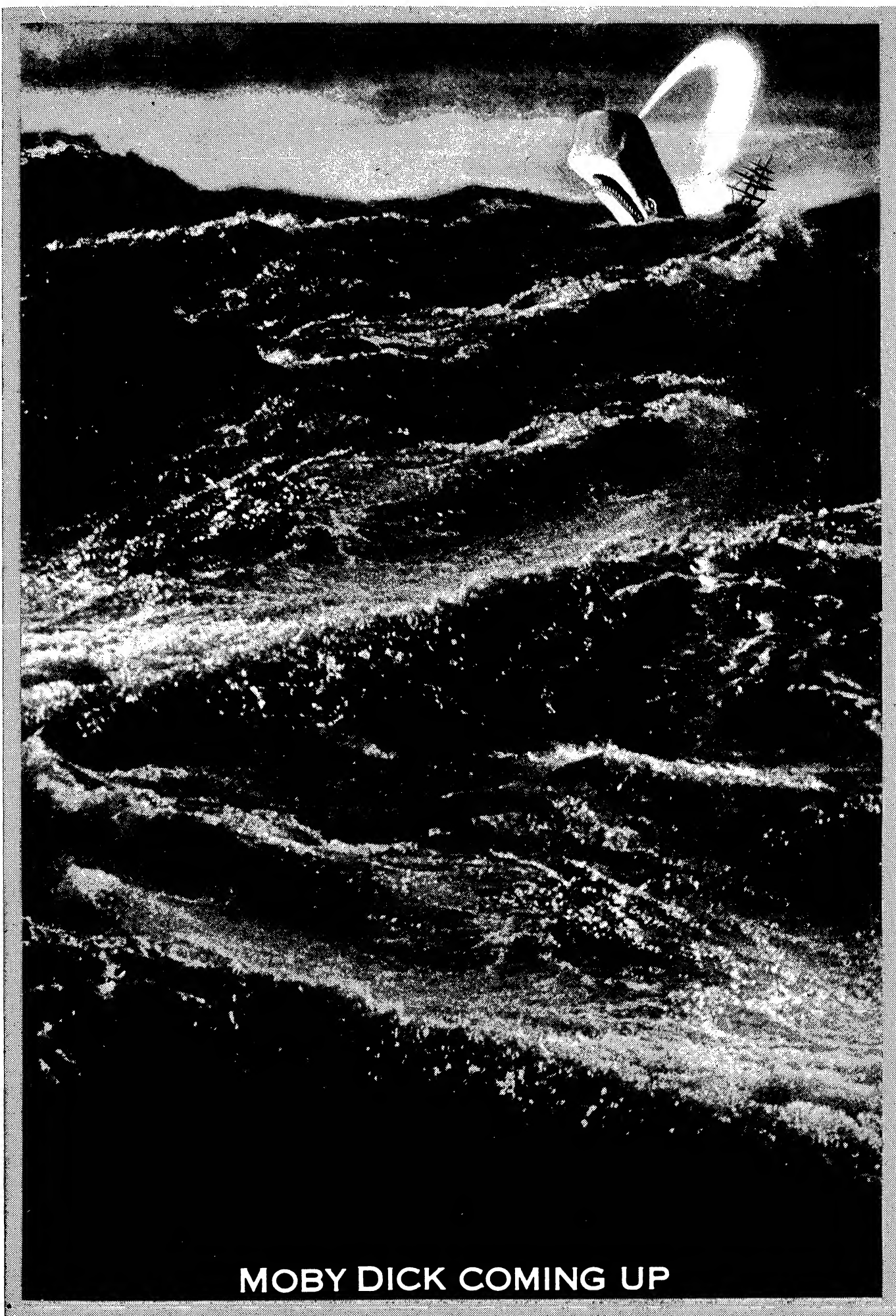
French Film

Continued from page 5

working with Maternati, but the idea seemed to have been dropped. It's been particularly the lack of success of Gallic imports outside the keys that has irked French film toppers and has led to strong statements by Jacques Flaud, head of the Centre National de la Cinematographie.

One of the advantages of the scheme, if it goes through, would be that the French would have a sub-distribution system which they can trust. French producers are prone to complain that their pix don't get the proper runs outside the keys because the indies that handle them rely on the telephone more than on salesmen. This has led to considerable French emphasis on the advantages of major distribution. Indies contend that a major isn't necessarily the ideal release channel for a French pic.

Maternati stressed that the French didn't plan to go into distribution here themselves, nor do they wish to interfere with key city handling, and particularly New York, which is well taken care of.



MOBY DICK COMING UP

A MOULIN PICTURE



PRESENTED BY
WARNER BROS.

Checking Film Row

CHICAGO

Women's Variety Club of Illinois to toss a Father's Day bash in the Variety Tent 26 clubrooms in Congress Hotel June 16.

Gregory Peck and John Huston to be on hand for personal tub-thumping for the "Moby Dick" opening here June 21. Vic Mature also due in to help bally "Safari."

Cecil B. DeMille's "Ten Commandments" set to follow "Oklahoma" at the McVickers Theatre. Roadshow policy will continue.

Mannie Gottlieb, Universal mid-west district manager, into Grant Hospital here last week for his annual physical checkup.

Jerry Field, assistant to Chi Universal publicity rep Ben Katz, in Minneapolis and St. Paul this week drumbeating for "Toy Tiger."

Morris Lefko here last week. He's assistant to Charles Boasberg, worldwide sales manager for "War and Peace" and "Ten Commandments."

Jeffrey Hunter to join Fess Parker and Jeff York in advance personals for "Great Locomotive Chase" June 9. Pic opens at State-Lake June 12.

Priva Dorfman, booker-stenographer at Universal exchange here, quitting film biz to go into social work.

Bob Wiener, Col exchange publicist, and Jack Belasco, Woods' manager, working on exploitation for "Eddie Duchin, Story," due at the Woods in July.

DALLAS

Ernest Falgout, owner of the Trail at Aransas Pass, announced he will rebuild the theatre, recently destroyed by a fire.

Harold Altschuler is the new owner of Midway Theatre at Lubbock. Frank Baker sold the house.

Genaro R. Trevino scheduled to open the Melba at Sinton. Trevino formerly operated the Alta Vista at Beville.

Dalhart Theatres purchased El Rancho Drive-In and Mission Theatre at Dalhart from J. C. Parker. M. E. Solis, manager and owner of Ranch Drive-In at Alice, will take over operation of Longhorn Drive-In, Hebronville.

Travis D. Walton upped from sales manager of the RKO local exchange to branch manager; succeeds Sol Sachs, who has been promoted to Southwestern district manager.

MINNEAPOLIS

Released from hospital where he was treated for heart attack just several months, W. R. Frank, local circuit owner and Hollywood producer, ordered by physicians to remain at home six more weeks.

Paramount sneak-previewed "That Certain Feeling" at the State.

Hunter Wally Jones, who appears in Columbia's "Safari," in town to plug picture.

Republic's "The Maverick Queen" landed Minneapolis Gopher and St. Paul Strand first-run bookings.

Larry Parks, here with "Tea-house of August Moon," was introduced at North Central Allied convention and made brief talk. Maw Bros., sons of Ralph Maw, M-G-M district manager here, promoted local one-night Count Basie dance appearance.

"Trapeze" set for Minneapolis Radio City and St. Paul Paramount day-date June 26.

Kenny Bergman, Universal booker, transferred to Milwaukee branch as office manager-head booker.

Eddie Ruben circuit reopening its Moorhead, Minn., Moonlite drive-in, shuttered since 1953 when a tornado blew down its screen tower and fences.

Minneapolis Sunday Tribune film editor critic Bob Murphy authored by-lined article on how "revolution" has changed picture business, finding expression in, among other things, drive-ins' increasing prominence and producers' decision to release big pictures in summertime.

Paramount salesman Joe Murphy resigned to enter meat business.

Arlene Dahl, erstwhile Minneapolis, and her actor husband, Fernando Lamas, here from Hollywood this week for an appearance at Minnesota Bankers assn. convention and to boost U.S. savings bond sales.

Minnesota Amus. Co. (United Paramount Theatres) landed "Trapeze" for its initial territory run; opens June 22 at local 4,100-seat Radio City where it's being pre-

ceded by another United Artists picture, "Foreign Intrigue." Universal exploiter Ben Katz in from Chicago in the interests of "Away All Boats" and "Toy Tiger." Swedish "Monika," which ran seven weeks at local neighborhood fine arts Suburban World for its initial Twin Cities' engagement, lasted only four days at St. Paul loop conventional Tower, its first showing in the sister twin city.

LOS ANGELES

Distributing rights to Burt Kasser's indie, "Female Jungle," formerly tagged "Hangover," have been acquired by American Releasing Corp.

Coronet Film Distributors, headed by Alex Cooperman, opened offices on Film Row to handle distribution of "Diabolique," "Lovers and Lollipops" and other indie pictures in 11 western states.

Warners acquired foreign distribution rights to "Confidential Report," made by Orson Welles' Mercury Productions in England.

Warners acquired release rights to "Satellite in the Sky," produced in England by Edward J. and Harry Danziger.

ST. LOUIS

Mrs. Andrew B. Jones installed as head of Better Films Council of Greater St. Louis along with other new officers.

Wayne Atterberg, mayor of Chandlerville, Ill., took over ownership of the Gem there.

Howard Pettit, who owns and operates the Castle, Mountain View, Mo., is constructing a new ozone near that town.

The E. Fran Theatres, Jacksonville, Ill., shuttered two of their houses, the Plaza, Marion, Ill., and the Star, Jacksonville, Ill., because of bad biz. Both houses were purchased from Fox Midwest Theatres.

Columbia Amus. Co., Paducah, Ky., shuttered its Capitol, Murray, Ky., until facelighting is completed.

The Virginia, unit of Fred Wehrenberg Theatres, closed for indefinite period.

The Southway, indie nabe in South St. Louis leased by Harold F. Kapper, has been shuttered.

Frisinga Amus. Co. closed its Kincaid, Kincaid, Ill., and the Grand, Keokuk, Ia., until next fall.

William Fitzpatrick took over operation of an ozone between Lilbourne and New Madrid, Mo.

Frisinga Amus. Co., Springfield, Ill., notified St. Louis film exchanges it is shuttering its Colony, East St. Louis, Ill., Grand, Keokuk, Ia., and Roxy, Shelbyville, Ill.

LaVerne J. and Ernie Doinen, who recently purchased the Prairie, Prairie du Rocher, Ill., from Russell Moro, Ste. Genevieve, Mo., re-lighted the house.

George Barber, Tuscalo, Ill., sold his Gem, Villa Grove, Ill., to Harold Rammage but will continue to book films for the house in addition to product for his Strand, Tuscalo and a nearby ozone.

PITTSBURGH

Howard Minsky, mid-east division manager for Par, moving his headquarters from Philadelphia to Pittsburgh. Minsky started in the industry locally as a salesman for WB. His Par territory includes this city, Philly, Washington, Cleveland and Cincinnati.

Liberty Theatre on Southside is having its capacity increased from 700 to 1,200 by Homer Michael, who plans to operate it as a first-run situation beginning this fall.

William Jack, with the Manos circuit at Vandergrift, named manager of Manos and Casino theatres there, succeeding Fran Aiello, who recently resigned to join staff of the Valley Daily News.

Harry Martin, who owns a confectionery store in Oakland, leased and reopened the Penn in West Tarentum. Formerly operated by Tom Zaimes.

Midway Drive-In, owned by Ernest Stern of Associated Theatres, formerly operated by Mrs. Louise Cook, leased to John Troy, Parkers exhibitor.

John and Mary DiAngelis, of the Grafton drive-in, will locate a new ozone at Dellslow, W. Va.

Palace at Conneautville, operated by Guy and Howard Christy, has closed.

Leo Carlin and John Cardona, treasurer and assistant at Nixon Theatre, who usually spend the summer in the boxoffice of Civic Light Opera Assn., will stay put this year. They're remaining at the Nixon for run of "Oklahoma," opening June 14.

Harry Hendel, theatre owner, back from a four-month round-

world cruise, a gift to him for his services over the years by members of Allied MPTO of Western Pennsylvania.

Ed Hungerman, who left S-W circuit fold some time ago, returned again and goes to Oil City as manager of Latonia.

Hiland Theatre in Natrona Heights, a landmark, operated by Joseph Benedek and Julius Burlin, went dark and will be dismantled.

Joe and Molly Malone closed the Miami in Springdale but continue in exhibition at the Cheswick nearby.

Tom Birks, Sun-Telegraph sports writer, has retired to Florida, where he has bought a home.

PHILADELPHIA

William Goldman Theatres acquired Astor and Strand theatres, Reading, Pa., from Henry J. Shad. Newest among indie distributors in Vine St. area is Majestic Picturing.

Perry Lessy leased the Strand from Ray Schwartz.

Justice Dept.

Continued from page 3
iting this to matters involved in the Paramount decree.

"But," it adds, "judgment enforcement and the additional help we may give small exhibitors alone cannot solve the serious economic problems television has caused motion picture exhibitors." Statement points out that the Antitrust Division has given a lot of attention to try and get more pictures produced.

"As the subcommittee knows, most exhibitors believe, that the number of pictures now produced is inadequate. With this in mind, we gave every proper encouragement, for example, to the so-called Makelin plan for producing additional pictures.

"In addition, we spend considerable time discussing with representatives of T. A. Owners of America and the divorced circuits under what conditions such circuits might secure court approval to invest in Exhibitor Film Financial Group.

"The two largest exhibitor organizations have recently urged, as a means of increasing the supply of pictures, that the divorced theatre circuits be permitted to produce and distribute motion pictures, with these circuits to have preemptive rights to exhibit such pictures in the theatres they now own. . . . We are giving a great deal of attention to this proposal.

In summation of the advantages of the Paramount decree, the statement says:

"The judgment entered in the Paramount case took away from the affiliated circuits the control over product which gave them monopoly power; created competition in exhibition by requiring, where competition had been eliminated by such circuits, the divestiture of theatres to reestablish competition and by giving independent exhibitors the opportunity to compete for product on a par with their competitors; and enabled independents to remain in or go into the motion picture business with a fair competitive chance of being successful.

"It also created a free market for the distribution of pictures. This equality of opportunity, given to independent exhibitors and to all distributors, is the basic achievement of the Paramount case."

Taking up allegations that the Anti-Trust Division has been lax in permitting the divorced circuits to acquire new theatres, Justice pointed out that only 13 such acquisitions have been approved to date. None are in areas where the major exhibitors would be in a dominant position.

Only four of the new acquisitions are drive-ins, though the number of ozoners has increased from 1,200 to over 4,000 in the past five years. Thus, explained Justice, it has kept this new field virtually exclusively for the benefit of independent exhibitors.

Bay to F&M Subsidiary

Los Angeles, June 12. Southside Theatres, Fanchon & Marco operation, has purchased the 1,000-seat Bay Theatre in Pacific Palisades from Edward Grossman and has leased it to Helm & Hoffman Enterprises. "House plays on seven-day availability.

Bob Helm will supervise the Bay. Ou'f' also has the Imperial in Inglewood and the Normandie Theatre in town.

Oboler's Notice of Appeal

Hollywood, June 12.

Writer Arch Oboler filed notice of appeal over the weekend in the complicated litigation that grew out of unsuccessful deals for the purchase three years ago of "Bwana Devil," third-dimensional film he produced for Gulu Productions. Film subsequently was bought by United Artists for \$1,750,000.

Oboler's appeal is on Superior Judge William J. Palmer's ruling for the defendants in Oboler's \$217,374.09 damage suit against Edward L. Alperson, Milton Bren and Brencro Pictures Corp. which had sought to buy the film. Judge's ruling, taken without hearing testimony, was based on insufficiency of pleadings and not, as erroneously reported on the contention that Oboler had tried to sell the film without permission of his partners. Judge held the playwright-producer could not sue on behalf of his partners after the film had been sold to UA but did have the right to sue Alperson and Bren on allegations that they conspired against his interests.

In a previous suit, Superior Judge Joseph W. Vickers found for Oboler, ruling that the defendants had illegally conspired with his agent to induce the producer and his partners to sell "Devil" to them.

Drive-In Within Sight Of Suffolk Horse Park

Boston, June 12.

Mickey Redstone, drive-in operator, is building a new \$700,000 ozone on marshland near Suffolk Downs race track in East Boston. The drive-in, visible from across the infield at the race track and on the other side of Bennington Ave., is being built on a fill of earth costing \$160,000.

Work on the steel of the structure is now underway and the ozone is expected to be completed by the start of the Suffolk Downs Fall Meeting in late September. Redstone, who operates a string of drive-ins, operated the Latin Quarter and the Mayfair in Boston during the war and still owns both club buildings, one of which, the Mayfair is leased out, and the other, Latin Quarter, is shuttered.

Pix Holdouts

Continued from page 3

Nations International Children's Emergency Fund he's anxious to do live television "in the near future" stems from a full awareness that a new generation of entertainment-seeking audiences has emerged in America—an audience spawned by tv—and that a one-feature-film-a-year exposure is tantamount to getting lost in the passing parade of the video century.

Significant, too, when the fall curtain goes up in tv William Wyler, John Huston, Anatole Litvak, Joseph Mankiewicz will be establishing a first foothold in the tv medium, the former three already committed to major assignments on the 90-minute "Producers' Showcase" spec series on NBC-TV, and Mankiewicz's services at the network's disposal in a reciprocal agreement whereby NBC becomes a 50% partner in his Figaro Productions.

Names never before flashed across the parlor receivers will be making a bid for home-medium recognition in '56-'57. A Marilyn Monroe as star of a John Huston-directed "Lysistrata," as currently shapes up for "Producers' Showcase"; an Audrey Hepburn as co-star with Mel Ferrer of Anatole Litvak's "Mayerling" musical spec; either Susan Hayward or Lana Turner for William Wyler's tv version of Somerset Maugham's "The Letter"; a Gene Kelly as co-star with Fredric March in "The Front Page"; an Alec Guinness as the possible lead for "Producers' Showcase" production of "Ruggles of Red Gap," or the emergence on tv from the ranks of the theatre of the Old Vic troupe (doing "Romeo and Juliet") or again an Alfred Lunt and Lynn Fontanne in "The Great Sebastians" are added testimony that tv is now ready to take them all in stride and that nobody, but nobody, can ignore a medium whose impact on whole American populace has grown so vital.

No Publisher Yet But 'Bravados' Novel Has 20th Film Sale Closed

"The Bravados," unpublished novel by Frank O'Rourke, has been acquired by 20th-Fox for a reported \$37,000.

Yarn, on which no publisher is set, is basically a chase story involving escaped convicts who take a girl as hostage. While not a western, it's laid against a western locale.

TV 'LINEUP' SET AS COLUMBIA RELEASE

Latest television show to undergo the feature-length treatment will be "The Lineup," to be produced in the fall as a coproduction of Columbia Pictures and Frank Cooper Associates, agency which holds rights to the show. Jaime del Valle, who directed the property in radio and produces it for CBS-TV, has been set to produce the feature.

Plans are to set a major star in one of the roles, but to keep Warner Anderson and Tom Tully, who play detectives on the tv'er, in their regular roles with the star playing a heavy. Production would get underway in San Francisco, where the series is located, in the fall, after del Valle wraps up production on the next crop of telefilms. Story is now being prepared, but no writers or directors are set.

Screen Publicists Near Contracts in Gotham

Except for issue of wages, the N.Y. Screen Publicists Guild has just about wrapped up new contracts with Metro and United Artists. Since M-G pub-ad staffers have been without union affiliation for several years, the Metro negotiations have been more prolonged. It necessitated the working out of classifications and other conditions of employment. Tentative agreements have been hammered out on all these points.

The SPG is seeking the same wage hike package at UA and Metro as it obtained at Warner Bros., Universal, 20th-Fox, and Columbia. It called for \$8, \$9, and \$11 weekly increases depending on the wage bracket.

SILENT BUT LOVED

Hoblitzelle Always Has Soft Spot For Theatre Organs

San Antonio, June 12. Over the years, different persons have made attempts to buy the pipe organ at the Majestic Theatre here, operated by the Interstate Theatre Circuit. But it was always a firm "No" from Karl Hoblitzelle, prez of the circuit. Although the Majestic's organ as well as organs in other theatres throughout the state have long been silent, Hoblitzelle has cherished the thought music in film houses would stage a comeback some day, somehow.

Now he's taking a tentative step in that direction. The Majestic's organ is being reconditioned and will be played in connection with special attractions. One idea calls for community singing when teenage audiences are on hand.

Lincoln Sq. Theatres

Continued from page 1

facilities in the basement, with two restaurants (one a moderate-price spot and the other a class operation), plus a bar to service all five theatres. The idea will be to have opening curtains and intermissions at different times, primarily for practical operation of the bar, but also to avoid unmanageable jams at the restaurants and parking area. It's also planned to have a central reservation desk to handle tickets for all five theatres, as well as for the restaurants.

Stevens hasn't figured out exactly how to finance the \$10,000,000 venture. He's mulling various schemes, but doesn't expect to have time to get actively into that basic part of the project until after the Democratic national convention and, he expects, the Presidential election next November. Until then, he's busy as the chief fundraiser for Democratic candidate Adlai Stevenson.

About man's most desperate need...and woman's!

"Her best!"

—Motion Picture Daily

"Comes through like a champion!"

—Motion Picture Herald

"Contains some of the most uninhabitive bussing to come to the screen in a long time!" —Variety

"In the dark... when I feel his heart pounding against mine, is it love? Or frenzy? Or terror? Each day he grows more dangerous... but how can I send him away? I've been so lonely... so terribly lonely..."

Joan Crawford

in her most unusual and dramatic role!

AUTUMN LEAVES



A WILLIAM GOETZ PRODUCTION co-starring MILES • GREENE • RUTH DONNELLY and CLIFF ROBERTSON JACK JEVNE, LEWIS MELTZER and ROBERT BLEES • Directed by ROBERT ALDRICH A COLUMBIA PICTURE

KEEP YOUR EYES ON THE UNUSUAL ADS
FOR JOAN CRAWFORD'S MOST UNUSUAL
AND DRAMATIC PICTURE!

KEEP YOUR EYES ON EXCITING NEW STAR
CLIFF ROBERTSON!

Columbia's

"AUTUMN LEAVES" WILL TURN TO GOLD...at your box-office!

Nat "King" Cole sings the song that has pre-sold the title via more than 6,000,000 records!

Picture Grosses

PHILADELPHIA

(Continued from page 9)

Last week, "23 Paces to Baker St." (20th), \$13,000.

Goldman (Goldman) (1,250; 65-1.35)—"Safari" (Col.) Oke \$13,000. Last week, "While City Sleeps" (RKO), \$11,000.

Green Hill (Serena) (750; 75-1.25) (Closed on Sundays)—"Ladykillers" (Cont) (7th wk). Sturdy \$5,000. Last week, \$5,500.

Mauburn (SW) (4,370; 99)—"Crime in Streets" (AA), Modest \$13,000. Last week, "Alexander the Great" (UA) (5th wk), \$10,000.

Midtown (Goldman) (1,000; 99-1.49)—"Foreign Intrigue" (UA) (2d wk). Off to \$6,500. Last week, \$12,000.

Randolph (Goldman) (2,250; 75-1.49)—"Searchers" (WB) (3d wk). Strong \$12,000 for Wayne opus. Last week, \$16,000.

Stanley (SW) (2,900; 99-1.49)—"Rawhide Years" (U). Light \$7,500. Last week, "Leather Saint" (Par), \$9,000.

Stanton (SW) (1,483; 99-1.49)—"Congo Crossing" (U) and "Star in Dust" (U). Slow \$6,500. Last week, "Jubal" (Col) (2d wk), \$11,000.

Trans-Lux (T-L) (500; 99-1.80)—"Lover and Lollipops" (T-L) (4th wk). Steady \$4,000. Last week, \$4,500.

Viking (Sley) (1,000; 75-1.49)—"Man in Gray Flannel Suit" (20th) (8th wk). Trim \$10,500. Last week, \$12,500.

CHICAGO

(Continued from page 9)

\$4,000. Last week, "Female Jungle" (Indie) and "Swamp Women" (Indie), \$5,000.

Oriental (Indie) (3,400; 98-1.25)—"Proud Ones" (20th). Slow \$20,000. Last week, "Man Who Never Was" (20th) and "On the Threshold of Space" (20th) (2d wk), \$15,000 in 5 days.

Palace (Elite) (1,484; \$1.25-\$3.40)—"Cinemas Holiday" (Indie) (52d wk). Steady \$22,500. Last week, \$23,000.

Roosevelt (B&K) (1,400; 65-98)—"World Without End" (AA) and "Maverick Queen" (Rcp) (2d wk). Nice \$15,000. Last week, \$21,000.

State-Lake (B&K) (2,400; 98-1.25)—"Great Locomotive Chase" (BV). Regular run starts tomorrow (Wed.), after preem tonight (Tues.). In ahead, "Helen of Troy" (WB) (4th wk), light \$15,000 after \$17,000 in the third frame.

Surf (H&E Balaban) (685; 98)—"Three Sinners" (Sachsen). Fat \$6,000. Last week, "Ballot Romeo and Juliet" (Tohan) (5th wk) and "Beachcomber" (UA), \$3,200.

United Artists (B&K) (1,700; 98-1.25)—"Man Who Knew Too Much" (Par). Fourth week ends tomorrow (Wed.) with staunch \$16,000 in sight after \$18,000 third week. "Trapeze" (UA) opens Thursday (14).

Woods (Essaness) (1,206; 98-1.25)—"Bhowani Junction" (M-G). Nice \$32,000. Last week, "Jubal" (Col) (4th wk), \$15,000.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (4th wk). Lusty \$5,000. Last week, \$6,500.

Ziegfeld (Davis) (430; 98)—"Kid For Two Farthings" (Loptert). Oke \$3,000. Last week, "Diabolique" (24th wk), \$2,900.

LOS ANGELES

(Continued from page 8)

proval" (RKO) (2d wk). Fair \$19,000. Last week, \$23,800.

Warner Downtown, New Fox, **Uptown** (SW-FWC) (1,757; 965; 1,715; 80-1.50)—"Alexander the Great" (UA) and "Manfish" (UA) (2d wk). Mild \$11,000. Last week, \$17,800.

Hollywood Paramount (F&M) (1,430; \$1-1.50)—"Man Who Knew Too Much" (Par) (3d wk). Good \$11,000. Last week, \$13,600.

Hillstreet, Hollywood, **Ritz** (RKO-FWC) (2,752; 756; 80-1.50)—"Pien" (Col) and "Secret Hour" (Par) (3d wk). Fair \$13,500. Last week, \$19,100.

El Key (FWC) (861; 90-1.50)—"Citizen Kane" (RKO) (reissue) (3d wk). Slim \$2,000. Last week, \$2,700.

Four Star (UATC) (868; 90-1.50)—"Naked Night" (Indie) (4th wk). Seant \$1,500. Last week, \$1,600.

Warner Beverly (SW) (1,612; \$1-1.75)—"Autumn Leaves" (Col) (4th wk). Dull \$2,700. Last week, \$3,600.

Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (30th wk Egyptian, 25th wk U.A.). Fine \$20,000. Last week, \$21,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinemas Holiday" (Indie) (31st wk). Into current frame Sunday (10) after fancy \$24,500 last week.

'Sleep' Loud \$11,000 In Port; 'Bhowani' Hot 9C

Portland, Ore., June 12.

Biz is slightly on upgrade despite terrific number of transient name attractions. City is still loaded with outoftowners staying after annual Rose Festival. Cool and rainy weather also has helped bolster take at firstruns. Holding lusty in second week at Fox is "D-Day, Sixth of June." "The Searchers" is big in third round at the Broadway. Biggest coin of any new pic is going into "Black Sheep" paired with "Creeping Unknown," fine at Paramount.

Estimates for This Week
Broadway (Parker) (1,875; 90-1.25)—"The Searchers" (WB) (3d wk). Big \$7,000 or over. Last week, \$9,100.

Fox (Evergreen) (1,836; \$1-1.25)—"D-Day" (20th) and "Wetbacks" (Indie) (2d wk). Loud \$8,000. Last week, \$9,200.

Guild (Indie) (400; \$1.25)—"Gaby" (M-G) 2d wk. Neat \$3,500. Last week, \$4,700.

Liberty (Hamrick) (1,890; 90-1.25)—"Bhowani Junction" (M-G) and "Broken Star" (UA). Tall \$9,000. Last week, "Star In Dust" (U) and "Creature Walks Among Us" (U), \$6,300.

Orpheum (Evergreen) (1,600; \$1-1.25)—"23 Paces To Baker St." (20th) and "Stranger at Door" (Rcp). Fine \$7,500. Last week, "UFO" (UA) and "Ghost Town" (UA), \$4,700.

Paramount (Port-Par) (3,400; 90-1.25)—"Black Sheep" (UA) and "Creeping Unknown" (UA). Fine \$11,000, with first day bally getting a good opening. Last week, "Man Who Knew Too Much" (Par) and "Manfish" (UA) (2d wk), \$8,200.

'Bhowani' Light 6G, Indpls.; Wayne 7G, 2d

Indianapolis, June 12.

Biz is stagnant at firstruns here this stanza. "The Searchers" in second stanza at the Indiana, is top money film with okay figure. "Bhowani Junction" is getting little attention from public at best. "Man Who Knew Too Much" at Keith's, is solid in its third week. "23 Paces to Baker Street" looms dull at Circle.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85)—"23 Paces to Baker St." (20th) and "Three Outlaws" (Indie). Dull \$5,500. Last week, "Come On" (AA) and "Thunderstorm" (AA), \$3,900.

Indiana (C-D) (3,200; 70-95)—"The Searchers" (WB) (2d wk). Nice \$7,000 for Wayne starrer after hefty \$13,000 first stanza.

Keith's (C-D) (1,300; 75-1)—"Man Who Knew Too Much" (Par) (3d wk). Oke \$6,000, making it about \$26,000 for run to date. Will stay another week.

Loew's (Loew) (2,427; 60-90)—"Bhowani Junction" (M-G). Slow \$6,000. Last week, "Alexander the Great" (UA), \$6,000.

MINNEAPOLIS

(Continued from page 9)

\$1)—"The Searchers" (WB) (2d wk). Under adverse conditions this John Wayne film has given good boxoffice account of self. Good \$8,000 or near. Last week, \$12,500.

RKO Paf (RKO) (1,650; 65-85)—"Tap Boots" (U) and "Kansas Raiders" (U) (reissues). Mild \$3,500. Last week, "UFO" (UA) and "Manfish" (UA), \$2,800.

State (Par) (2,300; 85-1)—"23 Paces to Baker Street" (20th). Well enough liked, but not keeping wickets busy enough. Very slow \$4,500. Last week, "Man Who Knew Too Much" (Par) (2d wk), \$8,500.

SEATTLE

(Continued from page 8)

ign Intrigue" (UA) and "Crime Against Joe" (UA), \$6,700.

Fifth Avenue (Evergreen) (2,500; \$1-1.25)—"D-Day" (20th) and "Wiretapper" (Indie) (2d wk). Fair \$6,500. Last week, \$9,400.

Music Box (Hamrick) (850; 90-1.25)—"Ladykillers" (Cont) (5th wk). Big \$3,300. Last week, \$3,000.

Music Hall (Hamrick) (2,200; 90-1.25)—"World in My Corner" (U) and "Way Out" (RKO). Mild \$5,000. Last week, "Bhowani Junction" (M-G), \$6,300.

Orpheum (Hamrick) (2,700; 90-1.25)—"Searchers" (WB) (3d wk). Good \$6,500. Last week, \$8,800.

Paramount (Evergreen) (3,039; 90-1.25)—"Man Who Knew Too Much" (Par) and "Scarlet Hour" (Par) (2d wk). Big \$9,000 or close for James Stewart starrer. Last week, \$11,400.

Stodter Succeeds SMPTE's Nemec as Exec Sec'y

Charles S. Stodter has been named exec secretary of the Society of Motion Picture & Television Engineers by the SMPTE board of governors. He succeeds Boyce Nemec who has resigned to open a management consulting service.

Stodter will take over in early July. He comes to the Society from the Institute for Cooperative Research of the University of Pennsylvania where, since 1954, he's been senior research investigator. In that job he did communication system studies for advanced military weapons systems.

Prior to joining the Institute, Stodter served in the Army for 30 years, rising to the rank of Colonel. Between 1950 and 1954 he was chief of the Army Pictorial Service in Washington.

Retain Novelist to Write Story of Tot Football

San Antonio, June 12.

Milk Bowl Inc., which fosters football games among the small fry for the benefit of crippled children and orphans, has commissioned novelist Garland Roark to write a screen story about Eugene and Elizabeth Weafer, who started the pint-sized gridiron contests.

Roark is to adapt the book, "Uranium, Indians and Football," which recounts the Weafer's experience in finding uranium and failing to file a claim and then promoting interest in kid football as a means of helping the handicapped.

Current Federal Take

Washington, June 12.

Federal receipts from the 10% admission tax declined slightly for the first nine months of the current fiscal year. Uncle Sam's bite for the period amounted to \$80,351,000, according to the Internal Revenue Service. This compares with \$82,765,000 for the same period of a year earlier. (The figures cover the nine months July 1 to March 31.)

Unlike the admission bite, which includes theatres, spectator sports, amusement parks, swimming pools, skating rinks, etc., the take from the 20% excise on night club checks climbed for the nine months. The figure, \$31,910,000, better the \$29,381,000 of the same months, a year earlier.

SEPARATE QUESTIONS

Preview Techniques Differ for Civilian & Military Audiences

Hollywood, June 12.

Importance to a producer of preview cards (signed by an audience after a sneak showing to get reaction to a picture) was stressed by Robert Aldrich when he sent Buddy Ebsen, a member of cast, to two California previews of "Fragile Fox" to make a personal plea for spectators' response. Actor intro'd film at both the United Artists Theatre, San Francisco, and Fox Riverside, in Riverside, where he made pitch in stage appearance.

In both cases, Aldrich prepped two sets of cards for war film, one for civilians and second for members of armed forces.

Clark Service Adds 4

Detroit, June 12.

Clark Theatre Service, Detroit buyers and bookers, has added four new accounts. They are: Ottawa Drive-In, operated by Spring Haven Drive-In Theatre Corp., at Spring Lake; Vassar Theatre, operated by Harry and Stanley Smith, at Vassar; Brown City Theatre, formerly known as the Mars which has been reopened in Brown City by Stanley Janis, formerly manager of the Rogers Theatre in Detroit; and Our Theatre, operated by Homer Cox at Quincy.

DRIVE-IN ACCIDENT SUIT

El Paso, Tex., June 12.

C. R. Rivera has filed suit in district court here against Lone Star Theatres for \$12,000 damages.

The petition covers asserted injuries received by his seven year old son when he was struck by a car in the Del Norte Drive-In Theatre, operated by the circuit, in April 1954.

Drive-Ins Help Sheriff's Widow

Toledo, June 12.

Though competition between drive-in theatres here is very keen, they all got together last week in a move to raise money for the widow and four children of Ray Westover, a deputy sheriff killed by a fugitive he had stopped at a roadblock. Admission to all of the area drive-in theatres that night was by donations only, with each theatre standing its own operating costs. The donations were collected at the box offices by sheriff's deputies, who turned over all money to the Westover fund.

The drive-in theatres are the Miracle Mile, Jesse-James, Toledo, Parkside, Maumee, Woodville, Telegraph, and Star-Lite.

ELECTED 11TH TIME

Tommy Thompson Again Heads Georgia Theatre Owners

Atlanta, June 12.

J. H. (Tommy) Thompson, of Hawkinsville, was elected president of the Motion Picture Owners and Operators of Georgia for the 11th consecutive time at the conclusion of the joint annual convention of the MPTOG and the Alabama Theatres Association held in Atlanta.

The Alabamians also re-elected their president, R. M. Kennedy.

E. D. Martin was reelected treasurer and John Thompson secretary of the Georgia group. Vice-presidents are O. C. Lam, Nat Williams, Ray Edmonson, J. S. Tankersley, W. R. Boswell, Fred G. Storey, and John Stembler. Willis J. Davis is executive secretary.

Serving the Alabama association with President Martin are Vice-presidents James G. Gaylor Jr., Rufus Davis Jr., Dan W. Davis; secretary-treasurer T. E. Watson, and Theatre Owners of America Representative Mack Johnson.

Gov. Marvin Griffin, principal speaker at the final session of the joint convention, named Tommy Thompson as state chairman of the third annual Georgia "Slow Down and Live" campaign. Thompson, in turn, immediately enlisted aid of all members of MTOOG.

Dezel Actively Heads His Detroit Exchange Anew

Detroit, June 12.

Albert Dezel, president of Albert Dezel Productions Inc., operators of the Coronet and Surf arties in Detroit and a booking service in Detroit and Chicago, has resumed charge of the exchange and will supervise sales.

George Rossman has resigned as office manager with Miss Ann O'Donnell, who has been associated with Dezel 15 years, replacing him and also assuming booking responsibilities.

Plot Big 'King & I' Bally

Big promotional tieup between 20th-Fox and NBC Radio was set this week for 20th's "The King and I," due for release in July.

Drive launches today (6) and runs for a sixweek period. Kickoff is tonight when NBC will preem the Capitol Records soundtrack album of "King and I." In late June there'll be massive air breaks, including star endorsements and spot announcements.

Unusual feature of the campaign is a plan to tape reactions to the picture from leading circuit operators.

Academy Slate In

Hollywood, June 12.

Top officers were unanimously re-elected by the Board of Governors of the Academy of Motion Picture Arts and Sciences. They will serve through May, 1957.

Those elected were George Seaton, prez; Samuel G. Engel, first v.p.; Fred L. Metzler, second v.p.; Hal Elias, secretary; Perry Lieber, asst. secretary; John O. Aalberg, treasurer; Jacob H. Karp, assistant treasurer; and Margaret Herrick, executive director.

Tom Grady Heads TOA Unit

Butte, June 12.

Tom Grady of Shelby was elected president of the Montana Theatres Assn., a Theatre Owners of America affiliate. He succeeds Carl Anderson who had served two terms.

William Fowers of Missoula was named vicepresident and Herbert Bonifas of Chinook secretary-treasurer. Anderson, a v.p. of TOA, was reelected as the Montana unit's director to TOA.

ALBANY OZONER OWNER ENTERS DEMO POLITICS

Albany, June 12.

Raphael Klein, who with his older brother, Morris, operates the Mountain Drive-In at Hunter and the Hi-Way Drive-In at Coxsackie, has been nominated as assemblyman on the Democratic ticket for Greene County.

Klein, 29 and a World War II veteran, is the son of pioneer exhibitor parents. His mother, Mrs. Frieda Klein, conducted the Hunter in the Village of Hunter for years following her husband's death.

Todd-AO Tool Ups Houston

Houston, June 12.

Engineers from Todd-AO and the home office of Interstate Theatres have completed their survey of the Tower Theatre and have placed orders for new booth equipment that will convert neighborhood house into a Todd-AO balcony. Tower will be the sixth theatre to be equipped with the Todd-AO. It closes for a week for installation.

Press preview of "Oklahoma" is set for June 20. The next night a charity benefit showing will be held. Regular performances starting June 22.

Theatre is scheduled to operate on a two-performance a day, reserved seat policy.

Clips from Lots

Sterling Hayden will play opposite **Barbara Stanwyck** in "Love Story," to be produced by **Bob Goldstein** for United Artists release. . . . **Betty Garrett** gets her first straight dramatic role in Columbia's "The Missing Witness."

Robert Ryan and **Aldo Ray** will co-star in "Men in War" for Security Pictures. . . . **Tamar Cooper** signed for **Roger Corman's** science-fiction film, "Not of This Earth."

Joshua Logan acquired screen rights to "Birdman of Alcatraz," novel by **Thomas E. Gaddis**. . . . **Hal Wallis** bought "Showdown," western screenplay by **Wes Crutchfield**. . . . Republic bought "A Killer Is Loose," novel by **Gil Brewer**.

William Gallant shifts from technician to actor in "Between Heaven and Hell."

Brian Keith snagged costar role with **Rod Steiger** in RKO's "Run of the Arrow" . . . RKO signed **Allen Reisner**, set to direct "The Day They Gave Babies Away," to a three-year deal, one film annually . . . Metro has resumed shooting on "The Teahouse of the August Moon" at studio, after calling off Japanese location . . . Todon Productions purchased **Clifton James** "as Monty's Double" . . . **Eva Marie Saint** exited femme lead in Metro's "The Vintage," due to delay in re-starting studio's "Rain-tree County" . . . **James MacArthur**, **Helen Hayes-Charles MacArthur** sprout, signed to multiple-picture acting deal at RKO . . . **Hugo Haas** will direct Bryna's "Lizzie" . . . Morningside Productions bought "Hellcats of the Sea," Naval yarn by **Admiral Charles A. Lockwood** and **Col. 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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 14
This Date, Last Year 14

"NOTRE DAME OF PARIS"
(Shooting in Paris)
Prod.—Robert Aldrich
Dir.—Jean Delannoy
Gina Lollobrigida, Anthony Quinn, Jean Daney, Pieral, Philippe Clay
(Started April 17)

"THE OKLAHOMA"
Prod.—Walter Mirisch
Dir.—Francis D. Lyon
Joel McCrea, Barbara Hale, Gloria Talbot, Brad Dexter, Michael Pate, Peter Votrian, Anthony Caruso, Laurie Mitchell, Harry Lauter, Mimi Glickman
(Started May 18)

"THE CRUEL TOWER"
Prod.—Lindsay Parsons
Dir.—Lew Landers
John Ericson, Mari Blanchard, Charles Paul Birch, Beverly Garland, Morgan Jones, William Roerick, Dick Miller
(Started June 7)

"NOT OF THIS EARTH"
Prod.—Dir.—Roger Corman
Paul Birch, Beverly Garland, Morgan Jones, William Roerick, Dick Miller
(Started June 7)

"44 WASHINGTON STREET"
Prod.—Vincenzo Fennelly
Dir.—Paul Landres
George Montgomery, Meg Randall, Robert Foulke, Tom Greenway, James Best, Wood Romoff, Christopher Dark
(Started June 8)

"THE BIG BLAZE"
Prod.—William Wyler, Brody
(Started June 11)

COLUMBIA

Starts, This Year 10
This Date, Last Year 10

"FULL OF LIFE"
Prod.—Fred Kohlmar
Dir.—Richard Quine
Julie Holliday, Richard Conte, Baccara, Joni, Esther Minicotti, Joe DeSanctis, Trudy Marshall, Amanda Randall, Walter Conrad, Sam Gilman, Silvio Minicotti
(Started May 2)

"FIRE DOWN BELOW"
(Warwick Productions)
(Shooting in Trinidad)
Prods.—Irving Allen, A. R. Broccoli
Dir.—Robert Parish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connor, Bonar Colleano, Joan Miller, Herbert Lom, Peter Illing
(Started May 14)

"END AS A MAN"
(Horizon-American Productions)
Dir.—Sam Spiegel
Dir.—Jack Garstin
Ben Gazzara
(Started June 11)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

METRO

Starts, This Year 11
This Date, Last Year 9

"RAINTREE COUNTRY"
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"BARRETT'S OF WIMPOLE STREET"
(Shooting in England)
Prod.—Sam Zimbalist
Dir.—Sidney Franklin
Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna, Laurence Naismith
(Started April 12)

"TEAHOUSE OF THE AUGUST MOON"
Prod.—Jack Cummings
Dir.—Daniel Mann
Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Louis Calhern, Lory Morgan, Mitsuko Sawamura
(Started April 16)

"THE POWER AND THE PRIZE"
Prod.—Nicholas Mayhack
Dir.—Henry Koster
Robert Taylor, Elizabeth Mueller, Burl Ives, Sir Cedric Hardwicke, Charles Coburn, Ben Wright, Nicola Michaels, Mary Astor, Mary Scott, Richard Erdman, Ben Wright, Jack Ralme
(Started April 30)

PARAMOUNT

Starts, This Year 8
This Date, Last Year 5

"FUNNY FACE"
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng, Michael Wildgen
(Started April 9)

"HOLLYWOOD OR BUST?"
Prod.—Mal Willis
Dir.—Frank Tashlin
Dean Martin, Jerry Lewis, Pat Crowley, Anita Ekberg, Maxine Rosenbloom, Tracey Roberts, Willard Waterman
(Started April 18)

"THE SEARCH FOR BRIDIE MURPHY"
Prod.—Pat Duggan
Dir.—Noel Langley
Teresa Wright, Louis Hayward, Nancy Gates, Eileen Janssen, Brad Jackson, Gordon MacRae, Joan Engstrom, James Bell, Ken Tobey, Dick Ryan, Alexander Campbell, Ruth Robinson, Jean Seaton, Ken Butler, Tom McKee, Richard Deacon, Helene Hill
(Started May 21)

REPUBLIC

Starts, This Year 4
This Date, Last Year 12

RKO

Starts, This Year 6
This Date, Last Year 8

"BUNDLE OF JOY"
Prod.—Edmund Grainger
Dir.—Norman Taurog
Eddie Fisher, Debbie Reynolds, Adolph Menjou, Tommy Noonan, Nita Talbot, Scott Douglas, Larry McNeer, Gil Stratton, Jr., Robert H. Harris
(Started June 11)

20th CENTURY-FOX

Starts, This Year 8
This Date, Last Year 9

"BEST THINGS IN LIFE ARE FREE"
Prod.—Henry Ephron
Dir.—Michael Curtiz
Richard Widmark, Sherie North, Ernest Borgnine, Dan Dailey, Murvyn Vye, Tommy Noonan, Phyllis Avery, Peter Breck, Rita Hayworth, Larry McNeer, Jack Boyle, Tony Galento, Jacques D'Amboise
(Started April 25)

"BETWEEN HEAVEN AND HELL"
Prod.—David Weisbart
Dir.—Richard Fleischer
Robert Wagner, Terry Moore, Broderick Crawford, Buddy Ebsen, Skip Homeier, Robert Keith, L. Q. Jones, Harvey Lembeck, Tod Andrews, Bill Elliot, Ken Clark, Mark Damon, Bart Burns
(Started May 21)

"ANASTASIA"
(London)
Prod.—Buddy Adler
Dir.—Anatole Litvak
Ingrid Bergman, Robert Brynner, Helen Hayes, Akim Tamiroff
(Started June 4)

UNIVERSAL

Starts, This Year 13
This Date, Last Year 14

"MISTER CORY"
Prod.—Robert Arthur
Dir.—Blake Edwards
Tony Curtis, Martha Haver, Charles Bickford, Kathryn Grant, Willis Bouchey, Louise Lormier, Joan Banks, William Reynolds, Russ Morgan, Henry Daniell
(Started May 21)

"THE INCREDIBLE SHRINKING MAN"
Prod.—Albert Zugsmith
Dir.—Curtis Inoué
Grant Williams, Randy Stuart, April Kent, Paul Langton, Raymond Bailey, William Schallert
(Started May 28)

WARNER BROS.

Starts, This Year 12
This Date, Last Year 12

"THE WRONG MAN"
Prod.—Dir.—Alfred Hitchcock
Henry Fonda, Vera Miles
(Started March 28)

"THE OLD MAN AND THE SEA"
(Shooting in Cuba)
Prod.—Dir.—Fred Zinnemann
Spencer Tracy
(Started April 4)

"THE GIRL WHO LEFT BEHIND"
Prod.—Frank Rosenbergs
Dir.—David Butler
Tall Hunter, Natalie Wood, Jessie Royce Landau, James Backus, Henry Jones, Alan King, Murray Hamilton, James Garner
(Started May 14)

INDEPENDENT

"THE PRIDE AND THE PASSION"
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.—Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

"THE BIG BOOBY"
(Lewis Blumberg Productions)
(For UA Release)
(Shooting in Cuba)
Prod.—Dir.—Lewis Blumberg
Errol Flynn, Rosanna Rory, Gia Scala, Pedro Armendariz, Jacques Aubuchon, Antonio Garcia
(Started May 14)

"THE KING AND FOUR QUEENS"
(Russ-Field Production)
(For UA Release)
Exec. Prod.—Robert Waterfield
Prod.—David Hempstead
Dir.—Raoul Walsh
Clark Gable, Eleanor Parker, Barbara Nichols, Jo Van Fleet, Sara Shane, Jean Willes, John Compton
(Started May 21)

"DANCE WITH ME, HENRY"
(UA Release)
Prod.—Bob Goldstein
Dir.—Charles Barton
Abbott & Costello, Gigi Perreau, Rusty Hamer, Ron Hargrave
(Started May 23)

"SPRING REUNION"
(Byrna Productions)
(UA Release)
Prod.—Jerry Bresler
Dir.—Robert Pirosh
Betty Hutton, Dana Andrews, Florence Halop, Robert Shanon, Gordon Jones, Laura LaPlante
(Started June 4)

"DRANGO"
(Easmar Productions)
(For UA Release)
Prod.—Henry Hartlett
Dir.—Julius Brice
Jeff Chandler, Linda Darnell, Julie London, Donald Crisp, John Lupton, Ronald Howard
(Started June 4)

"LOVE STORY"
(UA Release)
Exec. Prod.—Norm Goldstein
Prod.—Herman Cohen
Dir.—Gerd Oswald
Barbara Stanwyck, Sterling Hayden
(Started June 7)

People (But Many Fewer)

Would Pay for Video:

Politz Research Report

The American public generally would be willing to pay for its favorite television programs, but the number of viewers attracted to certain shows under those circumstances would fall off quite considerably.

That's one of the findings in a market survey conducted by Alfred Politz Research Inc., for Look Magazine. Poll also established that the real reliable—the vaudeville show with music, dancing and comedy—still tops the public's preference list, at least when the service is free.

Poll's tv section was split into three sections, measuring the kind of shows people would be willing to pay 25c, 50c or \$1 for. It was broken down also into age groups, sex and income.

Based on tv's present status, with no pay involved, a high 67.7% of those queried said they preferred variety shows. This was followed by a new film, never before shown in a theatre (47.7%), a world series game (46.5%), a leading current Broadway play (42.7%) and a boxing championship fight (40.9%).

Rated the lowest were an opera performance and a ballet show (18.2% and 14.9% respectively). In the preferred variety category, women expressed a preference in larger numbers (68.3%) than men (59.1%).

With a charge of 25c, assuming these shows weren't otherwise available on the air, the variety show was still tops (28.1%), a world series game came second (25.9%) and the film rated third (21.2%). Charge 50c, and the world series game is tops (21.9%), the variety show next (19.2%) and the film third (18.4%).

With a \$1 charge, the world series is the undisputed favorite (22.6%), next comes the boxing championship (18.6%) and after that the variety show (16.5%).

In other words, as the price goes up, it's the sports enthusiasts who'd be willing to pay the freight, if they couldn't get their favorite shows any other way.

Poll establishes the lapse of interest in film airings in the older age group. If there were to be a 25c charge, 27.7% of those between 15 and 39 would pay to see a new picture, but only 14.3% of those over 40 would pay. At the 50c level, in the under 40 category, 20.4% would pay against 16.5% of 40 or over.

But when it comes to \$1, which the charge probably would be at the start of any toll system, 19.7% of those up to 40 would be willing to shell out for a picture against only 6.6% of those over 40.

Exhibits Nixed on Bids for Reruns; Some Cite TV, Distrib 'Laziness'

SUNSET RUSHING INTO U.S. 'SHORTAGE' MARKET

Hollywood, June 12.

Exhibitor requests for additional features have led Sunset Productions, originally set up to make two films, to schedule five properties on its 1956-57 listing. Initial pair "Naked Paradise" and "Jet Fighter," both to be produced and directed by Roger Corman.

Remaining three properties disclosed by proxy James Nicholson will be drawn from story pool consisting of "Johnny Big Gun," "The Nth Man," "Wolf Girl," "Blood Island," "Born for Trouble," "Last Woman on Earth" and "Red River Queen."

American International Pictures, which handled Sunset's first two films "Oklahoma Woman" and "It Conquered the World," will distribute.

8 Toledo Area Drive-Ins Show Up to 4 Films

Toledo, June 12.

The drive-in theatre business hereabouts is pretty competitive. Recently all of the eight drive-ins had triple features, on Saturday night. Another day Miracle Mile offered a six-unit show, while its closest rival, the Jesse James Drive-In, offered a four-feature program. Five other drive-ins stuck to the three-feature program, with the first feature being repeated after midnight for the late-starters. A fifth, the Woodville Drive-In theatre, was "different"—it only had two features, but also offered several cartoons.

The six-unit show offered by the Miracle Mile Drive-In was as follows: (1) Texas (Tod) Mason, cowboy star with his famous dancing horse whip, in person on the stage and 7:30 and 9:35 p.m.; (2) Disney's "Johnny Appleseed" at 8 p.m.; (3) Disney's "The Littlest Outlaw" at 8:19 p.m.; (4) "The Desert Rats" at 9:44 p.m.; (5) "Walking My Baby Back Home" at 11:20 p.m.; and (6) "Comanche" at 1:05 a.m.

Admission for adults is 75c, kids and cars free. The Miracle Mile also has a free playground, with ferris wheel, merry-go-round, whirl-around, slides, and swings for the kids that get tired of sitting so long.

The four-hit show at the Jesse James included Bogart in "Harder They Fall," "Comanche," "Target Earth," and "Rhythm Rumble." The Bogart feature was shown twice, at 8:20 p.m. and 2:25 a.m.

Ben Cammack Retires

Dallas, June 12.

Ben Y. Cammack is retiring from RKO Radio Pictures after 24 years. He has been district manager in Dallas, Oklahoma City and Memphis for the past 16 years.

Formerly he was assistant general manager of RKO's foreign division. In that capacity he visited branches throughout the world and opened 13 of the company's South American branches.

Max Youngstein and family will spend most of the summer on the Coast, trekking out next Thursday (21). They've also taken an apartment in town, on Central Park West.

Exhibitors, looking for extra revenue via offbeat reissues, are complaining that the companies are still extremely reluctant to let go of the oldies even though tv sales may just be around the corner.

In the light of several successful reissues in New York, distributors have been approached on the reissue of certain other of the "classics," but the response has been negative.

"It's not that they are against the principle of a reissue; it's more that I don't think anyone wants to take the time and make the necessary effort to get a print, clear rights, etc.," commented an exhibitor.

He added that the companies' attitude was the more surprising since, with tv around the corner, "you'd think they would be delighted to get some more theatrical money out of these films."

One possible explanation for the distributors' reluctance to revive old prints is that, in the event of a television sale, and if the negative rights are sold, a recent reissue might depress the value of the picture. Almost inevitably, when this type sale is made, the purchaser plans to offer selected films to the theatres first before they go on the air.

As a matter of fact, come fall, the market should be fairly swamped with reissues as Dominant Pictures (Eliot Hyman theatrical subsidiary) goes to bat with the WB oldies.

Exhibits say that it's now been proven that a reissue doesn't hurt the current product. Some do feel, however, that mistakes have been made via the revival of features that haven't really aged enough to rate in the reissue category. Specific reference is to "High Noon."

In N. Y., such attractions as "Citizen Kane" and "Bill of Divorcement" have done very good business recently, proving—to the satisfaction of some—that there is a good potential market for the oldies, provided they're carefully selected. "Camille," which drew 'em in at the Normandie last year, is another instance of the still-strong appeal of yesterday's glam personalities.

One of the objections that has been voiced vs. the revival of old hits is the unfavorable comparison they afford for the many stars still active in today's pix. That's a point made not only in connection with theatrical reissue, but also with the eventual showing of the films on tv.

Clarence Greene-Rus Rouse Combine for 3 Features; United Artists Outlet

Independent production team of Clarence Greene and Russell Rouse is now wrapping up a new deal to make three features for United Artists, with UA to both distribute and finance. In New York from the Coast this week, Greene disclosed the first will be "The Adulteress," from a Doris Roberts story, followed by an untitled police yarn, both set for release in 1957.

Third is to be a documentary, "The Himilayas," which goes lofty. It's designed to dramatize, said Greene, Einstein's mental explorations and man's acquisition of scientific knowledge and philosophy through the years.

Greene-Rouse team just wound up a one-picture deal for UA, this covering "UFO," which is now swinging into release. Mulling its returns so far, Greene said he's happy with a "profit pattern of modest takes," adding if a producer's prime objective is to make a killing "he should go into the money-making business."

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

JESSE BLOCK

Registered Representative
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THE HOLLYWOOD KNICKERBOCKER

THE HOLLYWOOD KNICKERBOCKER

New York Theatre

RADIO CITY MUSIC HALL—Rockefeller Center

"BHOWANI JUNCTION" starring
AVA GARDNER • STEWART GRANGER
in Grandeur and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

It'll Be Hecht-Hill-Lancaster

Hollywood, June 12.

Hecht-Lancaster is doubling the insurance policies on key personnel in an enlargement of its management-employee relations program started last year. Policies currently run between \$5,000 and \$20,000, depending upon salaries, with all premiums paid by the firm. They will be doubled effective Friday (15).

Company officially switches its title to Hecht-Hill-Lancaster Co. when exec producer James Hill's name will be incorporated. He was made a full-fledged partner last March, having equal say but not an equal share in profits. However, according to Burt Lancaster, "this may come later."

Frank Stanton Lets 'Em Have It In Sweeping Breakdown, Branding Monopoly Charges As 'Reckless'

Washington, June 12.

CBS prez Frank Stanton literally threw the book this week at the Senate Committee on Interstate & Foreign Commerce—a 224-page “memorandum” on “Network Practices” designed as a supplement to his testimony today (Tues.) and spelling out a detailed analysis of the workings of a television network and a wide defense of the network stemming from the analysis.

Stanton took up in turn 10 separate charges against the networks and “proposals for change,” in each case denying the charges and opposing the changes. Most revealing among the 10 separate categories were Stanton's facts & figures on network control of programming, in which he asserted that far from controlling the majority of programs on CBS-TV, the web produces (as of April 7 of this year) only 22.7% of its commercial shows and that represents a decrease over the years.

In what easily was the most striking portion of his defense, Stanton took up the matter of program control from a number of viewpoints: (1) As of the week of April 7, some 38 outside producers “with whom CBS Television has no direct connection” produced 36½, or 50.2%, of the web's 72¾ hours of sponsored programs, while eight producers in association with CBS produced 19¾ hours, or 27.1%, with CBS producing the remainder. Total of 72¾ hours comprised 74 different programs, of which 17 were wholly produced by the web, 10 by outside producers in association with CBS and the remaining 47 entirely by outside producers.

(2) Comparison of the same breakdown as of April of 1954, two years ago, shows that the number of shows produced by the network itself has declined. That year, the network produced 38.9%, or 22¾ of the lesser total of 58½ hours, while outside producers were responsible for 46.6% and producers in association with CBS produced 14.5%.

(3) Stanton estimated that “in an average week,” advertisers paid \$1,170,000 for programs produced by outside sources, compared with \$520,000 for network-produced shows and \$130,000 for shows produced in association with the web. For the year of 1955, estimate is that \$61,000,000 was paid to outside producers, \$27,000,000 for CBS-only productions and \$7,000,000 for “in association” shows.

(4) More important area of Class A time—6 to 11 p.m., Monday through Saturday and 5 to 11 on Sundays—shows that outside sources supply 16 hours or 57.7% of the total 27¾ hours of Class A time programming, while CBS produces 9¼ hours or 33.3% and “in association” productions account for 2¼ or 9.0%. Similar comparison to April of 1954 shows a rise for the independent producer and a decrease for CBS and CBS-associated productions. Two years ago, outside producers contributed 9¼ or 38% of the total 25 hours, while

(Continued on page 34)

'Rover Boys' As Spec, Then Film

Hollywood, June 5.

In his second three-media package in four months, Hal Stanley has acquired all rights to “Rover Boys” series of books, best-sellers of a generation ago and has begun work on a tv spectacular to be followed by a possible film version, a la his “Lord Don't Play Favorites” deal.

NBC is understood to have first refusal on “Rover” but Stanley is hoping to interest Jackie Gleason in the role of the stalwart Sam, despite Gleason's CBS pact.

Television would be divided into three half-hour segments, one for each brother because of the nature of the property, there is also discussion regarding a possible telefilm series later.

Stanton Wows 'Em

Washington, June 12.

Frank Stanton brought the house down during his testimony before the Senate Committee on Interstate & Foreign Commerce today (Tues.). Questioned before a packed hearing room on the availability of prime evening time to advertisers by Sen. John O. Pastore (D., R. I.), Stanton observed that that evening time isn't the only good advertising period on the networks, that Arthur Godfrey, for example, sells a lot of merchandise in the mornings. Then came the following colloquy:

Pastore: How many Godfreys can you have at the same time? You can only have three. (Reference to the three networks.)

Stanton: Isn't that enough, sir?

Stanton Hits At 'Distortions' By Bricker, Moore

Washington, June 12.

Two of CBS-TV's most outspoken opponents, Sen. John W. Bricker (R., O.) and station operator Dick Moore, were taken strongly to task and accused of distortion of facts and figures in their attacks on the networks in separate CBS memoranda prepared for the Senate Committee on Interstate & Foreign Commerce and submitted to the committee today (Tues.) by CBS prez Frank Stanton.

The stronger of the two memos was that attacking Sen. Bricker's April 30 report on “The Network Monopoly” with the CBS analysis of the report accusing the Senator of “arithmetical legerdemain” and “arbitrary manipulation” of figures. It attacked Bricker on five separate grounds, in each offering analyses of his figures to show that they were given out of context or inaccurately and in each case charging him with distortion and error.

The separate attack on Moore was nearly as strong, declaring that the KTTV, Los Angeles president's previous testimony, although “lengthy, deals primarily in argumentative conclusions and assumptions, rather than in pri-

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Stanton: 'Now Let's Take 'Climax''

CBS memorandum on “Network Practices” lists in detail the breakdown on revenues for a network show, dealing specifically with “Climax” and tracing both the program and time charges. Time & program on the show average a total of \$137,007, broken down into \$43,287 for program and \$93,720 for time. Following is the breakdown:

Time charges	\$93,720
Less:	
Discounts	\$23,175
Agency Comm.	10,582
TVR's	1,259
AT&T charges	6,056
Station payments	26,185
Net	\$26,463
Program charges	\$43,287
Less:	
Above-line costs ..	\$26,065
Below-line costs ...	19,451
Agency comm.	6,493
Net (loss)	(\$8,722)
Total net: (time net less program losses)	\$17,741

This net of \$17,741, or “residue” as the memorandum calls it, must cover all the administrative and general expenses, including programming, sales, research, engineering, sustaining programming and other expenses incurred in running a network week-in and week-out. This and other “residues” from other program and time sales combine with o&o operations to make up the overall net revenues of the network.



SAMMY KAYE
SWINGING and SWAYING on
TOUR
June 14—Marysville, Kan.; 15—Fort Dodge, Iowa; 16 and 17—Grand Island, Nebraska; 18, 19 and 20—Aberdeen, S. D.
On ABC Radio—“Sunday Serenade”
COLUMBIA RECORDS
Pers. Mgr.—David Kregel
607 Fifth Ave., New York 17

Stanton Vs. Bricker

Washington, June 12.

Sen. John W. Bricker (R., O.) complimented CBS president Frank Stanton on his “fine” and “comprehensive” testimony before the Senate Interstate Commerce Committee today (Tues.), but when the session was all over continued to hammer away at Stanton with a prepared statement that recalled the words of then-president William S. Paley 15 years ago in requesting licensing for networks before the very same committee.

After agreeing that the networks are an “indispensable” part of the television industry and “serve an essential need in the public interest,” Sen. Bricker insisted that this is the very reason they should be licensed. In bringing up the Paley testimony in June, 1941, before the Committee, he declared: “I do not know why Mr. Stanton chooses to oppose so strongly today what Mr. Paley advocated a few years ago in connection with the development of the CBS radio empire.”

Sen. Bricker cited Paley as having stated that “I think the networks should be licensed by the Commission.” Further testimony cited Paley as emphasizing the importance of “this kind of regulation,” this being regulation under which the FCC would govern the networks four principles detailed at the time by Paley. “This is why I said to you at the outset,” Paley is quoted as saying, “that Congress should recognize the validity” of the networks and license them.

Sen. Bricker pointed out that “it is perhaps significant that CBS was fighting then for dominance and was not in its present position of importance in the industry.”

Networks Accused of 'Downgrading' Religioso Shows on TV; Rev. Parker Asks Senate to Halt Com'l Inroads

Washington, June 12.

Flood's D-F-S Slot

Robert J. Flood has been named public relations supervisor of Dancer-Fitzgerald-Sample, and has already checked in as the first full-time publications chief at the agency.

Flood moved over from the merchandising-sales promotion firm of Richard S. Robbins to take the post.

'What Antitrust?' Sez Stanton In Defense of CBS

Washington, June 12.

CBS submitted a legal opinion from its counsel to the effect that the network in no way runs afoul of the antitrust laws as one of its exhibits in its testimony before the Senate Committee on Interstate & Foreign Commerce today (Tues.). Opinion was submitted by Cravath, Swaine & Moore and covered the four applicable sections of the Sherman and Clayton acts to demonstrate that the network is not violating the acts in the areas of option time, must-buy, program control and ownership of stations.

Opinion based itself largely on the contentions that there is vigorous competition in the industry, that conspiracy does not exist and that CBS has neither the “dominance or leverage” necessary to be adjudged an antitrust violator.

In these frames of reference, the opinion covered option time by pointing out that local stations can and do reject much of the network programming offered and that even if CBS “did have control of all time subject to its option, these options would not be evidence of an ‘attempt to monopolize’ any part of the market since they apply to 20.7% of the total television broadcast hours of all stations in the U. S. and to 19.2% of the evening broadcast hours of all stations in the localities containing the nation's cities of over 100,000 population.”

“On ‘must-buy,’ the opinion declared that it “does not violate the rule against individual or collective refusals to sell because there is no unlawful refusal to sell, there is no collective action, and there is no intent to affect competition or adverse effect thereon.”

Opinion, dealing with program control, stated that “tie-in sales,” along with “blind selling” are not practiced by the web and that even if network practices were construed to involve these, they would not be applicable in view of previous decisions. Opinion pointed out that “the test of lawfulness does not depend on terminology but on an interpretation of the particular facts in each case in the light of the basic provisions and purposes of the antitrust laws as construed by the courts. Terms such as ‘block booking,’ ‘blind selling,’ ‘forced buying’ and ‘collective arrangements’ have no meaning or pertinence, except as they may identify practices which both in form and context are the same as those held in other cases to be contrary to the antitrust laws.”

FAYE EMERSON SHOW SUBS GARRY MOORE

Faye Emerson is set to replace Garry Moore on CBS-TV for a five-week summer span in a variety show of a similar format tagged “Of All Things.” Show will run the five weeks from July 23 to Aug. 31, in the 10-10:30 Monday-Thursday and 10-11:30 Friday periods.

Moore is taking his entire cast with him on vacation, which means that “Of All Things” will be new from the ground up. Byron Paul is set to produce, and in the supporting cast are Jack Haskell, Eileen Wood, Bill Clifton and Del Sharbutt.

The Senate Interstate Commerce Committee heard testimony yesterday (Mon.) that the networks have been “downgrading” religion on tv to a point where little or no time is given for sustaining programs.

Rev. Everett C. Parker, director of the Office of Communications of the Congressional Christian Churches, New York, charged that the webs “have reduced religion on tv to a position of less than one-third the importance it has held on radio—where it has not been held in too great esteem.”

Asserting that the treatment of religion reflects “the present attitude of networks toward their public service obligations,” Rev. Parker said NBC devotes 30 minutes a week or 62% of tv time to religion, that CBS gives an hour a week, and that ABC “currently offers no noncommercial religious programs” although it may restore one program in the fall.

Deplores Com'l Religiosos

Rev. Parker also expressed concern that a trend to commercialization of religion on tv will threaten “the tenuous hold of the major religious bodies on network tv representation.” He said ABC “has always sold time” for religious broadcasting, that NBC recently began to sell time on radio, and that only CBS maintains its original policy that religion is “a public service obligation of the network.”

The witness also took the tv industry to task for exposing children to programs which may adversely affect them. “Parents know all too well,” he said, “that the tremendous publicity buildup given to certain of the evening programs—including crime dramas—creates an almost irresistible demand on the part of children to experience the joys of these apparently delectable entertainment features.”

The broadcasters, Rev. Parker asserted, can't “shrug off” the responsibilities for the programs on the parents.

When Rev. Parker cited a survey in New Haven, Conn., disclosing concern of parents with the effects of tv on their children, Sen. William Purtell (R-Conn.) said “I think something should be done about it.”

Rev. Parker recommended that the networks be required to provide “good time” for religious programs. “If the FCC was really concerned,” he said, “we might not have this problem.”

Quaal to Succeed Schreiber in Chi

Chicago, June 12.

Frank P. Schreiber, general manager of WGN Inc. for the past 16 years, handed in his resignation last week, effective Aug. 1. He'll be replaced in the g.m. slot on that date by Ward L. Quaal, now assistant g.m. of Crosley stations, and prez of the Quality Radio Group.

Schreiber's departure marks the second upper echelon management change in the Chi Tribune's owned WGN and WGN-TV since the death of the Trib editor-publisher Robert R. McCormick; first being the election of Trib's J. Howard Wood as president of WGN Inc.

Schreiber is a vet of 35 years with the Tribune enterprises. He joined the Trib as a sports writer in 1921, became assistant sports editor in 1927, and moved over to WGN as publicity director in 1933. He was named to the g.m. slot in 1940. Schreiber's future plans have not been announced.

FRED CARNEY BACK TO N.Y.

Hollywood, June 12.

Fred Carney returns to N. Y. for further assignments with J. Walter Thompson agency, after exiting his directorial chores on NBC-TV “Lux Video Theatre.”

Michael Dreyfuss, JWT director in Gotham, arrives here Friday (15) on temporary assignment to replace Carney on the Lux summer preview show on NBC-TV.

TV—JUST A MASS OF PROBES

TV Leads Diners' Club 'Top 10'

Ralph E. Schneider, chairman of the board and chief executive officer of The Diners' Club, announces the results of his organization's fourth annual "Survey of Spending by Industry for Business Entertainment." The meteorically growing tv industry, making an appearance among the Top 10 for the first time, took top honors in the survey which hitherto had been led by the advertising (1953 and 1955) industry and by manufacturers' representatives (1954).

Public relations men, second in 1954 and third in 1955, climbed to second again in 1956 with manufacturers' reps in third position and film industry representatives in fourth place. Frontrunning up until 1956, the ad industry dropped to fifth according to latest survey.

Wholesalers' representatives, advertising space executives, theatrical booking agents, brokers and their representatives, and literary agencies rounded out the first 10.

Schneider emphasized that this survey represented the average of the Club's more than 275,000 cardholders and not the individual case. He pointed out that as in the past, there are cases where professional people, not high in the poll average-wise, have many more entertainment expenses than even the leaders of the survey.

Doctors, however, did trail for the second consecutive year, in the professional and industrial ratings, with educators narrowly ahead of them.

For the television industry, the jump pointed out an obviously imposing increase in competitive business and of selling in general. The industry is apparently learning in a hurry that much can be accomplished over a sirloin and a martini.

23 Skid-oo Row

Col. Grad's Thesis Gets Web Airing, So What Happens Reads Like O'Henry

This is a story on how-to-break into broadcasting—with a twist ending.

On June 21, NBC Radio will broadcast over the full network a 25-minute documentary titled "Skid Row." Web has scheduled the program as a result of audience and critical reaction to its initial airing on June 5 in New York over local flagship WRCA.

Entire show was taped, written, produced, edited and even narrated by Howard Lewis, a 21-year-old student at Columbia U.'s School of Journalism, who did the documentary as a half-hour radio show and submitted it as his master's thesis. Lewis made several trips to the Bowery, buying derelicts drinks or giving them a night's lodging in return for an interview. He even uncovered a former scripter of the "Lone Ranger" who's down-and-out but who is still writing, this time a magazine piece on the Bowery. Lewis even had to find electrical outlets for his tape machine, and plugged into bars and flophouse circuits. He edited the tapes at home, and recorded the narration in his livingroom.

Tape was accepted for his master's, and the Columbia people sent him to see alumnus Rueven Frank, network news producer on the tv side. Frank sent Lewis down to see WRCA-WRCA-TV news & special events director Bill Berns, who grabbed the tape and with only a little cutting to get it down to 25 minutes and the rerecording of

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CBS Cancels Air Plugs on Set Mfg.

Although official word on CBS Inc.'s decision on the fate of its CBS-Columbia set manufacturing subsidiary isn't due till July 1, the Columbia brass has already thrown a red light on all marketing-manufacturing activities for the summer. Network last week cancelled CBS-Columbia's sponsorship of "Arthur Godfrey & Friends," greenlighting the takeover of its alternate-week half-hour by Bristol-Myers through Sept. 12. It also cancelled all local cuts for CBS-Columbia.

Could be that the decision has already been made to put CBS-Columbia out of business. But the summer deal for Bristol-Myers can also be interpreted to mean that CBS-Columbia will concentrate on a new and cheaper line that won't hit the market till fall, or an absorption or merger with another company with the remainder of the summer needed to formulate marketing and advertising plans.

BOOZ, ALLEN BOYS BACK IN ACTION

By GEORGE ROSEN

There's no question about it—this is the year of the probes in tv, no matter whether it's the D.C. kind inspired by Congressional sleuthing or a revival of the plain old-fashioned "management consultant" snooping designed to tighten up the loose ends of a network operation.

No sooner had the FBI, at the behest of the Justice Dept., made the Madison Ave. agency rounds to ferret out sufficient info to determine whether the tv networks were guilty of monopoly practices and flirting with antitrust action as a prelude to the senatorial hearings which resumed yesterday (Tues.), than the Booz, Allen & Hamilton consultant teams moved into the same precincts for some private note-taking.

Unlike the FBI prowlers, however, the B-A-H boys have other fish to fry. They're back at their old NBC stand—and have been for some time—doing a management consultancy job on behalf of the network (though this time spreading their inquisitorial wings to embrace the Madison Ave. ad fraternity for questioning as to what the agency boys know about NBC). Object, of course, is to see what they have to see and find out what has to be done for eventual submission of recommendations

Who's Kiddin'?

Trade gagster familiar with the wholesale investigating going on around the Madison Ave. precincts suggests that the FBI and the Booz, Allen & Hamilton probes have got the opportunity of a lifetime.

All they have to do is get together, pool their collective findings and start a new network.

to prey Robert W. Sarnoff toward tightening and updating the NBC managerial reins.

Few if any at NBC are loath to comment on the Booz, Allen move-in. It's too early to tell what will happen; what heads, if any, will fall or what administrative shuffling is on tap. It's commonly accepted that, with the onward and upward surge of tv over the past decade, it's become such a massive, sprawling-out affair and such a giant industry as to inevitably invite a fast, hard look at the administrative setup by the Booz brigade, just as they're called in by other big business and big industry.

What happened back in '48 when Booz & Co. took on its initial NBC assignment has long since become an important chapter in the history of the network. It sparked a major revamping of the entire operation; a complete three-way separation of the company which divided radio, television and the owned-and-operated divisions, and the installation of a whole new set of officers topped by Joe McConnell as president.

In the intervening years virtually all have departed. McConnell, later becoming president of Colgate and still later moving into his present berth at Reynolds Metal. Subsequently there was a re-fusion of radio and tv, and once again a divorce.

Whatever the findings and recommendations of the present study, there is this difference—calling in management consultants has become the order of the day in the tangled, expanding affairs of a major operation. Where, for example, the ad agencies for years were convincing their major business-industrial clients to take on a Booz, Allen or a George Frey & Co. consultant firm, today even these agencies find it necessary to partake of the same Booz treatment, so cumbersome and unwieldy have they become.

\$30,000,000 in Uncommitted Auto Sponsor Coin, But Delay May Cost 'Em Prime Network Time Positions

Everything's OK

Hollywood, June 12. Television-theatrical film title conflicts are pinpointed June 19, when "Cavalcade Theatre" on ABC-TV will feature a segment called "Duel at the OK Corral," about Wyatt Earp, the frontier gun-slinger.

Hal Wallis has just finished a high-budgeter at Paramount, with Burt Lancaster and Kirk Douglas starring. It's tagged "Gunfight at the OK Corral," is also about Earp.

Last fall CBS' "You Are There" had a segment about Earp. Its title: "Gunfight at the OK Corral." It's being rerun in August.

There's Still Lots Of Ford Billings In Video's Future

Despite the retreat of the auto companies from tv, apparently the Ford Division of the parent Ford Motor Co. has no intention of joining in the pullback. As a matter of fact, the tv budget for the '56-'57 season will hit an alltime high in excess of \$10,000,000, with the company's variegated programming lineup temped to reach the teens as well as the adults.

Three shows have already been set, with the Ford dealers currently shopping around for still another half-hour network availability in which to slot a fourth entry. Those already set include the CBS-TV one-a-month "Ford Star Jubilee" specs (\$3,000,000 time and talent); the half-hour nighttime Tennessee Ernie (Ford) show on NBC-TV (\$4,500,000 time and talent); and the long running "Ford Theatre" telepic series (\$3,500,000) which switches over from NBC-TV to ABC-TV.

Factor in the Ford tv upbeat is the "all new" '57 model set to run off the assembly lines in the fall.

NBC RADIO SOAPERS SWITCHING TO CBS

With Procter & Gamble anking the "Right to Happiness" and "Pepper Young's Family" soapers on NBC at the end of the month, the two soap strips are switching to CBS Radio, where they being on July 2. "Happiness" goes into the 2:05-2:15 strip and "Young" into 2:45-3, with "Ma Perkins" and "Brighter Day" getting the axe at Columbia to make way for them.

Both "Happiness" and "Young" are marking a return to CBS, the former after 15 years and the latter after 13. "Happiness" stars Claudia Morgan, is scripted by John M. Young and will be directed by Art Hanna. "Young," the Elaine Carrington longrunner, will be directed by Chick Vincent and stars Mason Adams.

Moseman's JWT Slot

Chicago, June 12. John E. Moseman, formerly director of radio-tv activities for the now-defunct Biow agency, has signed on with J. Walter Thompson as manager of the Chi office's radio-tv department. He moves into the spot that's been vacant since Peter Cavallo Jr. checked out in April to join McCann-Erickson in New York as a radio-tv veep.

Moseman served two hitches with Biow and had also been Maxon's assistant radio director. Prior to that he had been with CBS in New York as a writer-producer.

There's about \$30,000,000 in uncommitted automotive tv sponsorship coin still kicking around, which account for the regular N.Y.-to-Detroit shuttling among the network brass. But with the auto companies still refusing to commit themselves because of the present day cutbacks and uncertainties as to the future of the industry, they're in the peculiar position, where, if and when they do come in, they face being frozen out of the prime positions on the networks.

There are only a bare handful of availabilities left on NBC and CBS (with slightly more on AHC), but despite pressures from the network to "get going" the auto companies won't say yes or no until they can get a better picture on the economic outlook and their sales picture for '57.

There's a three-way stake in the uncommitted \$30,000,000—from Chrysler, General Motors (on behalf of Oldsmobile) and Ford (which contemplates an additional half-hour nighttime entry bringing its total network av programming budget to \$10,000,000. NBC already had Plymouth sewed up for its Monday night and Friday specs next season only to lose it the next day when the auto company changed its mind and told the web "we'll have to wait and see." Thus far no one has bought the specs as alternate client with RCA.

Robert Q's Hefty Coin in Radio Deal

CBS Radio has signed Robert Q. Lewis to a new three-year pact and will slot him nighttime in the fall as the 8 to 8:30 cross-the-board replacement for Jack Carson. Later's Coast origination will go off the air June 29 and be replaced for 10 weeks by a still unselected summer show, with Lewis moving in right after Labor Day. Lewis will also retain his Saturday morning AM'er.

New pact reportedly gives Lewis one of the highest performer deals in radio, with a \$125,000 guarantee the first year and \$165,000 a year for each of the remaining two years. Lewis will use his current Saturday cast for the nighttime in the fall, comprising Judy Johnson and Merv Griffin as vocalists and the Ray Bloch orch. Carson show started last fall to fair critical reception but couldn't pull in very much business, hence the axe. Carson has a new tv'er coming up anyway, on NBC starting in the fall.

WICK CRIDER DICKERS KEY BERTH AT Y&R

Wick Crider, who resigned a few weeks back as radio-tv director at Kenyon & Eckhardt, is negotiating for a move-in a Young & Rubicam in a key slot under veep Bob Mountain, who heads up the Y & R radio-tv division.

Crider, it is understood, will do a N.Y.-to-Hollywood shuttling job as a tv-radio exec. Head of the Coast office, Walter Bunker, is due in N.Y. this week for huddles.

MORE 'HOWDY' COIN

"Howdy Doody," which is half-sponsored in its new Saturday 10:30 a.m. slotting via Continental Baking's renewal, has grabbed off a three-week sponsor in the fall for the other half.

Campbell Soups moves in for the three weeks starting Nov. 17 in a special promotion with the 10:15 to 10:30 segment.

HUBBARD LASHES OUT AT 'CIRCUS' AS MPLS. GIVEAWAY DIDDOES HIT NEW HIGH

Minneapolis, June 12.

Radio cash giveaway shenanigans here have reached another topsy turvy high with some developments actually approaching the fantastic.

Diddoes find one station rebroadcasting key phrases that extol its deepest-dyed rival. They also find some of the area's lucky audio listeners getting bigger sums of money than ever just for staying glued to their sets. And, further, they find one of the leading station heads denouncing the entire business as "a circus" and reminding his competitors of radio's public service obligations.

Latest bizarre incidents have followed the action of WCCO (local CBS outlet) in countering Todd Storz's recently acquired WDGY's \$105,000 jackpot contest with a simultaneous 10-day "\$250,000 Cashorama" promotion.

At the same time, KSTP (NBC outlet) has quit what its president, S. D. Hubbard, calls "a cash giveaway fracas that has gotten out of hand and become a circus."

"I think it's time for Twin Cities' radio stations to examine their operations to determine if their public service isn't being neglected," said Hubbard in his public statement. "We at KSTP always have kept in mind that public service is a radio primary purpose."

"During the past week we have had much favorable comment via letters and telephone calls from listeners who have congratulated us for not being involved any longer in this giveaway fracas."

The WCCO "\$250,000 Cashorama" has the station laying that amount of money on the line to give away during the 10-day period if, as is extremely unlikely, all of it is won. It's tossing out the banks-deposited dough at unspecified times daily in \$1,000 to \$5,000 chunks to listeners whose telephone numbers are chosen at random and who are able to repeat key phrases announced over the air just before the calls. On the first day one woman won \$5,000.

Situation became almost incredibly strange when WDGY, recently acquired by Todd Storz and instigator of the cash giveaway warfare, started at the outset of WCCO's "\$250,000 Cashorama" to rebroadcast the WCCO key phrases so that its audience would have them, if any member was called, without having to listen to the rival station.

When WCCO learned of the rebroadcasting it immediately started couching its key phrases in terms laudatory of itself. So that now, WDGY finds itself telling its air audience such nifties as "WCCO is tops," "3,000,000 Northwesterners listen to WCCO," "I always listen to WCCO," "More people listen to WCCO than to all other Twin Cities' radio stations combined" and "WCCO, good neighbor to the Northwest." Accordingly, WDGY, in repeating such laudations, actually finds itself helping its competitor to blow the horn.

Admitted purpose of WDGY in pursuing this action is to hold its audience for its own numerous cash giveaway contests and for clues as

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Long NBC Tie In WVEC-TV's Future

Norfolk, Va., June 12.

Grant of channel 10 to Norfolk for second VHF station will have no effect on the present basis affiliation contract between WVEC-TV (UHF) and NBC, according to Thomas P. Chisman, WVEC president.

Referring to a statement in the local press regarding the "possibility" of Portsmouth Broadcasting Co. (channel 10 permit holder) getting an NBC contract, Chisman said this was a "whistling in the dark" maneuver designed to impress Portsmouth stockholders.

"We have been a basic affiliate of NBC since January 1954 and in October 1955 NBC renewed our basic affiliation contract through Jan 10, 1958," said Chisman. "Reports that we did not have a firm contract are not true."

Chisman said he had been ex-

(Continued on page 50)

AM Hot in Ayem

Radio is described as outpointing television in the morning hours with a greater audience, according to the Mutual's research department, which based its findings on the latest Nielsen four-week report.

The reports, covering the Jan.-Feb. 1956 period, found 17.1 homes using radio between 8 to 9 as compared to 7.4 homes using tv. From 9 to 10, the ratings were put at 16.4 radio to 10.3 tv, from 10 to 11, 17.7 radio to 11.2 tv and from 11 to noon, 16.6 to 13.6.

Mutual's researchers maintained that an average of 89% more homes use radio from 6 to noon, than television.

RKO's 'Finest 52' May Go Into ABC Sat. Nite TV Slot

General Tire is talking Saturday night at 7:30 with ABC-TV for exposure of the "finest 52" features from the RKO backlog. It's the hottest of the various deals proposed by the sponsor. Tire company, which parents RKO and General Telradia, has an order in with CBS-TV as well, but web has not come up with the necessary hour-an-half time clearance.

The RKO pix will preempt ABC's "Famous Film Festival," which switches from its Sunday berth to the 7:30 Saturday slot. Probability of a deal between web and tire company is enhanced by the fact that ABC has been seeking American films to replace the Britishers in the "FFF" program. Meantime, it can utilize those features remaining in the Alexander Korda package of 104 in the "Afternoon Film Festival."

Budwiser, which comes out of the D'Arcy agency (tire company's house, too) was also interested in a third share of the pix, at last report.

PEOPLE LIKE 'PEOPLE'

Guedel Points With Pride to Show's Sat. Night TV Ratings

John Guedel says it isn't so that his "People Are Funny" package will be out of its Saturday slot on NBC-TV next season because of ABC-TV's Lawrence Welk "beating all competition." I admire Welk and think he's done a fine job with a show that nobody expected to garner such big ratings," says Guedel.

Here are the facts: "People Are Funny" average Nielsen opposite the first half-hour of Welk, from Sept. 17 to May 12, was 30.2. Welk's was 27.2. The May 5-12 rating on Welk was 27.2; "People Are Funny," 29.3. In Trendex for the full season, Welk averaged 16.2 and "People Are Funny" 19.5. The client, Toni Co., renewed "People," but because Jimmy Durante was cancelled by Texaco, NBC wanted to put in a full-hour show in the 9 o'clock spot—and that's why we were moved," Guedel asserts.

Tom Sarnoff Named To Kagran Bd. of Dir.

Tom Sarnoff, director of production and business affairs for NBC's Pacific Division, was named to the board of directors of Kagran Corp., the new NBC subsid which will operate in diversified areas of show biz but concentrate on film-making.

Sarnoff has been conducting the negotiations for the acquisition of studios on the Coast for Kagran up to now. He's already set a rental deal on stages on the California Studios, but has also been negotiating a complete purchase of the same lot. Meanwhile, Alan Livingston, Kagran prez, is in N.Y. working on the acquisition of properties for the new subsid. Livingston will hq on the Coast, however.

Windust's Spec Debut

Hollywood, June 12.

Bretaigne Windust debuts as a tv spectacular director on "The Lord Don't Put Favorites" which opens the "Producers' Showcase" season Sept. 17. Show stars Kay Starr and Louis Armstrong.

Windust, vet legit and pix director, was last represented on Broadway by "The Great Sebastians."

DuMont, IATSE Dicker Contract As More Get Axe

Contract negotiations between the International Alliance of Theatrical & Stage Employees and DuMont Broadcasting Corp. started last week and no decision was reached as of yesterday (Tues.). DuMont was repping its owned-operated stations, WABD (N.Y.) and WTTG (Washington) in the union talks.

Considered an important corollary to the powwows is the fact that DuMont is laying off 10 technicians. Cut is attributed to the hotspell lag in live programming on the two stations. At least three shows are going off in N.Y. The station speaks as though the programs will return in the fall, but there is no definite word on it.

Since DuMont gave up its extensive network operation for management of two unaffiliated stations, the need for elaborate technical arrangements and for extra-large technical staffs is absent. In negotiations that took place about three months ago, the station and IATSE reached temporary agreement about the number of staffers needed, but the pact fell through for undisclosed reasons.

Neither negotiating group will disclose the progress of the latest meetings.

Said to be in an area not covered by the current negotiations is the layoff of four or five stage hands from DuMont's studio 1, even though they are members of IA. Studio 1 and probably studio 5 are expected to go to CBS-TV in the fall for the production of soap operas.

Toni's AM Scram

Toni Co. is doing a repeat on its last summer's workout on "Our Miss Brooks" on CBS Radio. Toni ankled the show last year for the hot spell, only to return in the fall. This season, same situation holds—it's ankled for the summer but hasn't yet indicated its fall plans.

Regardless of what Toni does, CBS Radio will keep the show on the air in the fall, "if Eve Arden is available," according to prez Arthur Hull Hayes.

Weekend Trendex

Max Liebman's NBC-TV spec production of "Holiday" Saturday night (9) came off second best on the weekend Trendex listings, scoring a 14.6 average against CBS-TV's 14.8 and ABC's 13.0 for the 9 to 10:30 period. Segment by segment, it was 14.5 for Liebman, 14.0 for "Two For the Money" (CBS) and 15.5 for Lawrence Welk (ABC) at 9; at 9:30, "Holiday" jumped to 16.6, CBS' "It's Always Jan" dropped to 9.5 and Welk went up to 16.8. At 10, NBC dropped to 12.8, "Gunsmoke" jumped CBS to 21.0 and "Chance of a Lifetime" dropped ABC to 9.8.

Earlier the same evening, Perry Como did it again to Jackie Gleason & Co., outpointing the "Honeymooners"—"Stage Show" hour on CBS by 21.6 to 13.1. Como topped "Honeymooners," 19.3 to 14.3 (with "Ozark Jubilee" getting a 4.2 on ABC), while the singer romped over "Stage Show" in the second half, 23.9 to 12.9, with "Ozark" nabbing a 4.9.

'... And Then There Were None'

Arthur Godfrey's list of "Friends," i.e., his television supporting cast, keeps diminishing, with the latest casualty being "old friend" Frank Parker. Parker was informed by Godfrey & Co. last week that no contracts were being renewed for the Fall, so the singer promptly announced that he in return would refuse to renew his other contract with CBS itself. Everybody seemed happy, though, when it was explained that Parker would do guest shots on the Godfrey shows and would also make appearances on other CBS programs.

Only "originals" left on the Godfrey cast, and they apparently sans contract, are Janette Davis and the McGuire Sisters, and even the latter trio are comparative newcomers, having been with Godfrey only about three years. Godfrey had announced earlier that he wants a new format for his Wednesday night "Friends" show that would spotlight new talent, so his refusal to renew current talent contracts didn't come as too great a surprise. Parker said he's going to spend more time on nitery work and on his Park Royal Productions, in which he's partnered with Roy Steckler. Firm has turned out the first telefilm in a color series which Parker will host, the pilot being an adaptation of Fulton Oursler's "String of Blues Beads" with Louis Jourdan starred. Park Royal has also sold a 15-minute show to CBS Radio and is planning a legit entry in the fall in "Bombay Meeting," the novel by Ira Morris to be adapted by Robert Payne.

Indicative of what may be a fading interest in the affairs Godfrey is the fact that while the Thursday (7) afternoon papers played up the Parker story big, there were no followup stories. Compared to past incidents with the Godfrey cast, this was a insignificant oneshot as far as the dailies were concerned.

'Family Network' Spreads; Accepts No Ads, Thrives on Contributions

Minneapolis, June 12.

Success of local KTIS, now celebrating its seventh anniversary, may lead to the establishment across the country of a string of similar such radio stations accepting no advertising and supported entirely by listener contributions.

Northwest college, a non-profit Protestant inter-denominational religious school here which owns and operates it, had already bought two more stations, at Waterloo, Ia., and Fargo, N. D., which it operates similarly. It has combined the three stations into what it calls the Family network which it's now planning to expand substantially.

KTIS and its other two stations are believed to be only three of a half-dozen in the U. S. which depend entirely upon listener contributions to stay on the air. They've never gone into the red.

Program runs heavily to religious broadcasts. News and classical music also are aired along with public service programs. Listeners are invited to send in their money contributions to keep the station alive and they do it generously, according to manager Loren Bridges.

Most contributions range from 50c to a dollar a month, according to Bridges, who says, however, there are instances of gifts up to \$500 being received.

About 50% of the Waterloo and Fargo stations' programs originate in the KTIS studio here, being fed direct on leased wires. In addition, KTIS tapes programs broadcast.

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AFTRA Resolves Paterson Strike

Strike between American Federation of Television & Radio Artists and Paterson (N. J.) radio independent, WPAT, was settled over the weekend after a three-week walkout of staff announcers. AFTRA reports that the station's quintet of gabbers received a new contract under which each man can satisfactorily achieve a weekly average wage of \$180.

Basic contract remains the same, with AFTRAns getting \$160 per week from the Dickens Wright management, but the new contract, concluded at 4 a.m. Saturday (9), establishes a revised formula on payment of commercial fees. According to the union, 95 cents will be paid into an announcer's pool for every commercial on the station, whether live or canned, and regardless of who performs it. Five-minute segments allow two such 95 cents payments to the pool, which is divided each week among the five announcers. Quarter-hour shows pay three 95 cent commercial fees, half-hours six and hour-long stanzas 10.

Also guaranteed WPAT staffers was 28 days of vacation (up from 23 yearly); and a full-hour for lunch.

FCC Examiner's Blessing to ABC On Mex TV Affil.

Washington, June 12.

If ABC needs a Mexican affiliate to get its programs into the San Diego, Calif., area there's no reason why it can't have one. So FCC Examiner Herbert Sharfman held last week in a report reinstating an authorization issued in November to the network to transmit its programs to tv station XETV in Tijuana, Mexico.

The tieup with XETV is being fought by stations KFMB-TV and KFSD-TV in San Diego. Their protests, partly on grounds the arrangement violates international treaty, caused the Commission to set aside its authorization and hold a hearing on the case.

Sharfman found that "there is no basis for concluding that XETV, licensed by a friendly foreign government, may not compete freely and lawfully with stations licensed by the U. S. across the border for dollars of U. S. advertisers." Sim-

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ABC-TV Film Festivals Garner New Client Coin

ABC-TV has written new biz for fall on both "Afternoon Film Festival" and "Famous Film Festival." Coats & Clark and Lipton Soup inked for "AFF" while Admiral, which is sticking with Russel Seeds agency until it finds a substitute percentage, took spots in the nighttime hour-and-a-half.

Coats & Clark, having peddled its sewing products on "AFF" for a time earlier this year, begins on the afternoons Sept. 17, running three spots a week for five weeks. Lipton, starting Oct. 3, has the same schedule.

Admiral buy is slated for an Aug. 12 start.

TV'S OVERRATED KID AUDIENCE

'Brooks' Gets Strip Bug, Too

Evidently impressed with the success of local strip programming of comedy rerun series and even more so with the slambang job being done on NBC-TV by "I Married Joan" (see separate story), CBS-TV is strongly considering bringing back "Our Miss Brooks" to network status as a daytime strip. As in the other cases, CBS-TV would not order new programs, but would fall back on the four-year backlog already in the can. No time period has been set for the show yet, but a fall start is contemplated.

As of now, "Brooks" has reverted to the CBS Television Film Sales subslid following its cancellation on Friday nights by General Foods. Film Sales subslid has 52 of the films, but is under orders from the network to hold off on sales pending a final decision on the strip project. One exception is the Coast regional area, where Film Sales is on the verge of closing an eight-market deal with Best Foods.

Radio-TV Rises to Emergency In Bangup Coverage of 'Operation Ike'

Washington, June 12. Three hectic days during which the President's illness, followed by surgery, had to be covered completely and continuously will be remembered a long time by the network newsmen in Washington. It was a period in which sleep was bypassed, when all hands were alerted for on-the-scene coverage, when Walter Reed hospital was transformed practically in minutes into a broadcast station, and when telephone tie lines to New York operated round the clock.

Probably no other news event in years was given such intensive coverage, both by radio and television, as this one. Difficulties which delayed handling of the President's heart attack in Denver last September were not present here. The networks could throw their full facilities almost immediately into the illness story and they did.

Radio brought the public the first news of the illness. Following Presidential press secretary Jim Hagerty's announcement at 9 a. m. on Friday, the news flashed over the air as all nets broke into their regular programs. From then on, the bulletins went out fast and frequently with every detail of the story covered.

Television coverage was highlighted by live pickups from the hospital, to which mobile equipment had been rushed. NBC's Morgan Beatty, Richard Harkness, Peter Hacks, Bill Henry, Bob McCormack and Ray Shearer made between them a dozen telecasts from the time of the President's arrival at Walter Reed Friday afternoon until Sunday night. The network kept a film crew at

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Brit. On a Radio Kick to Woo Fans

London, June 12. A six months' campaign to boost the radio listening habit in Britain is being launched by Clement G. Cave, general manager of Radio Luxembourg, who has just returned from New York. He's invited the BBC to embark on a similar drive.

Admitting that radio in Britain was running away from the tv challenge and meekly accepting a second best role, Cave said last week he was appalled by the defeatist negative impression that radio and the people who work in it in Britain give to the public. He did not exclude his own organization from that criticism. He was convinced that radio had a great future, providing it scrapped old ideas and introduced new techniques essential in a television age.

So far, he asserted, radio had made a pathetic attempt to play tv on its own wicket, instead of realizing that the only answer was completely new program thinking. Radio listening had experienced some decline because radio appeared to be bankrupt of ideas. For their part, they intended to shake up the whole medium from top to bottom.

'JOAN' IS BUSTIN' OUT ALL OVER

What may yet prove to be the most important tv revolution in the past two years appears to be taking shape in the realization that the kid audience isn't what it's been cracked up to be and that the medium could well wind up with the same late afternoon adult-slanted appeal as radio did back in its heyday.

There is more than just an inter-network rivalry in the newest Trendex ratings for the week of May 28 which shows the NBC-TV "I Married Joan" vidpix reruns in the 5 to 5:30 afternoon slot running ahead of ABC-TV's "Mickey Mouse Club," after only three weeks of exposure in the time segment.

If there is something akin to jubilation around NBC, it stems not only from the fact that "Joan" outrates such CBS-TV daytime properties as "Big Payoff," Bob Crosby, Art Linkletter's "House Party" and Garry Moore, nor yet in the fact that a rerun series converted to daytime can click with such telling Trendex impact (with the latter point having already been established in cities using syndicated reissues).

NBC's Figures

Rather it's the auxiliary figures compiled by NBC statisticians proving conclusively that, what had been accepted as "kid time only" through the seven years of "Howdy Doody's" rein and the Pinky Lee show, is in reality more geared to adult viewing habits. For in breaking down the "Joan" ratings, NBC has established that six out of every 10 viewers for the rating period were "grownups," whereas Pinky Lee before he drew three out of 10 adults, thus representing a 100% increase. Yet it remained for "Joan" to do what Pinky couldn't—outdraw "Mickey Mouse Club" to the tune of 6.5 vs. 5.4 on the basis of "Joan's" 13 Trendex markets as opposed to the five "Mickey Mouse" markets where they are actually in competition. And show for show in those five cities "Joan" in three weeks exactly matched "Mickey" with a 5.4 "Mickey's" adult composition is less than two out of 10 on the survey.

The more-than-casual significance attaching to the "Joan" returns stems from the fact that, once having established the predominant adult viewing habit in the 5 to 6 afternoon area, a whole new sell-

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Whiteman TV Stanza Off; 'Show Business' Into NBC-TV Breach

"This Is Show Business," which had a long reign on CBS-TV until a couple seasons back, is going to NBC-TV, under the somewhat peculiar circumstances whereby CBS will be enjoying a royalty on the program during its NBC summer tenure.

The Irving Mansfield-created package will go into the Tuesday night 8:30 to 9 period starting next week (19) for Hazel Bishop. Originally scheduled to do summer duty in the period was a new Paul Whiteman show, but last-minute snags developed, necessitating calling it off. Deal between Wm. Morris office, representing Mansfield, and Raymond Spector, on behalf of Hazel Bishop, was so sudden that, almost on the eve of the preem, no panel or moderator has yet been selected.

Mansfield created "Show Business" while he was on the CBS-TV staff of producers. CBS actually owned the property with Mansfield getting a royalty, in addition to salary, during its several-season span. Since CBS still owns it, Mansfield is forking over a royalty for its release to NBC.

It's the first NBC show for Mansfield since he quit producing the Fred Allen radio program back in '45.

GOP, Heeled to Its Antennas, Blueprints Strategy On TV Use

M&L's 'Today' Takeover

Martin & Lewis will do the first "early morning" spectacular when they take over the NBC-TV "Today" show on June 26 for two-hour remote out of the "500 Club" in Atlantic City. Comics are celebrating the 10th anniversary of their partnership, which began at the A. C. nitery.

Entire cast of the regular "Today" show, with Faye Emerson toppling as summer replacement for Dave Garroway, makes the trek. Show will feature a band, dancers and an original score by Jae Hein as well as the customary "Today" news features.

The basic blueprints for the upcoming television electioneering of the Republican National Committee calls for half-hour network telecasts of various kinds, in addition to the wide use of five-minute programming.

This was disclosed by Carroll Newton, BBD&O supervisor of the Republican National Committee account, who said the \$2,000,000 to \$2,200,000 earmarked for teevee and radio by the national committee represent 50% more as compared to the Presidential election year of 1952. The increase was attributed to the boost in the number of tv homes and network rates.

The plans of the Democratic National Committee, the account being handled by Norman, Craig & Kummell, are still in the early formative stage, with the Democratic Presidential picture not nearly as clear-cut as that of the Republicans.

However, in the Republican corner, any major setback in Eisen-

Plenty of Demo Powwow Posers Facing Reinsch

Chicago, June 12.

Although as the newly-appointed convention manager he's taken on a host of new duties such as lining up bed and board for the delegates, J. Leonard Reinsch, headman of the Cox stations, is keeping an active hand in the radio-tv shapup for the Democratic presidential shindig which starts here Aug. 13. Longtime adviser to the Demos on radio-tv matters cautions, however, that no matter how well the electronic setup is blueprinted in advance, there's always the risk the timetable may be knocked askew in the heat of the political battle.

Big question mark for the networks is whether the Democratic conclave will be wound up by Aug. 20 when the GOP gathering starts so the webs won't be faced with the hectic task of playing a political double bill. With the forementioned warning that anything can happen and usually does at a wideopen convention, Reinsch hopes his party will drop the curtain on its show Friday night, Aug. 17.

Dems have scheduled pre-convention sessions starting Aug. 6 for such important committees as platform, credentials and rules so as to have their work out of the way prior to the formal start of the nominating confab. While not part of the sponsored convention packages, these advance sessions will, of course, get full coverage from the network news staffs. So far all practical purposes, it'll be at

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Spiegel Ankles AG For CBS Radio Press On Special Projects

Mel Spiegel, for the past several years riding herd over all publicity for Arthur Godfrey at CBS, joins the CBS Radio press department as manager of special projects and will drop the Godfrey assignment after July 27, when the performer takes his summer hiatus. Comes the fall, all Godfrey publicity will be handled out of the respective press departments of the radio and tv webs.

In this relatively rare instance of somebody leaving Godfrey before he's fired, Spiegel takes over the special projects post vacant since last January, when Phil Cowan left it to move into the CBS-TV press sector. Spiegel has been with CBS since 1942, having previously been an associate editor of Movie-Radio Guide and radio editor of the N.Y. Morning Telegraph.

Election Eve Spread

The Republican National Committee has placed an order for one hour of network tv time on Nov. 5, Election Eve, with all three networks. CBS and NBC already have cleared 11 to midnight for the committee, with ABC still to be heard from for a definite commitment.

hower's health resulting in his changing his decision to run again, probably would considerably alter present radio and tv plans of the national committee.

The over \$2,000,000 expenditure slated by the Republican National Committee will be supplemented by other national groups of the party, as well as organizations on the state and local levels. A similar picture holds true for the Democratic Party. For instance, the Citizens for Eisenhower has earmarked at least \$600,000 for the electronic medium, with the major portion slated to go for tv.

Newton, speaking of the plans of

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FM's to Senate: Lay Off Our Band

Washington, June 12.

Proposal to take six megacycles of space from the FM band to add a 13th VHF channel was vigorously opposed before the Senate Interstate Commerce Committee yesterday (Mon.) by Leonard Marks, counsel for FM Broadcasters, a group recently organized to protect FM interests.

Referring to the plan presented by Benedict Gimbel of WIP, Philadelphia, to add channel 6A to the VHF band, Marks testified that "instead of solving the UHF problem" the scheme "would create a new FM problem."

Marks said that Gimbel "underestimated" the difficulties involved in his proposal in his recent testimony before the Committee. "The disruption that would be caused to the public and the FM broadcasters would be major," Marks asserted, "and in some cases catastrophic."

The addition of channel 6A, said Marks, would not solve tv's ills and actually would create the same conversion problems which now exist with UHF. It would be "trading one type of conversion difficulty for another," he added.

Comparing the benefits the public now receives from FM with the "problematical service" afforded by the Gimbel plan, he said, "it becomes apparent that this suggestion leaves much to be desired."

While recognizing that the Com-

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No Chance of ABC-TV Getting Sales Jump Over Rival Webs in '56-'57

Although nobody in the industry is disputing the giant strides made in the past season by ABC-TV, there isn't any likelihood that the web will get the sales jump over either CBS or NBC for next season. Despite such inroads as the graboff of the Eastman Kodak and Ford business from NBC, the pattern of past sales seasons continues to prevail—the mass of the major blue-chippers are looking for time spots first on NBC and Columbia, and failing these, then turning to Bob Kintner & Co.

Situation is demonstrated by the current status of what seems the longest selling season on record. As of the moment, there are no complete nighttime half-hour time slots open on NBC; three are open on CBS (two of them occupied by Herb Shriver's hour entry); but six prime periods are still available on ABC. On the alternate-week half-hour availabilities, both NBC and CBS have one each but ABC has three. In participating nighttime programs, NBC has openings in three shows, CBS only one and ABC three, with both NBC and ABC also sporting spec availabilities. Besides this, ABC has two quarter-hours of news open.

This is the breakdown: in half-hours, CBS has open Wednesday at 7:30 occupied tentatively by the "Terrytoons" segment, and the Tuesday 8:30 to 9:30 shriner hour, with no sponsor bites on either. ABC has open Sunday at 8:30 (no show), Monday at 9 (Bishop Sheen), Tuesday at 10 (no show), Thursday, 8 to 9 ("International Theatre" slotted), plus Friday at 10, a total of seven half-hours.

In alternate-week availabilities, NBC has half of "Big Town" open Tuesdays at 10:30, while CBS has half of "You Are There" available Sundays at 6:30. ABC has half of "The Lone Ranger," half of "Warner Bros. Presents" (comprising two half-hours). Participating lineup shows one-fourth of "Playhouse 90" open on CBS; two-thirds of Steve Allen's Sunday open-to-close Ed Sullivan entry, a small slice of Sid Caesar and the four Martin & Lewis Tuesday shows still to be sold, with some Ray Bolger "Washington Square" hours on Tuesdays still available. ABC has three-fourths of "OmniBus" available, three-fourths of the hour-long "Wire Service" on Thursdays open and most of the Saturday 7:30-9 "Famous Film Festival" available, although the latter consists largely of seasonal and quickie buys. On the spec front, NBC has half of the Friday and half of Monday "Producer's Showcase" open. CBS rides with Ford and ABC hasn't had any nibbles yet on its series of eight entries.

Perhaps troubling ABC even more than its late start in the nighttime area (it's a sure bet that once the SRO signs are posted at NBC and CBS, business will start moving into ABC's nighttime lineup) is the daytime picture, with "Mickey Mouse Club" still only half sold despite its impact last season. That's nearly a \$10,000,000 time & talent sustaining rap that the ABC factotums face.

ERNIE SIMON'S CHI SWITCH TO WBKB

Chicago, June 12. In the unimpeachable revamping since the acid-tongued commentator Tom Duggan left in a huff, Sterling (Red) Quinlan has wooed deejay Ernie Simon over from WGN and WGN-TV to go into the weeknight 11:30 berth. Buddy Lester, current host of the latenight variety strip departs July 6, with Simon moving in the next week.

This will be Simon's second association with the WBKB gang. Before signing an exclusive radio-TV pact with WGN in '52, he had conducted a nightly "Curbsone Cut-up" show on the pioneering station when it was the Balaban & Katz-owned indie.

When Duggan blew his Chi tele career last February to move to the Coast, Quinlan for a few weeks programmed the nightly period with telepix reruns, hosted first by June Meyers and later comedienne Virginia De Luca. Then in April he launched the Lester show which is conking out at the end of the first 13-week cycle.

WPIX's Madison Square Sports Billings Hit 1926

New York indie WPIX has just concluded a deal with Robert Burns for one-quarter sponsorship of the 1956-1957 Madison Square Garden telecasts, now three-quarters sold. The other sponsors are Krueger Beer and Wildroot. The early lineup of three sponsors for the Garden series, which gets under way in October, represents gross billings of \$192,000, including agency costs, with another \$64,000 in billings yet to be filled.

Robert Burns cigars also bought half-sponsorship of a new filmed series on "District Attorney," bought by WPIX from Ziv for first-run exposure in N. Y. The program, slated to begin Sept. 9, will be seen Sundays from 9 to 9:30. The other sponsor for the series will be Piel's Beer.

TV Ed Sullivan Wins Court Reversal Over Retailer Ed Sullivan

Ed Sullivan (television performer) has won the second round of his legal battle against Ed Sullivan (television-repairman and retailer). Appellate Division of the N. Y. Supreme Court reversed a decision of the lower courts last week and issued an injunction restraining the Buffalo retailer from using the name Ed Sullivan Radio & TV Inc.

The Buffalo repairman-retailer had used the diminutive of his name (it's really Edward Sullivan) in connection with his business and performer Sullivan had filed suit asking that the retailer be restrained from the use of the name. Lower court had upheld the retailer, but the Appellate Division, in issuing a temporary injunction, said that it is "undisputed that the name 'Ed Sullivan' is automatically identified by the general public with the appellant alone, insofar as radio and television are concerned."

While pointing out that the two are not in direct competition, the court held that "both operate in the same general field and this court has consistently held that it is not essential for parties to be in competition with each other in order to sustain an injunction." It was pointed out that the Buffalo firm uses no words in its corporate title indicating that it is only in the set repairing-sales business.

KEAR Under Hammer

San Francisco, June 12.

The Government plans to auction off KEAR, longhair Frisco radio station, on June 28 for non-payment of taxes.

The 10,000-watt outlet was padlocked May 31 by agents of the Internal Revenue Service. Tax liens of more than \$25,000 for 1954-55-56 must be taken care of by owner Stephen A. Cisler before KEAR can resume broadcasting.

Cisler was very optimistic at time station was closed, predicted he'd be back on the air with his classical records within a week. But it is beginning to look, now, like KEAR will go to the highest bidder.

TvB's 'Spotlight' Hits the Road

Television Advertising Bureau is taking "Focusing TV's Spotlight" on the road for agencies and advertisers. The elaborate spot television report by TVB prexy Ollie Treyz and his staff will reach three cities, according to preliminary plans, but hopes are to take it further.

Unit, which has already been exposed in Chicago at NARTB time and in N. Y. at the Waldorf on May 22, opens its road tour June 28 in Detroit, at the Sheraton-Cadillac. Effort will be directed principally at the automotive manufacturers themselves, in order to draw the auto coin that has been slipping from the webs of late back into video via the spot buy route.

But it's the agency, not the advertiser, which is to the principal recipient of the pitch when the show does a one-dayer July 10 at the Coconut nitery in L. A. On July 12, in Frisco's Fairmount Hotel, it will be done again by Treyz and his operations boss Gene Accas. Between 700 and 800 agency men are being invited to each "Spotlight" exposure.

Al Fresco Way

John Fenger, who produces "One Is for Sheldon" on WRCA-TV, N.Y., knows a good thing when he sees it. For the past several months, the Sheldon show has been telecast from the roof garden atop NBC's 67th St. studios.

So now that the hot weather has arrived, Fenger has taken advantage of his natural setting by moving a phone, a desk and his files up to the roof garden and setting up his office there for the summer.

IBEW Charges AFRTS Squeezes Out Civilians On Transcription Jobs

Hollywood, June 12.

Charges and countercharges flew here last week, as the International Brotherhood charged that the Armed Forces Radio and TV Service here is gradually taking over transcription chores hitherto done by civilian firms, and AFRTS strongly denied the allegation.

AFRTS prepares radio and tv shows for overseas airing to servicemen only, editing out commercials and re-recording the shows. However, IBEW international rep George Mulkey, in a series of letters to various congressmen, charged that the Armed Forces group is expanding in this field, squeezing out the four civilian firms and the union technicians who work for them.

In reply, Lt. Col. James H. Rose, who commands the AFRTS unit here, states that rather than expanding, his group has reduced its recording load and has cut personnel 25% in the last five months.

In rebuttal, Mulkey admitted that the AFRTS budget for this year has been cut \$80,000 this year. However, one local firm has already suffered a loss of \$70,000 in this biz during the first five months of 1956, and other recording outfits have suffered similar cutbacks beyond the \$80,000 figure, Mulkey charges. Moreover, in an April meet between AFRTS and recorders in S.F. last April, further reductions were indicated.

L'ville's 150G Gross In 16-Hour Telethon

Louisville, June 12.

WAVE-TV and the Louisville Junior Chamber of Commerce teamed up last week for a novel 16-hour telethon for the benefit of the Children's Hospital, and drew a gross response totaling more than \$150,000. Principal novelty was in auction of consigned and donated merchandise, giving the telethon its name, "Bids For Kids."

Cost of the consigned merchandise, including a \$14,300 home, several automobiles and numerous appliances, totaled about \$50,000. The Jaycees believe that when all pledges, donations, and profits from the auction are in, another \$100,000 will have been collected, and that about \$80,000 will be turned over to the hospital.

MELILLO TO WCBS-TV

Philip Melillo, who as an exec producer at WMAL-TV in Washington produced the four-network pool on the Army-McCarthy hearings, has shifted to WCBS-TV, the CBS flagship in N.Y. and will produce the station's "Right Now" pub affairs entry.

Melillo succeeds Oscar Rose on the show. Rose has resigned.

From the Production Centres

IN NEW YORK CITY . . .

Betty Butterfield, WAAT-WATV (Newark) assistant director of activities, was installed Sunday (10) as eastern area veep of American Women in Radio-TV on Jersey Gov. Robert Meyner's weekly WATV telecast; she goes to Detroit Friday (15) for AWRT annual board meeting, lasting through the 17th. . . . Howard Cosell doing new weekend sports series for ABC. . . . WQXR started repeating the best of Gilbert Highet's regular semester stanzas as summertime filler on "People, Places and Books". . . . "Warm Up Timers." Gussie Moran, Marty Glickman, Ward Wilson and Jim Gordon, get United Auto Workers (Local 669) citation today (Wed.), for "fostering human dignity". . . . Jocks Ted and Rhoda Brown appearing for Assn. for Help of Retarded Children Saturday (23) at Lido Beach Hotel. . . . Ed Stokes, who gabs on "Same station as Browns, WMGM, vacationing via boat off Long Island". . . . ABC has year-long renewal on "Old Fashioned Revival Hour" from Gospel Broadcasting Assn. of Pasadena; that's the Dr. Charles E. Fuller stanza Sundays at 4. . . . Ed Stanton, from WJWL (Georgetown, Del.), now with WHLI gab staff. . . . Andre R'oads, ex-director, of publications for Radio Free Europe in Munich, new director of field operations for Crusade for Freedom, headquartering out of N. Y.

Joseph V. Heffernan, financial v. p. of NBC, received the Distinguished Alumni Service Award of Indiana U. at commencement exercises in Bloomington Monday (11). . . . Robert Q. Lewis to Bridgeport Friday (15) as one of the judges in the city's 56th Barnum Festival. . . . Peter Fernandez into the cast of CBS' "Young Dr. Malone". . . . Barbara Jacobsen, secretary to WRCA program manager Steve White, engaged to an Annapolis grad. . . . Evelyn Juster into the cast of "Wendy Warren & the News". . . . Bill Leonard addresses the commencement class of the N. Y. Institute for the Education of the Blind June 22. . . . Sylvia Spurlock, assistant to WCBS publicity chief Milton Rich, engaged to Alvin Dore, with marriage plans set for fall. . . . Alice Frost and Grant Richards set to costar in "FBI in Peace and War" on CBS tonight (Wed.). . . . Pegeen Fitzgerald addressed the annual workshop in retail advertising copy at N. Y. U. Friday (8). . . . Lou Dorfsman, art director and director of advertising and sales promotion for CBS Radio, received the gold medal and two distinctive merit awards from the Art Directors Club.

The 1956 All-Star Baseball Game, set for July 10 from Washington's Griffith Stadium, will be broadcast nationally by Mutual as another "Gillette Cavalcade of Sports" feature. Details have already been set for native-tongue shortwave beamings to Cuba and Latin and South American countries. . . . Richard Sales' new cantata "The Union" will be premed Sun. (17) over Mutual from Washington's National Gallery. . . . Twenty members of the Smith College Chamber Singers will give a concert on WPIX Mon. (18).

William L. Worthy, special CBS newsmen who was the first American correspondent to use the facilities of Radio Moscow since 1947, one of 16 recipients of a Nieman fellowship, with Worthy reporting to Harvard in the fall after a trip to Africa and a brief stay at CBS headquarters in N. Y. . . . John J. Burke, formerly with Weed & Co., joins CBS Spot Sales' Chi office. . . . Allen Swift, who just completed the voices on a Chrysler animated commercial for McCann-Erickson, appears Saturday (16) on "Monitor" to discuss the technical breakdown of the human voice and the use of its various mechanisms to change one's voice.

Fiddler Isaac Stern into WQXR special stanza today (Wed.) with station music chief, Abram Chasins. . . . Art Henley's former CBS strip, "Make Up Your Mind," getting syndicated newspaper treatment in the fall. . . . WOV exec Arnold Hartley expects to remain abroad for another month; now in Italy on WOV facilities check. . . . "Second Mrs. Burton" scripter Hector Chevigny checked out of Beth Israel Hospital Friday (8) after surgery. . . .

IN CHICAGO . . .

Chi NBC veep Jules Herbubeaux junketed to Philly Monday (11) as a member of Mayor Richard Daley's Citizens Committee and then on to Gotham for a homeoffice visit. . . . Tim Morrow has folded his ad agency and joined Henri, Hurst & McDonald as a veepee, bringing with him the bulk of his accounts and several staffers. . . . Dr. R. L. Freeman, formerly A. C. Nielsen chief engineer, has been given his veep stripes and named co-ordinator of engineering operations. . . . Gil Johnston, ex-WBBM salesman and now sales manager of KWK. St. Louis, in last week making the agency rounds. . . . Ditto Charlie Hunter, national sales manager at WJW, Cleveland, and Don Menke of WFBM-TV, Indianapolis. . . . Ed Kuhn, ex-Leo Burnett, switched to Weiss & Geller as an account exec on Mogen David wine. . . . ABC radio web salesman Lowell Jackson and family vacationing in upper Wisconsin. . . . WGN-TV to telecast the Chicago Tribune's second "Chicago Horizons" panel discussion Tuesday (19) afternoon. . . . Chet Hagen, NBC's Chi network news and special events headman, will majordomo the web's radio coverage of both the Democratic and Republican national conventions in August. . . . WBBM publicity chief Herb Grayson to New York this weekend for a round of conferences at the CBS headquarters. . . . Package-syndicator Al Levine has whipped up a live and film golf package featuring pros Al and Jimmy Demaret which bows Thursday night (14) on WBKB for Home Gas Industries.

IN BOSTON . . .

WBMS received a Treasury Citation in recognition of its patriotic service through its Lithuanian program broadcast every Sunday noon with Francis E. Burke, state sales director of Mass. Savings Bond Division, U. S. Treasury, making the presentation to Stephen J. Minkus, director of the show. . . . New spot promotion for Brisk toothpaste started on WNAC-TV this week. . . . "Graduation '56," a documentary of the prospects and aspiration of this year's high school grad created by WEEL, under the direction of Arthur C. King, dir. public affairs, premed Sunday (10) from 5:05 to 6 p.m. Based on 5,000 replies to queries from students in 31 high schools in the Greater Boston area, the documentary included interviews with industry, labor and educational leaders. . . . WBZ-TV kicked off its "Summertime" tv programming this frame. Station has unveiled a new symbol, "BeeZee," a little lad, created by artist Fred Larabee. . . . WNAC-TV ballying Louise Morgan as "Boston's First Lady of TV" with color postcards of the pulchritudinous femme. . . . Disk jock Jack McDermott, out for three weeks for emergency operation, back at WCOP. . . . John Bassett, former WNEB, Worcester deejay, summer replacement at WBZ. . . . Elliot Field, disk jock, formerly with WKBT, Miami, summer replacement at WORL. . . . Disk jock Larry ("Voice of the Turtle") Welch, formerly with WCOP, has joined WVDA.

IN PHILADELPHIA . . .

Rupe Werling, WIBG veepee, elected to membership in the Radio Pioneers of New York. . . . Ed Hurst and Joe Grady, who started in Atlantic City, are back at the shore again. In addition to their WPFH, Wilmington, session the deejays are taping a two-hour daily show for WMID. . . . Steve Allison, WPEP late night gabber, prems a news commentary stanza Sunday (17). . . . Hazel Kenyon Market, Washington newscaster for the NBC web, in for banquet of Woman's Medical Col. (Continued on page 44)

'BREAKING IN' TV SPONSORS

The New Nielsens

(Two Weeks Ending May 12)

CBS-TV continues its virtual clean-sweep of the Nielsen standings in the latest report, covering the two weeks ended May 12. Columbia scored eight out of the Top 10 in both the Total Audience and Average Audience categories, with NBC-TV able to come up with only one entry in the TA and two in the AA. ABC-TV scored with "Disneyland" in the TA, but wasn't represented at all in the AA standings. Incidentally, "\$64,000 Challenge" jumped into the Top 10 in both categories.

TOTAL AUDIENCE	AVERAGE AUDIENCE
64,000 Dollar Question (CBS) 50.1	64,000 Dollar Question (CBS) 46.7
I Love Lucy (CBS) 47.7	I Love Lucy (CBS) 44.2
Ed Sullivan Show (CBS) 46.0	December Bride (CBS) 40.2
December Bride (CBS) 42.8	Ed Sullivan Show (CBS) 37.0
Disneyland (ABC) 36.6	64,000 Dollar Challenge (CBS) 34.3
64,000 Dollar Challenge (CBS) 36.2	I've Got a Secret (CBS) 32.8
Lux Theatre (NBC) 35.8	Ford Theatre (NBC) 31.2
I've Got a Secret (CBS) 35.2	Red Skelton Show (CBS) 30.9
Shower of Stars (CBS) 34.7	Lux Theatre (NBC) 30.5
Red Skelton Show (CBS) 34.7	G. E. Theater (CBS) 30.4

Afghans Love Dinah & Bing

American Music Big Craze, With 40% Audience Pull, On Government-Owned Radio

Washington, June 12.

American music is most popular with about 40% of the audience of the government owned radio station of Afghanistan, according to director of Radio Kabul Abdul Hak Waleh. Mr. Waleh, one of 20 foreign broadcast specialists currently in this country to study American station techniques, told a group of radio-TV reporters that were by far the most popular performers on stations twice-weekly half-hour request music shows.

The visitor from the remote Asian country has been assigned to suburban station WGAY, selected because of its similarity in size to his home station. A graduate with a Master's degree from the University of Kabul, he speaks and writes perfect English. He has been writing a weekly commentary on his impressions of U. S. radio and suburban life for a local weekly The Montgomery Times, serving the Maryland community in which station is located.

Chief difference he has found in radio here is the use of commercials. In his own country, he stated, rates are charged on the basis of wordage, so that the tendency is to keep commercials short. In addition commercials are slotted into two 10-minute segments, after the morning news, and immediately before the 10:30 p.m. sign-off. Programs are never interrupted for advertising. He also reported that dramatic shows and femme programs are most popular with native audiences.

The 20 radio-TV specialists now

(Continued on page 50)

'Stand Up Be Counted'

TV Entry Stirs Co-op

Interest Via Local Sales

"Stand Up and Be Counted," introduced as a co-op audience participation daytime on CBS-TV last week, has stirred up some action on the co-op front, with a group of national sponsors buying in on the program on a local basis. Procter & Gamble has bought a bundle of participations on WCBS-TV, N. Y., while Anacin and Nescia have bought segments in Jacksonville, Fla., and Dr. Lyon's Toothpaste and Procter Electric have bought segments in Milwaukee. CBS-TV, incidentally, is considering an expansion of the show from 20 to 25 minutes, cutting down the 1 p.m. newscast from 10 to five minutes.

Show is produced and packaged by Sy Fisher of the Frank Cooper office, which this week set another deal with CBS-TV, arranging for the cutting of a line on a new aud-participation, "Holiday at Home." Robert Paige, Hollywood thesp, is flying in for the June 22 kinnie session. Show features out-

(Continued on page 50)

Even Motels

One of the bundle of new sponsors for "Today" is Quality Courts, a chain of eastern motels. Buy marks the first time a motel chain (or hotel, for that matter) has used network television.

Commercials will have Dave Garraway pointing to Quality locations on a map and giving info on reservations, etc.

British Com'l TV To Scots in Time For '57 Festival

London, June 12.

The Independent Television Authority is going ahead with its schedule to extend the commercial network to Scotland and Wales next year, but in view of Government restrictions of capital expenditure is to go-slow on further expansions. At a press conference in Glasgow last week IFA announced that the Scottish station would be operated by Roy Thomson, a Canadian business man who controls a Scottish newspaper group. A Welsh contractor is expected to be named shortly.

For his new enterprise Thomson has formed a new outfit, Scottish Television Ltd., of which he will be chairman. They hope to go on the air in time for next year's Edinburgh Festival in August '57. Admitting that the first year's operation would involve them in heavy losses—possibly as much as \$2,800,000—Thomson said they would use techniques from America, Canada and England to insure a slick up to the minute production. They would employ the cream of Scottish talent, but those programs would occupy only 20 to 25% of the program time. The remainder, he said, would be imported from England and from across the Atlantic.

The five stations affected by the Government's monetary policy are not expected to go on the air until 1959-60.

TV's Cleve. Victory

Cleveland, June 12.

Two "firsts" were ruled in favor of tv cameramen this past week when the city's law department said KYW-TV Cameraman, Ralph Mayher, could join newspaper photographers in filming a police hearing.

The city's Fair Employment Practices Commission also ruled Mayher could film both silent and sound movies of a racial hearing.

'OMNIBUS' LURES THE 1ST-TIMERS

Aside from a couple of other precedents racked up in its four-season run on CBS-TV, "Omnibus" will move over to ABC-TV as a nighttime entry this fall with a record of having "broken in" a number of sponsors including "guys you hardly or never heard of" before they went tv. And all of them are among the largest companies in their field, not mere fly-by-nights hot on the trail of turning over a fast buck via the homescreens. Each underwriter had its particular story to tell.

Bob Saudek, director of the TV-Radio Workshop of the Ford Foundation, which launched the show in 1952, and George Benson, his chief lieutenant and sales executive, did an informal run through last week covering the four-year span of TV's first regularly scheduled 90-minute show. (In addition to the long time span in the pre-"spectacular" era, "Omnibus" revolutionized Sunday viewing by opening up the near-expendable 5 to 6:30 slot, was the medium's first bigtime "experimental" stanza and requires a small warehouse to store its awards).

Challenge For Saudek

It's not generally known that the Ford Foundation, while earmarking the coin to usher in "Omnibus," shattered precedent by telling Saudek & Co. in so many words that, "experiment" or no, the show would have to prove its success by pulling in bankrollers. It was a surprise challenge since most blue-chip sponsors figured the show as an outlet for the institutional pitch—and these are hard to come by in a "hard sell" tv world. But Scott Paper latched on pronto by selling consumer products to mark its first big invasion of tv. Scott stayed put over the four-year route, but currently is undecided about a fifth season. Since its "Omnibus" identification, Scott has backed several other shows.

American Machine & Foundry played with the show for two seasons to put over its then new corporate identity. Some of its commercials, notable the ten-pin setting machine and the sequence on power tools, brought requests for repeats. AMF's main objective at that time was to reach important execs and users of machine and foundry products. The two-season graph shows that the Sunday show produced disproportionately high sales payoffs.

Aluminium Ltd. of Canada, in for the last two years, has signed for a third. Its goal was to get over its story to U. S. processors of aluminum, its commercials stressing the "enormous power" available in Canada.

Norcross Cards came in to hypo its contact potential with its deal.

(Continued on page 34)

'Omni's' 4-Year Tab

Compared to the Ford Foundation's outlay of millions of dollars for other projects, its cost on "Omnibus" during the four seasons on CBS-TV has been trivial.

The TV-Radio Workshop of the foundation has spent roughly \$6,500,000 on the show. During that span, the 10 sponsors have paid about \$5,250,000 (agency commissions already deducted). Thus Ford had to reach into its pocket for only \$1,250,000, or about \$300,000 per season. As in the case of important cultural projects such as the Metropolitan Opera, major symphony orchestras, ballet troupes, et al., this is considered a minor "deficit."

In a tv industry where talent and production costs have risen astronomically over the last four years, "Omnibus" has been going along with virtually the same budget. It started in 1952 at \$60,000 per week and this season (ended April) rose to about \$67,500.

AFTRA National Board Committee Sifts N.Y. 'Secret Caucus' Charges

Berle Bilks Bilko

It took Milton Berle all season to do it, but he finally topped Phil Silvers on the overnight Trendex in his last show of the season Tuesday night (5). No question but that Elvis Presley pulled em in for Berle as guest star. Berle bilked CBS' Bilko in the 8 to 8:20 segment of his hour out- ing on NBC, 14.1 to 11.3, with "Warner Bros. Presents" on ABC not far behind with 10.9

In the second half, Berle jumped to an 18.8, compared with CBS' "Navy Log's" 10.1 and "Wyatt Earp's" 9.2 on ABC. Berle's hour average was 16.5, CBS' was 10.7 and ABC's 10.1.

CBS Reversing Radio Trend, Ups Fee to Stations

For the first time in its history, CBS Radio has increased its payments to stations. The increase takes the form of a restoration of 5% of the 20% cut put in o' effect a year ago and consequently doesn't represent a high point in station payments, but it does mark the first time in the last six years that the trend toward lower compensation has been reversed.

The restoration, representing an overall increase of about 6 1/4% of current payments, was decided last week at a meeting between the web and the CBS Radio Affiliates Assn. and reflects an overall upbeat in CBS Radio's billings and sales in recent months. CBS prez Arthur Hull Hayes said that the change in advertisers' thinking became apparent last fall, when advertisers then making up their ad budgets "stopped telling us to get lost" and looked up and listened. Saleswise, the spurt over the last few months is most directly responsible.

The uppage of payments reverses a trend that started in 1951 with an across-the-board rate cut of 10% and that was followed a year later by a 15% reduction in payments to affiliates. Last year, combined with an equalization of the rate card into a single day-night rate, was instituted a straight 20% cut in payments, of which the new increase represents a restoration of 5%. Hike becomes effective Aug. 25. If the current wave of business continues, Hayes said, total dollar payments to stations are expected to be doubled.

Most of the business increase making possible the hike comes in daytime radio, which, according to Hayes, has reached the point where the Arthur Godfrey and Art Linkletter shows bounding the 10 a. m. to 3 p. m. period are nearly SRO and everything in between is 56% sold out. Hayes is optimistic that this summer will see a com-

(Continued on page 50)

Purex, Whitehall Buy 'Ford Theatre' Reruns

NBC-TV has selected two series from the 1955-56 "Ford Theatre" for a rerun twice per week during this summer, with one of the series to be sponsored on alternate weeks by the Purex Co. and Whitehall Pharmaceutical Co.

The Purex and Whitehall sponsored series, as yet untitled, will kick off June 20 and will be programmed on 11 successive Saturdays at 9:30 p.m. The other series, titled "Ford Summer Theatre," will present 13 programs beginning July 5, Thurs., at 9:30 p.m. Weiss & Geller of Chicago is the agency for Purex, while Ted Bates represents Whitehall.

The national board of AFTRA has formed a "special committee to conduct research" into a charge that the federation's N. Y. local has been holding "secret caucus meetings." Investigation is not expected to affect the voting on new national board members from N. Y., since the election ended yesterday (Tues.) and the announcement of investigation was withheld until today (Wed.).

According to Donald Conoway, national exec secretary of AFTRA, the committee has been directed "to seek information regarding the alleged caucus meetings." Charges, he said, were made by 24 members of AFTRA "in good standing, who are neither members of the national or local board."

Clayton (Bud) Collier, who is the highest ranking eastern member of the national board, selected the investigating committee from the board itself. Siding will be Al Hodge, who ran on the "coalition" slate for reelection to the national board, Vicki Vola, Jack Costello, and Rae MacGregor. Since the votes will not be fully counted in the national election until sometime today (Wed.), it is not known whether Hodge will be in a position to sit on the committee.

Charges against the local board, which is predominantly "middle-of-the-road," the slate which opposed the "coalition" in the recent election, said that board members "who were not in sympathy with the aims of this secret inner group were excluded, and rank outsiders who were not board members participated" in "secret meetings." Charges, in form of petition, asked the national board to find those who participated in the caucuses and the places they were held.

Charles Collingwood, "middle-of-the-road" proxy of the AFTRA, N. Y. local board, said he first heard of the investigation from VARIETY. "I think it strange I wasn't officially informed by the national board," He added, "I think it's a tempest in a teapot."

"The national board, Collingwood believed, "is needlessly alarmed. I hope they will drop their foolish idea of investigating the N. Y. local, since it is quite competent to manage its own affairs. It would be a dangerous precedent for the national board to interfere with AFTRA's largest local on any other grounds than misfeasance, malfeasance or nonfeasance of duty. None of these have been alleged."

"It seems to me that these charges of 'secret caucuses' grow out of the fact that some local board members have discussed union business outside meetings of the local board. There is nothing wrong with that; a democratic organization should thrive on discussion. And it's probably inevitable that like-minded people seek out each other to discuss matters in which they are mutually interested. For the life of me," Collingwood declared, "I can't see anything sinister in that."

'You Are There' To Make Like 'See It Now'

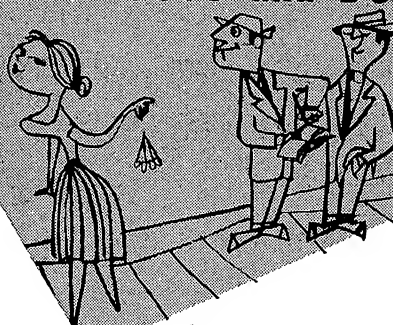
In Dissecting Cyprus

"You Are There" will depart from its customary format July 1 for a "See It Now" treatment of the situation in Cyprus, with Howard K. Smith planing in from the capital city of Nicosia following the filming of special sequences to narrate the CBS-TV'er in N. Y. with regular host Walter Cronkite.

Program, titled "Cyprus Today," will cover the situation with interviews and action pictures being filmed by a "special CBS unit in Nicosia. Show will cover riots and bombings and will also include interview examining the viewpoints of the Greek majority, the Turkish minority and the British, along with interviews of officials of each of the three countries involved.

RUNYON MADE THE WHOLE WORLD LAUGH!

BROADWAY'S
biggest hit!
GUYS and DOLLS



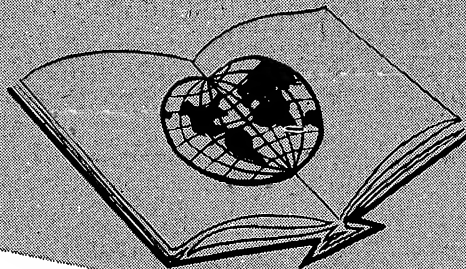
HOLLYWOOD'S
box office smash!
LITTLE MISS MARKER



Nationally Syndicated Column
COAST-to-COAST



Best Selling Short
Stories
ALL AROUND THE WORLD



...and on **TV** there's FUN FOR ALL with

DAMON RUNYON THEATRE

... just completed a laugh filled season
for **ANHEUSER-BUSCH** on C.B.S.
Television network.



NOW...

...via **SCREEN GEMS SYNDICATION** these **39 HILARIOUS
HALF HOUR FILM PROGRAMS** based on **DAMON RUNYON'S**
best selling stories featuring **PAUL DOUGLAS, BROD CRAWFORD,
VIVIAN BLAINE, THOMAS MITCHELL, DOROTHY LAMOUR,
JACK CARSON** and many other stars...

**... ARE READY TO PRODUCE HIGHER SALES
FOR LOCAL—REGIONAL—NATIONAL SPOT ADVERTISERS !**

presented by

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF
COLUMBIA PICTURES CORP.
233 WEST 49 ST., NEW YORK 19, N.Y.

in association with **NORMANDIE PRODUCTIONS**

Frank Stanton Lets 'Em Have It

Continued from page 26

CBS had 13 hours or 52% and "In association" shows 2½ or 10%.

(5) In the field of program replacement since 1951, outside producers have shown a gain. There have been 171 program replacements since then, 106 nighttime and 52 daytime. Of the 65 daytimers, 23 were outside packages, and these were replaced by exactly the same number of outside shows. Of the 106 nighttime shows replaced, 52 of them were outside packages, but 62 of the replacing shows were also from outside sources, giving the indies a net gain of 10 programs and a net loss of 10 to CBS.

(6) CBS lost \$7,100,000 on commercially sponsored programs alone in 1955 without any allocation of general overhead expenses. "It can easily be understood that incurring such a loss is not the voluntary choice of a domineering businessman engaged in restrictive practices. Rather it is the natural result of trying to serve the public the affiliates and the advertisers in the best manner possible even though such a return eats heavily into overall profits." Case history given as an example of network losses in program production is that of "Climax," which carries a weekly price tag of \$43,287 of which \$6,493 is deducted for agency commission, leaving the web with \$36,794. But the cost of the program averages \$45,516, leaving a loss of \$8,722.

Stanton admitted controls in certain areas, pointing out that CBS insists on control of all news and public affairs programs in order to "fulfill its responsibilities of maintaining its standards of objectivity and overall balance among significant viewpoints on public issues." Also there are two types of programs "which may be said to be tied, to a greater or lesser degree, by CBS Television to particular time periods: the multiple sponsor programs and the "anchor" programs, such as the Jack Benny and Ed Sullivan shows on Sundays, "Godfrey's Talent Scouts," "I Love Lucy" and "Studio One" on Mondays, Phil Silvers, Red Skelton and "S64,000 Question" on Tuesdays, "Climax" on Thursdays, "The Line-Up" on Fridays and Jackie Gleason on Saturdays. "It may be noted in any event that a program qualifies as an anchor program on its merits and irrespective of its source: four of the 11 programs . . . are not CBS Television-produced."

Covers The Whole Range

Covering the other charges and proposals, Stanton took each in turn:

Charge that networks receive a disproportionate amount of television station revenues: not true, said Stanton. Station profits in terms of percentage of return on sales far exceed network profits in percentage of return, "despite the sharply contrasting functions of networks and stations and the relative risks which each takes." FCC figures for 1954 showed that the four networks had a profit before taxes of 2.3% of sales, while 377 independently owned stations had a profit ratio before taxes of 18.8%. CBS estimates that in 1954, the total net profits of the seven largest non-o-o affiliates of CBS exceeded the net profit of CBS. In 1955, when the CBS profit was higher, the total net of between 12 to 14 of its largest affiliates exceeded the total net of the network.

Moreover, there is what Stanton described as the "violent swing," or the "double risks and double liabilities," wherein the loss of a sponsor "entails not only the loss of revenues but an additional heavy burden of uncompensated expense in providing a program service to the stations on a sustaining basis. The stations' operations do not normally entail a like risk. While it is true that a station loses its share of the revenues when a network program loses its sponsorship, the station still has the opportunity of selling the time period to a national spot or local advertiser. And failing that it receives the network sustaining program at no cost to it for programming that period. In contrast, the network must bear the full expense of the sustaining program."

Charge that the networks have a monopoly: The charge is "reckless and unsubstantial"; other national advertising media are in competition with the webs; network tv has only a 9.8% share of

the advertising dollar and CBS-TV and its o-o's receive only 3.2% of the national ad dollar and about 20% of the television advertising dollar. CBS gross billings in 1955 totaled 46.5% of to a network billings, NBC had 40.2% and ABC 12.6%. Growth of ABC is pointed up—\$21,000,000 billings in 1953, \$34,000,000 in 1954, \$51,000,000 in 1955 and current 1956 billings at the rate of \$76,000,000.

Charge that networks channel a disproportionate share of television revenues into stations in large markets and ignore stations in small markets: "Inaccurate." It's contended that all the stations in 12 cities whose population rank is from 1st to 32d received 50.9% of the net income of the entire industry in 1953. But these stations served 51.7% of all television families of the U. S. More significant is the fact that only 31.8% of all industry revenues (as opposed to profits) went to the stations in those 12 markets.

Networks have helped to counteract the natural advertising phenomena that the lower the circulation, the higher the cost-per-thousand, despite lower rates. "Standing alone, because of their relatively small circulation and higher cost per thousand, the stations in the smaller markets tend to be ignored by the advertiser. For the administrative cost which an advertiser must incur to place a program an advertisement on a small station on a station-by-station spot basis is generally just as large as the administrative cost involved for a larger station."

Cites Incentives: Similarly, for every additional station bought on an individual basis by the spot advertiser, additional program costs are usually incurred since independent program suppliers often sell programs on a per-station basis. Networking offsets these disadvantages of the smaller stations. A network advertiser can add the smaller stations as a by-product through a single network order, with no additional program or administrative costs. There's also the added incentive of discounts based on number of stations purchased.

Proposal to prohibit option time: Option time "or some equivalent tool is the keystone of network operations. Without such a tool, networks cannot operate. Without some reasonable assurance of general clearance by stations, the effectiveness of the over-all, day-in, day-out, week-in and week-out network schedule would be eroded. Particularly in a period, if it ever should occur, of a declining market, without option time or some equivalent there would be a real threat of destruction which would be difficult to contain. It is wholly possible that an entire schedule could be eroded by a pattern of non-clearance that would checker-board across the schedule."

"It is of first importance in considering option time and its justification to recognize that it is the result of negotiations between stations and the network. It is not an abdication by stations of their responsibility; rather it is a voluntary recognition by them that the network is a reliable source of a substantial portion of an overall effective weekly schedule with appropriate balance of the various elements which are necessary to successful broadcasting in the public interest. Since, by affiliating with a station, a network in effect agrees to use its best efforts to sell the station's time and make programs available to it, it naturally follows that the station will agree to make time available when the network does sell its time."

Film Syndication

Stanton pointed out that film syndication is an expanding business, citing chapter & verse on income, grosses and program budgets, and declared that if "there is any present uncertainty on the part of syndicated film producers and distributors concerning the future salability of their products, it must be attributed to the overhang in the market of the vast film inventories of the major motion picture studios in Hollywood, which only now are being made available for television use." He cited clearance data from the Television Bureau of Advertising showing the high rate of Class A clearances by regional advertisers for syndicated shows, the steady growth in na-

tional spot and local expenditures, with "the margin between television network advertising volume and national spot advertising volume steadily decreasing."

Proposal to eliminate "must-buys": CBS' 52 "basic required" stations "taken as a group, constitute the indivisible product that CBS Television creates, assembles and sells. They are the basis network. Combined, they provide a medium which in fundamental respects is different from the limited medium provided by each individual station. It is a national advertising medium as distinguished from a local medium. Its function is to provide nationwide circulation in the television field, just as Life and the Saturday Evening Post serve the entire nation in the publication field."

In the publishing field, "it would not occur to anyone that an advertiser who buys space in Life or the Saturday Evening Post should be able to say that he does not want the advertisement to appear in those copies of the magazine which are distributed in Los Angeles, or Louisville, or Seattle, or some other specific city." An advertiser should not be permitted to "chase a particular network and at the same time reject a substantial part of it, thereby making the rejected part unusable as a network for that period."

'Clients Don't Squawk'

"It is interesting to note that the advertisers—the only group to whom the basic required practice directly applies—have never raised a question about the practice. The answer is simple. Those who need nationwide coverage use network advertising, and their normal wants include coverage in all the major markets represented by the basic required stations. Those who need something less than nationwide coverage turn naturally to spot advertising, or share the network facilities on a regional basis with other advertisers."

Proposal to prohibit network ownership of stations: Such prohibition "would clearly be contrary to the public interest. Network ownership of stations is essential as a matter of economics. Station profits as the percentage of revenues are far greater than network profits and moreover, station revenues are "far more stable." Because "networks are particularly vulnerable in periods of decline and because of this phenomenon of the violent swing, station ownership provides an essential bulwark supporting network operations. Because of the economic peculiarities inherent in the network business, it is the stable source of revenues provided by the owned stations which permits the network to maintain the organization and take the necessary risks involved in major investments in facilities and long-term talent commitments." Station ownership provides "an important lifeline for the infusion of new personnel into the network," and similarly of program ideas.

Proposal to regulate network affiliations: This proposal "is apparently based on the premise that networks have been arbitrary and whimsical in their affiliation determination. The facts are to the contrary." Affiliation determinations, "because of the very nature of the business, require substantial room for the exercise of sensible business judgment. . . . It would be impossible, by legislation or regulation, to establish a sensible set of standards which would automatically dictate the choice in each case." The proposal "will inject the Government into an area in which even the large bureaucracy necessary for the administration of such a law could make no sensible or beneficial contributions."

Proposal to require VHF stations to share networks: ABC has suggested an interim plan whereby VHF stations in one-station or two-station markets "share their service equally and equitably among the three networks." Proposal "abandons the basic concept of license responsibility," it "would establish a dangerous and unsound precedent based on Government compulsion upon a licensee forcing the licensee to deal with a network not of its own choosing, and to accept programs which it would otherwise reject," and it opens the way to a fourth, fifth or sixth network "to a free ride."

Proposal to license networks: By abandoning the concept of licensing stations, the proposal "enters into a novel and dubious realm"

Breakdown on Program Control

Following tables are excerpts from CBS prez Frank Stanton's memorandum on "Network Practices" (see separate story) covering program control by the networks. First table covers all weekly network programming, the second only that programming in Class A hours, 6 to 11 p.m. Monday through Saturday, 5 to 11 on Sundays. Sponsored broadcast hours

	April, 1954	%	April, 1956	%
Produced by outside sources	27¼	46.6	36½	50.2
Produced by outside sources and CBS				
Television	8½	14.5	19¾	21.7
Produced by CBS Television	22¾	38.9	16½	22.7
Total	58½	100.0	72¾	100.0
Class A: Sponsored broadcast per week				
April, 1954	April, 1956			
hours	hours	%	%	
Produced by outside sources	9½	38.0	16	57.7
Produced by outside sources and CBS				
Television	2½	10.0	2½	9.0
Produced by CBS Television	13	52.0	9¼	33.0
Total	25	100.0	27¾	100.0

which "may well lead to the complete destruction of the principle of free competition embodied into the Federal Communication Act and basic to the American system of broadcasting." In effect, "it is no different from saying that newspaper wire services or newspaper syndicates should be subject to regulation in order to control the subject matter of their writings, and perhaps, even how much they charge customers. It would inject the Federal Government into areas which have long been forbidden to it: areas of business judgment, of program content, of determining with whom suppliers may and may not deal; all involving the most intimate details of the business relationships between networks and stations and networks and advertisers—even to the fixing of rates, although there is no payment by the ultimate consumer—that is, the television viewer—involved at all."

"It is submitted that nothing in the nature of television broadcasting or of current practices warrants, or even permits, so radical a departure from existing concepts and so dangerous a philosophy of Governmental intervention."

'Breaking In' Clients

Continued from page 31

ers plus batting away at the consumer level. Another one-season "wonder" was Willys Motors, which joined the show in the premiere year to reach a "quality" audience. During the period that it underwrote part of "OmniBus," car sales increased some 75% and its common stock virtually doubled in value. (Willys sold out to Kaiser Motors the following year.)

Greyhound Bus offered viewers a tour booklet gratis on its last stanza of its first season, pulling 12,000 requests. Same offer at finale show of the second season racked 15,000.

Remington Rand's electric shaver packed for four months and stayed for the whole sixmonth. Having been thus sold on tv, it turned around and got a show of its own, linking up with Stoptette on the same network's "What's My Line."

Altogether, there have been 10 advertisers over the four years, rounding out with Nash-Kelvinator, Zenith Radio and J. P. Stevens. Latter is the giant textile manufacturer which marked its tele debut in 1955-56 on "OmniBus" and is figured a certainty to go for a second year's ride.

23 Skid-oo Row

Continued from page 27

Lewis' narration because the living-room acoustics left something to be desired, put it right on the air. The upcoming repeat show over the full web is the result.

Lewis did the project both as his thesis and as the possible basis for a job in radio. So what happened? He just took a job as a reporter for the Anchorage, Alaska, Times.

Atlanta — Dixieland Stations, Inc., new company organized to represent a group of radio and television stations throughout the South, has opened offices in Atlanta. Gene Tibbett, who resigned as general manager of radio station WJRD, Tuscaloosa, Ala., is president and general manager of new firm.

GOP TV Plans

Continued from page 29

the Republican National Committee, said the five-minute segments would be spotted wherever feasible at the tag end of a live show. He acknowledged the difficulty of shortening a film show for the needed five minutes. All the networks, CBS, NBC, ABC, have pledged their cooperation in clearing time.

Newton went on to say that the plans for radio have not been worked out yet, with the campaign a good deal off as yet. It will begin in mid-Sept. shortly after the Republican National Convention, slated Aug. 20 in San Francisco, and continue right through Election Eve.

Regarding radio, Newton said there is reason to speculate that radio will be used in ascending ratio "as you get to states which have a descending ratio of tv homes."

Newton, asked whether Hollywood, radio and teevee personalities will be utilized by the Republican National Committee for campaigning, replied that "it certainly would be too bad if we don't use their services." He explained that a "lot of wonderful people" have offered to help, but plans have not been jelled on that point yet.

The Citizens for Eisenhower group, a Young & Rubicam account, plans a tv and radio campaign similar to that of the Republican National Committee. A Citizens for Eisenhower spokesman though stressed that indie local tv stations will be utilized by his group wherever needed.

The national Republican Senatorial and Congressional committees are being handled by Leo Burnett, out of the agency's Chicago office.

'Operation Ike'

Continued from page 29

the hospital all night Friday and all day Saturday and a radio crew throughout the week-end for blanket coverage by "Monitor."

CBS, whose entire Washington news staff was put on a 24-hour basis, gave its first live tv report on Friday on the Douglas Edwards show at 8:45 p.m. with Wells Church describing the scene from Walter Reed and film of the President arriving at the hospital. Reports were also telecast or broadcast by George Herman, Charles Von Fremd, Griffing Bancroft, Peter Clapper, Bill Shadel and Bill Downs. About 20 radio pickups from the hospital were broadcast from Friday through Sunday. The story provided a thorough initiation for Nick Arndel, hired by CBS public affairs chief Ted Koop only a week ago to handle the network's Washington press job.

ABC concentrated on radio coverage, breaking into the 9 a.m. "Breakfast Club" show on Friday for its first report, but also interrupted tv programs for news bulletins. Hagerty's press conference with the doctors at 3 p.m. on Saturday was taped and put on the network immediately afterward. Remotes from the hospital were broadcast by John Edwards, Martin Agronsky, Ed Burch, Ed Morgan and Richard Rendell. Additional coverage was provided from the ABC studios by Bryson Rash, Bill Hatch and John Magee.

Tele Follow-Up Comment

Matinee Theatre (Eddie Cantor)
Eddie Cantor took on his first dramatic assignment in television with "George Has a Birthday" by Jean Clifford Raymond on the NBC-TV "Matinee Theatre," Monday (11). The hour-long session could have been considerably more effective if contained in a half-hour format inasmuch as the entire proceedings gave the impression of being stretched to cover the larger time segment.

Cantor essayed the role of a mild elevator operator who comes into an inheritance on his birth day. His sisters already having spent their share of the fortune plan to get rid of Cantor to get hold of the coin. But their labor comes to naught.

Role by Cantor was neither comedic nor dramatic, and he seemed wasted in that part. Story and characterizations were so deeply grooved in clichés that it was virtually impossible to impart anything fresh to it.

It seemed that the rest of the cast had to run in the same pattern. Madeleine Holmes worked her part as the elder sister in a manner of a deep-dyed villainess. Mae Clark was the lesser of the two evils and Lillian Bronson as Cantor's sweetheart was overly sweet. *Jose.*

\$64,000 Question
After only one year, the Jackpot giveaway on "The \$64,000 Question" is beginning to sound like rather ordinary potatoes. After all, there are now a flock of other imitative shows being on the works, which give as much or more than \$64K. In any case, this type of program must suffer from the inexorable law of diminishing returns. The first \$64K giveaway on this series was sensational, publicity-wise; second was slightly less so, etc., until today it's a case of so-what to the daily newspapers.

Probably in 1966, someone will approach Lou Cowan with the idea of expanding his old \$64,000 Question show into the "\$640,000 Question." Cowan will no doubt reply: "Make it the '\$64,000,000 Question' and you're got something." Thus a new inflationary cycle of giveaways will be on its way. "The \$64,000 Question," of course, still has a lot of kicks and is, by far, the best of its type now on video. The production dress on this show, with its isolation booths, armed guards, bank vees, add up to a classy presentation while the March comes to the like the right in an emcee, a blend of enthusiasm, excitement and humor which manages to be convincing where other emcees succeed in being corny.

On the first anni show, there was an assemblage of the show's past beneficiaries who were given a fast handshake by March. Among the current contestants, a Mr. & Mrs. team of experts on Sherlock Holmes each reached the \$32,000 level, while an expert on oceanography, hit the \$4,000 marker before time ran out.

The Revlon commercials are something; in fact, they are pure poetry. Last week's show plugged a new color, "snow peach," a look of pure allure that rocked the Riviera, all recited with a breathy passion worthy of the great classics. Even March plugged the snow-dazzling "snow peach" lipstick. *Herm.*

U.S. Steel Hour
There might easily be a run on the lighter side of James Joyce's files after last week's (6) "U.S. Steel Hour" treatment of his "The Boarding House" on the CBS-TV series. In fact, the late great Irishman is a new kind of "name" to tv audiences and is hardly known to the general reader. Will Lorin turned in a highly amusing and often hilarious adaptation of a short short out of Joyce's "The Dubliners" book which in itself may get a spurt as a result of the video showcase.

Here was a Dublin "peridot piece" not only full of charming and not overdone Irish brogue but a substantial "slice of life" that started from scratch and ran uphill to a payoff clincher. Even what seemed at first glance to be extraneous elements fell into place in the comedy caper.

Virtually all the action centered around the blinding cause where proprietress Evelyn Varden contrived to trap a forthright wine clerk into a kind of shotgun marriage with daughter Lisa Daniels. That's about the whole synopsis strung out for an hour with telling forays into social customs and a kind of homespun philosophy about the tender trap in general. One brief but carefully worked up

scene had the pretty maiden going about in bathtub and perfume preparations assisted by mama. It was dilly.

Miss Varden practically took over the stage with her deadpan, terse, majestic manner. There was an all-around good cast, notably Jerome Kilty as a discerning, acidulous newspaperman spouting some of Joyce's most cynical lines; Miss Daniels as a seemingly ingenuous pawn in the marriage blueprint designed by her mother; Charles Aidman as the clerk hooked into going to the altar because he couldn't resist the temptation of kissing the gal after she had him trapped in his room on a ruse; and Ann Thomas as a busybody maid. There was even a "Naughty Girl" song piped by Miss Daniels—with Lorin credited for the quickie. Daniel Petrie's direction was alert and vibrant all the way. *Truu.*

Milton Berle Show
It was a relaxed, and therefore more effective Milton Berle who signed off his program for the season last week with one of his better NBC-TV efforts. Not that the formula of something old, something new, something borrowed and something bordering on the blue didn't apply. However, the ingredients were better mixed and Berle, for the most part, wisely avoided the hectic overstress which has marred his past few outings.

Standout guest was tiny, seven-year-old Barry Gordon, who displayed a truly precocious sense of comedy timing and stage presence. Already a fine entertainer, from his performances on this and the Perry Como Shows, he displays the promise of developing into a top-flight personality as he matures.

Elvis Presley was on hand to please his fans with his usual frenetic song stylings. There were a couple of skits between Berle and Presley involving the latter's strange fascination for the younger generation, which certainly added no values to the program.

Debra Paget displayed a lissome figure and a nice hoofing talent. However, either she has a tiny, tiny voice, or the audio crew was very unkind to her in the two numbers she sang. In short she was barely audible.

Statuesque Sheena (Irish McCalla) performed her simple chores well in a broad takeoff on "This Is Your Life," during which Berle and Arnold Stang broke each other up with strictly intramural quips, but also with infectious good humor. Gag credits at the end of this skit grimly concluded with "Law Suit by Ralph Edwards."

Curtain-closer, Bob Baxter and His group played his "Poor People" piece. It was obviously rudely cut to meet stopwatch requirements, but nonetheless supplied some needed flash to the proceedings. *Kove.*

Alcoa Hour
Several dixieland tailgaters broke away from the melody Sunday (10) to double as thespians on Alcoa's "The Magic Horn" on NBC-TV. They work better with notes than with words but it did at least bring some authenticity to a foolish fantasy.

Story, as plotted by Herman Raucher, centered on a dixieland band, a dimwit bandboy and a trumpet that wouldn't play for anybody but the bandboy after its original owner died in a Chicago nitory of a heart attack.

Theme probably would have been easier to take if the pro, thespians had come through with believable performances. Instead, Sal Mineo, as the bandboy, demonstrated nothing more than an out-of-this-world look, and Ralph Meeker, as the combo's pianist who suspects that the bandboy can play the horn, was stiff and humorless.

The top players included Buzzy Drootin, Milton Hinton, Vic Dickenson, Peanuts Hucko, Jimmy McPartland and Ruby Braff. It was Braff's trumpeting that gave the hour its only sparks. *Gros.*

Ed Sullivan Show
The Ed Sullivan Gesang Verein and Marching Society had a soiree at its usual gathering spot on CBS-TV Sunday (10). Every act on the bill was either a singer or performed in that direction, with the result that there was a little music in the last picture.

Bill started off with three female singles, Edith Adams followed by Carol Haney and Jacqueline Francoise. Miss Adams kicked off the competition with a rendition of "Green Sleeves" and thence into an excellent takeoff on Marilyn Monroe, a clever bit of miming. Carol Haney, who opened and

STAGE 7
(Eminent Domain)
With Thomas Mitchell, Peter Hanson, Gloria Talbott, Lillian Bronson, Russell Hicks, others
Producer: Warren Lewis
Director: William Seiter
Writer: Frank Siedel
39 Half-hours
Distributed by: Television Programs of America (film)

For name impact, Television Programs of America gave Thomas Mitchell the lead in the first of its "Stage 7" anthology vidfilms. As support, there were lesser but still substantial personages: Lillian Bronson and Gloria Talbott, and Russell Hicks, whose distinguished middle-aged face has gotten into many Hollywood features and telefilms. Their vehicle wasn't intended to be spectacular television, being designed only to convey a soapy warmth about a friendly old farmer whose trust in God kept the state from building a highway through his property.

Such a story doesn't seem to be a very strong inducement for station film buyers. But evidently the use of names in the half-hour stanza were. Next star will be Ricardo Montalban and, after him, the late Robert Newton. And, so far, 54 markets have bought the show, exclusive of a west coast regional buy by Standard Oil. Program was viewed on WABD, N. Y., where, in double-exposure with a WPIX Monday night showing, it was aired last Thursday (7) for Chef Boy-ardee. (Sponsor has the show in six eastern markets, all told.)

Executive producer Don Sharpe and producer Warren Lewis don't deserve any honors for trusting to a tale as safe and innocuous as "Eminent Domain" for a premiere. But they did their little, oftentimes unbelievable, story with the facility of old pros.

Farmer Ogelbay and his wife, an old, childless couple, shattered the harmonious exterior of a young highway official, his boss and, ultimately, the governor, and swayed them from constructing a road through their farm property and tearing down their cherished home. Mitchell's talents were hardly tapped as the farmer; he smiled at adversity and put himself in the hands of fate when ever the going got slightly rough. The whimsical denouement was obvious, though it isn't reasonable to expect real-life government officials to have a sense of duty, to quickly and happily change their beliefs because an old man tells them that "the Good Lord won't permit" a highway through his land. Miss Bronson was the wife, whose apple pies helped win friends and influence politicians, and she fluttered properly through the naive part. Hicks, the governor, was Hicks, the bombast, and Miss Talbott was the farmer's pretty niece, who made up half the love interest. *Art.*

IN THE COMMON INTEREST
With Vincent Tovell
Producer: Peter Stursberg
15 Mins.; Sat., 6:30 p.m.
CBC, from New York

"In the Common Interest" is a Canadian Broadcasting Corp. television show designed to tell what the United Nations is doing to help backward countries and raise world living standards. Produced by CBC's UN man, Peter Stursberg, in cooperation with the help of UN video and film staff, the series is aired to the CBC microwave web

(Continued on page 48)

HOLIDAY
With Doretta Morrow, Keith Andes, Kitty Carlisle, Bambi Linn & Rod Alexander, Fred Easley, George Irving, Tammy Grimes, Jacques d'Amboise
Producer-Director: Max Liebman
Associate Producer-Director: Bill Hobin
Book: Based on Elmer Rice's play, "The Grand Tour"
Music: Clay Warnick, Mel Pahl
Choreography: Rod Alexander
Music Director: Charles Sanford
90 Mins.; Sat. (9), 9 p.m.
OLDSMOBILE
NBC-TV, from N.Y.
(D. P. Brother)

Max Liebman's final spectacular of the season for NBC-TV started off brightly, but it failed to maintain the pace throughout the 90-minute run. "Holiday," a musical version of Elmer Rice's 1951 flop, "The Grand Tour," was slowed down by a story that became progressively more sticky as it unfolded.

The opening act was successful because it was handled with a light comedy touch that generated several sparkling sequences. After that, however, the story was taken too seriously. It turned into a maudlin yarn about a Connecticut schoolteacher, who falls in love with a married banker en route to Europe only to return him to his wife after also sacrificing her inheritance to cover up for his unauthorized tapping of his bank's till. Perhaps with a fuller development, this story line could have been made more dramatically persuasive. But the numerous musical and choreographic interpositions in this tv production didn't allow much room for anything else.

Doretta Morrow, in the lead role of the schoolteacher, was chiefly responsible for whatever cogeny there was to the yarn. She handled her songs in excellent voice and with a sensitive hesitating state. As the male lead, Keith Andes registered okay as the handsome bitone. As the latter's wife, Kitty Carlisle had a tough, if not impossible, task of making some stilted dialog and some sentimental lyrics come alive.

That song, "When A Woman Is A Wife," was, however, not typical of the score. Clay Warnick and Mel Pahl, using some Johann Strauss themes, turned up several lively novelties and a couple of highly attractive ballads. Overall, it was a good show musically. Unfortunately, the book got in the way.

The first act numbers were socko. A pantomime ballet on board ship, a Baedeker bid and a Parisian nitery takeoff had qualities of first-rate theater. Later number, "Que C'est Ce Que C'est," was the production highspot of the show. The subsequent numbers were paled by comparison. That included some neat hoofing by Bambi Linn & Rod Alexander in the subsequent Vienna and Rome stopovers of the yarn, along with some other local-color juve choruses and some romantic ballads by Miss Morrow and Andes.

On the technical side, "Holiday" was a topnotch production. The settings had an imaginative touch while skillful camera handling helped to give the show a smooth surface.

Oldsmobile, which footed the bill for the colorcast, inserted handsell plugs between the acts. *Herm.*

STUDIO ONE SUMMER
THEATRE
(Flight)
With Gerald Sarrafini, Vivian Nathan, Miriam Colon, Jose Perez, Maria Reid, John Butler dance troupe; others
Producer: Robert Herridge
Director: Frank Moriarty
Adaptation (of John Steinbeck story): Herridge
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

Robert Herridge, who earned his video stripes as one of tv's more eminent craftsmen in piloting "Camera Three" through a distinguished local-level career, has now rightfully achieved network status, assuming the helm of "Studio One Summer Theatre" on CBS-TV. His initial contribution on Monday (11) as both producer and adapter of John Steinbeck's "Flight," a simple brooding story told in both narrative and dramatic form of a Mexican youth coming to grips with the challenge of manhood, suggests that, if nothing else, his ascension to the "Studio One" reins bespeaks a semester of courageous experimentation and offbeat dramaturgy.

Not that "Flight" registered completely as a fulfillment of this promise, for in some ways it boasted a pretentiousness not entirely in keeping with the plaintive, little episode. In translating to tv Steinbeck's moving story of the Mexican lad who flees into the mountains to face his pursuers and destruction—like a man—Herridge's attempt to elevate the tale to epic proportions sometimes took it out of the realm of the primitive. The mother's formal, stylized speech and the mountain-top symbolism suggested a pompousness alien to the story itself. Similarly in the musical background, where the solo guitar playing would have better sustained the mood throughout, the occasional lapses into full-bodied stage were overbearing.

Yet it was in the rewarding aspects of "Flight," and there were many that Herridge's own maturity, sensitivity and daring were brought to light as an indication of some promising "Studio One" evenings. For this tragic tale set to the rhythm of the Mexican voices, sember mountain tops and grim, hard farm life, was told in poetic, monosyllable phrases of passive acceptance, and told beautifully. For the Festival Day at Monterey, there was a dance interlude on the "Blessing of the Boats" by the John Butler dance troupe that was as original and effective, if not authentic.

The east was uniformly splendid, particularly Gerald Sarrafini in the lead role of Pepe, and Vivian Nathan as the mother. Frank Moriarty's direction succeeded in establishing the tempo, albeit faced with a herculean final-act problem of recreating a perilous mountain climb.

"Flight" may have encountered a few missteps, but there's no gainsaying that Herridge has courage. His emergence into bigtime commercial tv is a refreshing note and a stimulant to an unrefreshing season. *Rose.*

UNITED AUTOMOBILE WORKERS ANNIVERSARY PROGRAM
With Joseph Julian, narrator; others
Producer: Sherman H. Dryer
Director: Martin Hoade
Writers: Dryer and Lewis Carliner
30 Mins.; Sun. (11), 3:30 p.m.
UAW
NBC-TV, from N.Y.
(Henry J. Kaufman)

The United Automobile Workers union celebrated its 20th anni last Sunday (11) via a half-hour NBC-TV. The program was devoted to well-deserved laudatory comments on the progress made by the organization in establishing benefits for its members. Accomplishments of the union, were cited in sketches and brief birthday greetings from various public figures.

The advance publicity handout on the program indicated a more entertaining segment than was eventually presented. According to the press release, there were to have been original songs, plus selections from the "Pajama Game" and "South Pacific" legitimers, in addition to a rendition of the pop "Sixteen Tons." The only tune to make the show, however, was a special birthday number.

The sketches—there were two—were brief and to the point, but not particularly dramatic. The bal-
not of the stanzas spotlighted film clips of Michigan's Gov. Williams, Connecticut's Gov. Ribicoff, Sen. Paul Douglas of Illinois, Supreme Court Justice W. O. Douglas and Mrs. Eleanor Roosevelt, all offering congrats. Walter P. Reuther, UAW president, took over for a windup speech. *Jess.*

TV Lesson: Jack Benny in London

Jack Benny, in his best relaxed style, should be an object lesson to many British comedians who strain for effect. His first live British show, under the aegis of BBC-TV on Sunday (3) was an outstanding success, not the least because it offered a new style format for light entertainment programs.

Instead of the all too familiar flow of fast wisecracking material, Benny sensibly kept to an even flow of patter and his own brand of situation comedy. The combination of immaculate timing and deadpan delivery added up to a top laughter-raising program; and the unusually high standard was maintained throughout most of the 60-minute run.

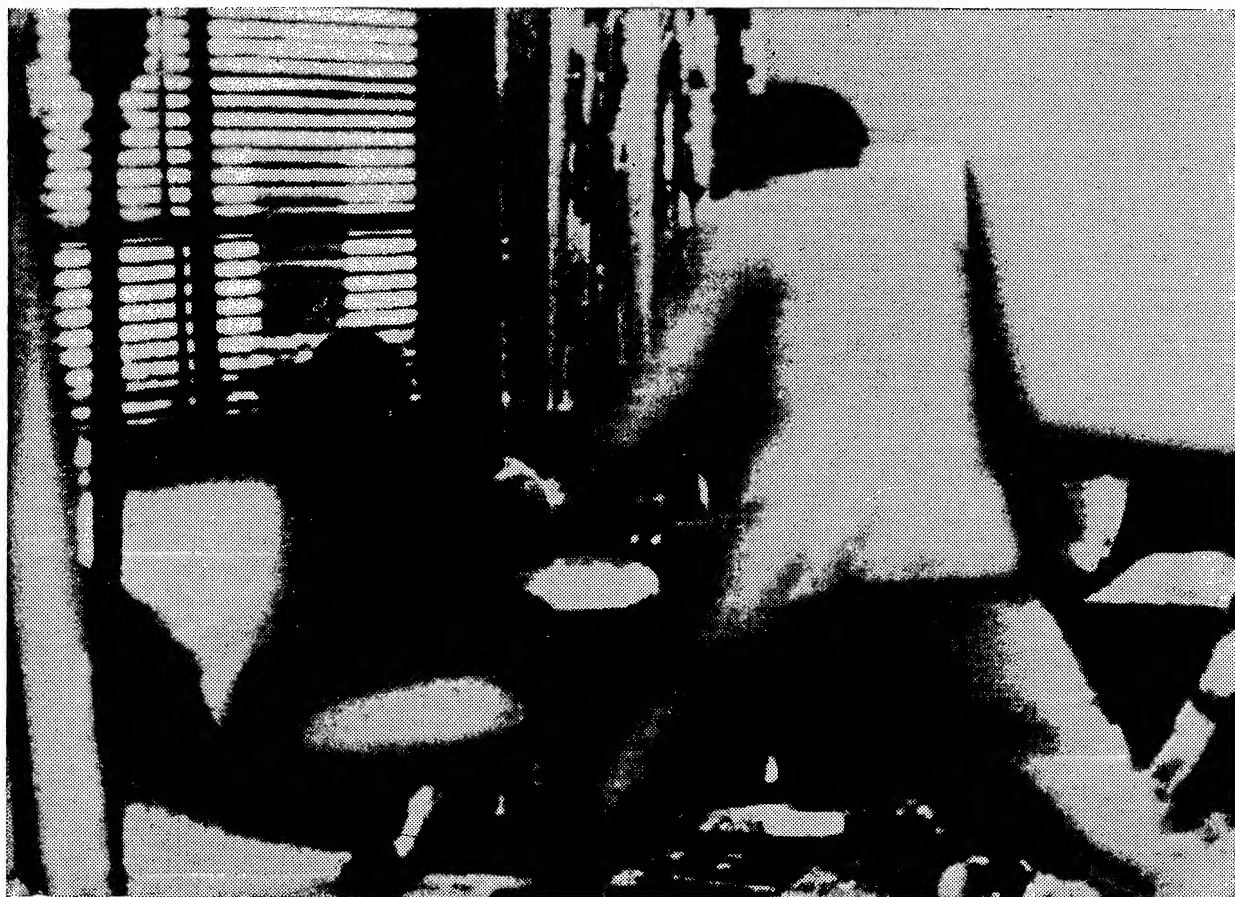
Although rightly taking the largest slice of screen time for himself, and using it to best possible results, he was quite an expert in delegating responsibility. In his opening stint there was nothing more than a relaxing gag display which was socko all the way. He then allowed vocalist Teddy Johnson to intrude on his spiel for top laugh reaction; back for more of the gentle patter before giving way to a 13-year old moppet who robbed him of his chance of showing off on the fiddle.

His main item was a long and often very amusing sketch which illustrated how frustrating it can be to seek a work permit from the Ministry of Labor, and this was the instrument for a running gag about his age. The package was brought to a hilarious close in a scene in which actor Richard Greene gave the star an elementary lesson in love making with Moira Lister. Benny, of course, stood by with his familiar poker face expression watching the proceedings.

It was quite an idea to use the three original Buskers ("they fit into my budget") as one of the specialty acts and they segued smoothly into a bigger production number. The Sam Perrin-George Balzer script kept to a polished standard and the entire production had a quality well above normal BBC standards.

Myro.

TIME MAGAZINE JUNE 4, 1956



... OF LAST WEEK'S TELEVISION TRUTH OR
CONSEQUENCES' HOAX WAS THE MOST ENTERTAINING—

TRUTH OR CONSEQUENCES

"THE DADDY OF THEM ALL"—Stronger Than Ever

NBC-TV, Friday, 8 P.M., EDT

with **JACK** (MR. Rating Getter) **BAILEY**

For Three Wonderful Sponsors
OLD GOLD, TONI, PAPER MATE

A RALPH EDWARDS PRODUCTION

Incidentally One of the Greatest THIS IS YOUR LIFE Shows
Ever This Week, NBC-TV, 10 P.M., EDT, for Crest and Prell

PLACE THE FACE and FUNNYBONERS Immediately Available



ANOTHER SMASH HIT for RALPH EDWARDS "IT COULD BE YOU"

A DAYTIME SPECTACULAR* WITH NIGHTTIME SCOPE

NBC-TV, Monday thru Friday, 12:00 P.M., EDT

With **BILL LEYDEN** Great Exciting New Emcee-Salesman

TELEVISION REVIEWS

IT COULD BE YOU
With Bill Leyden, others; guest,
Bob Hope; announcer, Wendell
Niles

Producer: Steve Hatos
Director: Stuart Phelps
Writers: Les Raddatz, Less Crutch-
field

30 Mins., Mon.-thru-Fri., 12 noon
PARTICIPATING
NBC-TV, from Hollywood

It might be best to describe "It Could Be You" as an audience participation program, because the tangle of events that took place on the initial day Monday (4), ran broadly along the lines of a participation. Yet the new NBC-TV half-hour strip had angles peculiar unto itself, resulting in a good deal of entertainment.

The Ralph Edwards package is several "This Is Your Life" a day, but without the maudlin big sob and without the hackneyed bigger giveaway, though it does throw away a tv set or two. Its humor is a success, relative to many other daytimers, and since that's a good part of the doings, the whole thing pans out well. Though a flat recapitulation of the format would convey that suspense is the underlying function of the program, it doesn't look as though either Leyden especially want the viewer to take any of it seriously.

Leyden, a crackerjack who hasn't done much networking before, has a fast, engaging line of chatter. On the preem he warmed up by surprising three studio pewsitters with facts about their lives they didn't know he possessed.

Getting variety into the act, Leyden paraded a war bride on stage and introduced her to Bob Hope, and since she's wanted to meet a celebrity, Hope, at his funniest, traded on the presence of a dog, name of Happy, which shares the spotlight with him in "That Certain Feeling." A good plug for the pic and a good guest star for the video stanza. Another female was given a cherry pie, made by her mother back home, then she was treated to a telephone conversation (prior to a telephone conversation) with her mate to spare the tears. Leyden occasionally made asides, such as telling somebody viewing KSTP the NBC Minneapolis affil, to go to her front door where she'd find two dozen roses for her anniversary. That was to get people at home wondering if they might not be next, but, nonetheless, most of the suspense was felt by the studio pewsitters.

... All in all, "It Could Be You" is short on weak gimmicks and long on fun. Art.

VARIETY, June 6, 1956.



TV REVIEW

"IT COULD BE YOU"
NBC-TV, June 4, 9-9:30 a.m.

In line with his policy of presenting shows that catch people off guard ("This Is Your Life," "Truth or Consequences," "Place the Face"), Ralph Edwards entered the daily beaming with one that "surprised" eight audience-participants in as many segments. With so many acts, emcee Bill Leyden had to be on his toes every second in what was, of necessity, the fastest paced show seen for many a moon in the morning hours.

Best bits were George True, Venice fireman, who met again the little boy he'd risked his life to save last year, and Mrs. Marian Kenoffal, war bride from England who wanted to meet movie star Bob Hope. Hope appeared with a shaggy dog (netch!) and got in some strong plugs for his pic "That Certain Feeling" with sly delivery that took the onus off commercialism.

This was a good debut of a show that should improve as it goes along. Leyden should be given an opportunity to gag it up a bit more and this could be arranged by cutting down on the number of acts. Paul Edwards is executive producer. Steve Hatos produces and Stuart Phelps directs.

THE HOLLYWOOD REPORTER,
Tuesday, June 5, 1956.

★ ★ THANKS TO OUR FIRST WEEKS STARS ★ ★

BOB HOPE — TENNESSEE ERNIE FORD — GALE STORM — BUSTER KEATON — MARILYN MAXWELL — SCOTT BRADY

and Those Who Will Appear in the Next Two Weeks

REX ALLEN — LINDA DARNELL — ROBERT YOUNG — SPIKE JONES — STEVE ALLEN — JANIS PAIGE

Brillo — Welch's Grape Juice — Raleigh Cigarettes, Brown and Williamson

HOP ON THE BANDWAGON WHILE THERE'S STILL ROOM

* It's the Talk of the Trade—Tune in and See for Yourself

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	APRIL RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	PROGRAM STA.	RATING
DETROIT							Stations—WJBK (2), WWJ (4), WXYZ (7), CKLW (9), Windsor		
Approx. Set Count—1,610,000									
1. Jungle Jim (Adv)	WXYZ	Screen Gems	Sun. 6:30-7:00	27.4	61.0	44.9	You Are There	WJBK	8.6
2. Superman (Adv)	WXYZ	Flamingo	Thurs. 8:00-8:30	23.8	70.6	33.7	Circle 9 Theatre	CKLW	4.4
3. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	21.3	46.3	46.0	NHL Hockey	CKLW	18.7
4. Annie Oakley (W)	WXYZ	CBS	Mon. 6:00-6:30	19.5	66.6	29.3	6 O'Clock News; Sports	WWJ	3.9
							News; Weatherman	WJBK	4.1
5. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 7:00-7:30	19.4	48.0	40.4	San Francisco Beat	WJBK	8.6
6. Wild Bill Hickok (W)	WXYZ	Flamingo	Tues. 6:00-6:30	19.3	68.4	29.1	Early Show	WJBK	3.9
							Circle 9 Theatre	CKLW	4.1
7. I Led 3 Lives (Dr)	WJBK	Ziv	Fri. 10:30-11:00	19.2	39.9	48.1	Person to Person	CKLW	11.8
8. My Little Margie (Co)	WXYZ	Official	Wed. 6:30-7:00	18.8	63.0	29.9	Linkletter & Kids	WJBK	3.6
							CBS News	WJBK	5.0
9. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	18.4	32.4	56.9	Lassie	WJBK	25.7
10. Buffalo Bill Jr. (W)	WXYZ	CBS	Wed. 6:00-6:30	17.0	60.9	25.4	Early Show	WJBK	4.1
							News; Weatherman	WJBK	4.4

SAN FRANCISCO							Stations—KRON (4), KPIX (5), KGO (7), KQVR (13), Stockton		
Approx. Set Count—1,350,000									
1. I Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	30.5	56.9	53.6	Lone Ranger	KGO	15.6
2. Life of Riley (Co)	KPIX	NBC	Thurs. 7:00-7:30	27.5	57.5	47.9	Crunch & Des	KRON	10.1
3. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	22.1	35.4	62.5	Kraft TV Theatre	KRON	24.0
4. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	21.3	52.1	40.9	Western Marshal	KPIX	13.0
5. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	18.0	45.4	39.7	Brave Eagle	KPIX	12.3
6. Annie Oakley (W)	KGO	CBS	Fri. 6:00-6:30	17.4	48.4	36.0	Shell Newscast	KPIX	12.3
							CBS News	KPIX	12.0
6. Buffalo Bill Jr. (W)	KGO	CBS	Mon. 6:00-6:30	17.4	46.4	37.5	Shell Newscast	KPIX	13.0
							CBS News	KPIX	12.3
8. Waterfront (Adv)	KPIX	MCA	Sat. 10:00-10:30	16.9	32.8	51.6	George Gobel	KRON	29.4
9. Celebrity Playhouse (Dr)	KRON	Screen Gems	Fri. 10:00-10:30	15.9	35.3	45.1	Line-Up	KPIX	26.0
10. Studio 57 (Dr)	KGO	MCA	Mon. 7:00-7:30	15.5	29.1	53.4	Studio One	KPIX	25.9

INDIANAPOLIS							Stations—WFBM (6), WISH (8), WTTV (4), Bloomington		
Approx. Set Count—665,000									
1. Amos 'n' Andy (Co)	WISH	CBS	Mon. 7:00-7:30	30.1	72.4	41.6	Star & the Story	WFBM	8.6
2. San Francisco Beat (Dr)	WISH	CBS	Tues. 7:00-7:30	28.8	63.1	45.6	Florian Zabach	WFBM	8.4
							Art Linkletter	WTTV	8.4
2. Susie (Co)	WISH	TPA	Sat. 7:00-7:30	28.8	58.4	49.4	Midwestern Hayride	WFBM	20.6
4. Annie Oakley (W)	WISH	CBS	Sat. 6:00-6:30	26.7	77.9	34.3	Turning Point	WFBM	6.4
5. Highway Patrol (Adv)	WISH	Ziv	Wed. 7:30-8:00	24.5	46.4	52.9	Disneyland	WTTV	20.8
6. Stories of the Century (W)	WISH	HTS	Thurs. 7:00-7:30	23.9	57.2	41.8	Great Gildersleeve	WFBM	11.3
7. Championship Bowling (Sp)	WFBM	Schwimmer	Sat. 2:00-2:30	22.1	70.2	31.5	Les & Jack	WTTV	3.5
							Game of the Week	WISH	9.1
8. Buffalo Bill Jr. (W)	WFBM	CBS	Sat. 5:00-5:30	22.0	66.9	32.9	Game of the Week	WISH	10.3
							Children's Museum	WISH	9.1
9. Wild Bill Hickok (W)	WFBM	Flamingo	Sat. 5:30-6:00	21.0	51.9	40.5	My Friend Flicka	WISH	18.3
10. Judge Roy Bean (W)	WFBM	Screencraft	Sun. 6:30-7:00	18.5	35.7	51.8	Roy Rogers	WTTV	18.5

KANSAS CITY							Stations—WDAF (4), KCMO (5), KMBC (9)		
Approx. Set Count—500,000									
1. Studio 57 (Dr)	KCMO	MCA	Tues. 9:30-10:00	27.0	58.7	46.0	Science Fiction Theatre	KMBC	11.9
2. Little Rascals (Ch)	KMBC	Interstate	Mon. 6:00-6:30	25.7	65.3	39.4	3 Star News; Weather	KCMO	8.8
							CBS News	KCMO	9.8
3. Superman (Adv)	KMBC	Flamingo	Tues. 6:00-6:30	24.8	65.2	38.1	3 Star News; Weather	KCMO	10.2
							CBS News	KCMO	11.6
4. Highway Patrol (Adv)	KMBC	Ziv	Thurs. 8:30-9:00	24.2	42.3	57.2	Ford Theatre	WDAF	18.6
5. Badge 714 (Myst)	KCMO	NBC	Fri. 10:00-10:30	21.6	67.0	32.3	10 O'Clock News; Sports	KMBC	7.4
							Sports; Fri. Movie	KMBC	5.6
6. Wild Bill Hickok (W)	KMBC	Flamingo	Thurs. 6:00-6:30	19.7	70.7	27.9	3 Star News; Weather	KCMO	6.3
							CBS News	KCMO	6.7
7. Mr. District Attorney (Myst)	KCMO	Ziv	Tues. 10:00-10:30	18.9	53.1	35.6	Weather; Gangbusters	WDAF	14.0
							Gangbusters	WDAF	11.9
8. Cisco Kid (W)	WDAF	Ziv	Sun. 5:30-6:00	16.8	41.3	40.7	You Asked for It	KMBC	17.4
9. Boston Blackie (Myst)	KMBC	Ziv	Thurs. 9:00-9:30	16.1	30.8	52.4	Lux Video Theatre	WDAF	27.9
10. Man Called X (Myst)	WDAF	Ziv	Fri. 8:00-8:30	15.8	29.1	54.4	Dollar a Second	KMBC	22.1
10. Death Valley Days (W)	KCMO	McCann-Erickson	Fri. 10:30-11:00	15.8	67.6	23.4	Friday Movie	KMBC	4.9

HOUSTON AREA							Stations—KPRC (2); KGUL (11), Galveston; KTRK (13)		
Approx. Set Count—485,000									
1. Waterfront (Adv)	KPRC	MCA	Wed. 8:30-9:00	30.0	48.3	62.1	I've Got a Secret	KGUL	23.7
2. Secret Journal (Dr)	KPRC	MCA	Mon. 9:30-10:00	27.4	60.8	45.1	Studio One	KGUL	13.1
3. Cisco Kid (W)	KPRC	Ziv	Thurs. 7:30-8:00	25.6	43.6	58.6	Shower of Stars	KGUL	24.6
4. I Led 3 Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	22.6	51.7	43.7	Lyndon Johnson	KGUL	15.9
							Do You Trust Your Wife	KGUL	15.2
5. Annie Oakley (W)	KPRC	CBS	Sat. 4:30-5:00	21.7	75.7	28.7	Quality Theatre	KGUL	4.5
6. Highway Patrol (Adv)	KPRC	Ziv	Sun. 9:30-10:00	21.5	39.6	54.3	What's My Line	KGUL	30.4
7. I Married Joan (Co)	KGUL	Interstate	Mon. 6:00-6:30	21.4	53.0	40.4	World at Large; Sp	KPRC	14.3
							Newsreel; Weather	KPRC	15.4
8. Judge Roy Bean (W)	KPRC	Screencraft	Sun. 5:30-6:00	21.2	61.3	34.6	You Are There	KGUL	7.5
9. Buffalo Bill Jr. (W)	KPRC	CBS	Sat. 11:30-12:00	20.6	92.4	22.3	Man and Medicine	KGUL	1.3
10. Great Gildersleeve (Co)	KPRC	NBC	Wed. 8:00-8:30	19.0	31.6	60.2	The Millionaire	KGUL	30.0

FEATURES: TV'S BIG BAD WOLF

O'Seas Sale of Pubaffairs Shows Nets CBS-TV Coin & Lotsa Prestige

Deal for the showing of the "See It Now" two-partner on Africa and the CBS-TV pubaffairs documentary, "Out of Darkness," is virtually set with BBC-TV, which opens up new vistas for network public service programming in terms of a recoupment of some costs from abroad plus the added benefits of prestige not only for American tv but for the U. S. as a whole.

CBS Television Film Sales, which has been spreading its international wings of late with foreign sales not only of its own commercial product but of its CBS-TV parent web's shows, has now branched out into the sale of the public service-public affairs productions overseas. It's already sold the two-episode "The Search" to the CBC-TV in Canada and to CMQ-TV in Havana, and is negotiating a deal in West Germany for the series, based on college research projects throughout the country.

As far as recoupment is concerned, the foreign money is only a drop in the bucket compared with the original cost of the shows. But it's something where nothing was anticipated. Far more important is the role of these deals in raising the prestige of the network product abroad, and raising U. S. stock with it. There's no question that such sales make it easier for CBS Film Sales to peddle its commercial product overseas, pointing to a diversity of offerings that impresses government and commercial video operations alike.

Best of all, however, is the emergence of a new force for propaganda abroad. Couple of years back, when the great Parliamentary debate over commercial video in England was raging, some showings of "See It Now" and "Out of Darkness" probably would have brought the objections to commercial tv as displayed in the U. S. to a virtual standstill. Now, as a representative sample of what American tv can produce in the egghead area, the showings will certainly silence some shouting about American materialism, etc.

Gen. Teleradio In M-G Dicker Mood

General Teleradio's interest in the tv rights to the Metro film library was confirmed in N. Y. this week by a General Teleradio official who said that company representatives have been "actively negotiating" with M-G.

He acknowledged that General Teleradio's bid is one of many being entertained by Loew's. He said the contemplated deal does not provide for an outright sale, but talks, he added, have scouted various alternative proposals dealing with the teevee rights for pre-1948 M-G films.

Meanwhile, a Loew's spokesman, saying that next meeting of the board will take place June 21, described the board as not being "closer to a television deal as it was three weeks ago."

Sheaffer Pen, G. Motors Pick Up Tab on 'Lucy,' 'Disneyland' Down Under

The W. A. Sheaffer Pen Co. and General Motors of Australia have concluded a deal for sponsorship of the "I Love Lucy" show and "Disneyland" over TCN, Sydney, and HSV, Melbourne.

Deal was set by Charles Michelson, Inc., American representative for the two Australian stations. Charles Michelson, president, commenting on the Sheaffer sponsorship of "Lucy" over the two stations, said it represented the first large-scale sale made of a top U. S. network show. GM of Australia will sponsor "Disneyland" over the two stations.

KRON-TV's All-Tint Deal on 'Silver' Series

All-tint deal for 26 color films of the "Long John Silver" series has been set for KRON-TV, San Francisco. Station will start airing the pix in color and will pay a 40% "bonus" charge for the use of color prints on the series. Bonus charge represents a wide increase over what would be the price of the series for black-and-white and represents some amortization of the heavy print costs for color.

Deal was set with CBS Television Film Sales, which reps the Joe Kaufman production.

'Popeye' Package Of 234 Cartoons On WPIX List

Exclusive rights in the New York area to the "Popeye" package goes to indie WPIX under a deal consummated between the station and Associated Artists Productions.

The deal, involving 234 "Popeye" one-reel cartoons, was signed by Fred M. Thrower, veepee and general manager of WPIX, and Eliot Hyman, Associated Artists Productions prez. One-hundred-and-fourteen cartoons in the package are in color.

Although Thrower did not announce full plans for the new package, he indicated that the "Popeye" series would be given a play similar to that which the station gave the "Clubhouse Gang Comedies." The latter series topped a good rating time position.

The premiere of the series, originally made for Paramount Pictures, will be announced at a later date.

CADDIGAN EXITING DuMONT LABORATORIES

James Caddigan and DuMont Laboratories are reportedly severing a longtime tie. Caddigan, who was once head of programming for DuMont network, is currently boss over DuMont Labs' Electronicam Division.

Cause for the break was not divulged, but the Electronicam, a combination live and film camera system, lost several hundred thousand dollars in fall billings, when Jackie Gleason decided to return to doing his video stanza live next season. Electronicam has not been able to replace the biz so far, and recently went so far as to return seven technicians to the autonomous DuMont Broadcasting company, leaving itself virtually inoperative, according to reports.

Though not offering confirmation of the break, a spokesman for DuMont Labs did say that Caddigan's contract, which was made when he was a network exec, ran out several months ago. As a result, he was working as Electronicam head without a contractual arrangement.

G-T's 'Gun & Quill'

New telefilm series to be made by Goodson-Todman Productions, "The Gun and the Quill," will roll within two months, to be sold in the 1957 selling season.

Walter Newman has been pacted by producer Harris Kattelman to pen the 39 stanzas.

SYNDICATORS AS PIX VICTIMS TOO

By BOB CHANDLER

Hollywood's backlog of feature films has assumed the tv mantle of the "big bad wolf" which, in the words of the networks, threatens to destroy all that the industry has built up. The feature films, and the tele distributors and financial syndicates which have set out to acquire them, have become the heavies of the current monopoly probes, in the defensive strategy of the network.

NBC sparked the attack a couple of weeks back with its "statement of facts" brief to the Senate Committee on Interstate & Foreign Commerce, but CBS prez Frank Stanton didn't lose sight of the features either in his supplementary memo to the committee. Discussing the growth of the film syndication industry and its demand for a cutback in option time, declared that "if there is any present uncertainty on the part of syndicated film producers concerning the future salability of their products, it must be attributed to the overhang in the market of the vast film inventories of the major motion picture studios in Hollywood, which only now are being made available for television use."

An NBC exec, discussing the import of the NBC brief, put it in a more paternal fashion, stating that "we wish to protect the film syndicators from themselves." He made the point that in opposing network practices, the syndicators are opening the door wide for a vast influx of features that would not only put the webs out of business but the syndicators as well. "This can hurt them as well as us," he said, "but they don't seem to realize it."

As to the syndicators themselves, opinion appears to be split. For the record, they are exuding optimism that the features won't take away very much of the little playing time that is currently available to them. Frederic W. Ziv, for example, was emphatic in declaring that the features won't hurt Ziv TV, and others have publicly come out in the same manner. But privately, the feeling is that "something's gotta give." There just isn't that much time available in a day, they say, and once a station pays out a bundle for a film library it's got to start playing the pix off regardless of how much local time they preempt in order to start amortizing its investment. Tipoff is the attitude of Ely Landau, prez of National Telefilm Associates, which has been distributing syndicated film as well as features since its start but of late has been bidding for large feature inventories. Landau states he won't take on any more syndicated product. Of course, he doesn't want to compete against himself, but the very indication that there exists such competition means that the features constitute a threat to syndicated film.

Meanwhile, who is taking the side of the feature film boys—except the stations that buy 'em and the audience that watches?

Joan, Constance Bennett As 'Little Grand' Leads

Hollywood, June 12. First project of newly-formed Mira Productions, telepix and feature production firm, is a vidfilm comedy series entitled "Little Grand," for which Joan and Constance Bennett have been pencilled in for the leads.

Mira has been formed by Dana Tucker, former exec editor of Time mag, and writers Jess Carniel and Kay Lenard. "Grand" series will be made in association with Richard Wilson. Tucker is currently confabbing in N. Y. on the series.

Official's Ambitious Diversification Plans; Buying Lab in Britain To Convert TV Shows Into Features

Gay Pubrelations

Even if the telefilm program producers aren't sending out color shows to stations, the public relations-minded industrial firms are. Broadcast Information Bureau claims that 55% of all free film delivered to stations by industry is in tint. There's no figure on programs, but while the amount of negative footage shot in color is high, the actual distribution and use of color prints is almost infinitesimal.

BIB estimates that the tinted pubrelations films are costing their underwriters 40% more than black-and-white. Most film colorcasting on the station level is of the editorial pix, which means that the industrial companies are having a field day with their output. Data comes from BIB's latest TV Program Directory, which lists over 2,600 titles of industrial pix.

Acquisition of a film processing laboratory in England and the production of features, based on Official Films teevee properties, is being planned by Official prexy Hal Hackett.

The contemplated buyout of a lab in England would mark the first such diversified expansion by a U. S. film syndicator, a move which, in a measure, parallels the growth of motion picture companies such as 20th-Fox and Republic, both of which own their own laboratories.

Hackett said the lab, feature film and other plans were evolved in a series of informal top level meetings in N. Y. with his British associates in Independent Television Program Co. (ITP), co-producer with Official of "Robin Hood," "Sir Lancelot" and "The Buccaneers." ITP execs present at the meeting included chairman Prince Littler and directors Lew Grade and Suzanne Warner.

A feature film based on the "Robin Hood" series, now slated to be networked on CBS-TV for the second year, is the initial feature contemplated by Official, Hackett said. If "Lancelot" and "Buccaneers," set to make their network bow in Sept., catch on as well as "Robin Hood," they, too, would be initiated for possible feature production, the Official topper added. "Buccaneers" also will appear on CBS, while NBC has taken "Lancelot."

In addition, Official plans two new costume-adventure series for the 1957 fall season, Hackett continued, saying that upon his return to London in July he and his British associates will decide on the properties for the pilots.

Explains Lab Angles
Regarding the lab project, Hackett said that a bottleneck now exists in lab facilities in Britain and Official feels by owning its own lab that problem can be corrected. Another factor is that of color, a factor which would further tighten (Continued on page 46)

Wesson Oil Buys Vitapix 'Blondie' For \$1,500,000

Vitapix has snared a sponsor. Wesson Oil has purchased half-sponsorship of the Hal Roach production of "Blondie" at \$1,500,000 for time and talent (on a firm 52 weeks).

Half hour vidpic skein is slated for an October start on 65 stations pre-cleared by Vitapix, the stations' own organization. Vitapix, at last official count, had 57 stations cleared, so the remaining eight were probably made at Wesson's request. Sponsor, handled by the Fitzgerald Agency (New Orleans), is reportedly clearing additional markets on its own.

Vitapix had a contract with Guild Films last year, in which the producer would make series and the Vitapix lineup would clear time for them, but the deal fell through after several months when no sales were made. Roach made a parallel arrangement with Vitapix four months ago, the Wesson inkling being the first tangible commercial results of the tieup.

Wesson contract calls for 39 first-runs of the Arthur Lake-Pamela Britton stanza and for 13 summertime repeats. No co-sponsor has been pacted.

REGIONAL SPONSOR ON 'BROOKS' RERUNS

Best Foods is in the final stages of negotiation for a regional spread on the "Our Miss Brooks" show, recently acquired for syndication by CBS Television Film Sales. Under the projected deal, being worked out by Dancer-Fitzgerald-Sample, Best Foods would take on the series in eight west coast markets for a year-long stretch starting in a couple of weeks.

There's one fly in the ointment, that being that "Our Miss Brooks" can't be played on the rerun markets until Sept. 28, so what Best Foods will do is to take on the 13 "My Favorite Husband" films, also held by Film Sales, for the summer and then moving into the "Miss Brooks" pix after the September deadline. CBS Film Sales is holding off on further "Brooks" sales for a while, but this one's virtually set.

At Least a Dozen New SG Projects

Plans for 12 to 30 projects contemplated by Screen Gems for next season will be discussed on the Coast by topper Ralph Cohn, John Mitchell, veepee in charge of sales, and Irving Briskin, Screen Gems production chief. Cohn and Mitchell will leave for the Coast at the weekend (15).

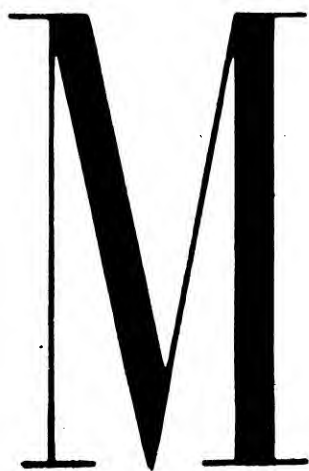
Approximately three of the projects are currently aimed at the first-run syndication market, Mitchell said. He added that Screen Gems will continue in the first-run syndication market, maintaining that while this market is "hazardous" there is room for a few good quality series. The sales topper, underlining his point, stressed that Screen Gems has had very good results with "Jungle Jim" and "Celebrity Playhouse," both currently in the first-run syndication field.

Tallying up Screen Gems network business to date, Mitchell said that Screen Gems has eight network deals currently, with another one upcoming.

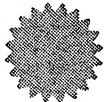
'Harbor Patrol' Series

Hollywood, June 12. L.A. Harbor Commission has given official approval to a new telefilm series to be produced by Tom Lewis and Stuart Reynolds, to be called "Harbor Patrol."

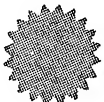
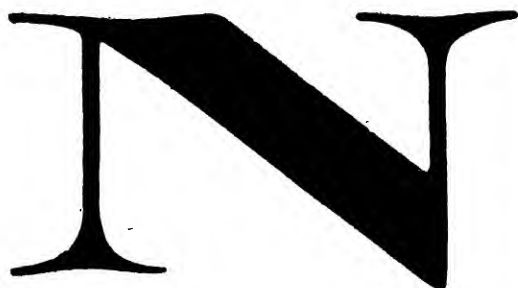
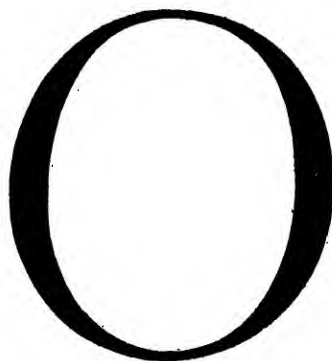
Stories will be drawn from Commission files and exteriors will be filmed on harbor locale. Lewis and Reynolds are dickering to film pilot, with considerable underwater action, at nearby Marineland aquarium within 30 days.



During its first year,
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increased NBC Radio Network
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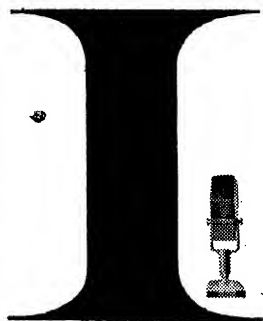


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High impact, low cost—
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can deliver your
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per thousand impressions.

R

Stanton Hits at Bricker, Moore

Continued from page 26

many facts. There is in general a noticeable absence of supporting data. On the relatively few occasions when the statement did deal with facts, they were often wrong. And when the statement's facts were technically correct, the inferences which were drawn from them and the multiple assumptions which were built upon them were equally inaccurate and misleading.

In the Bricker analysis, CBS took up in turn charges that (1) the networks have failed to live up to the objectives of the Federal Communications Act; (2) that the networks and "selected affiliates" have a disproportionate share of revenues and profits; (3) that an "economic monopoly" exists because of web control over "access to programming"; (4) that the networks discriminate against the smaller markets overlapped by larger markets; and (5) that CBS' allocation plan suggests "amputation at the neck" for stations outside the top 100 markets.

'Living Up to Objectives'

To the first charge, the network declared that in all three respects, it has lived up to the objectives of the Communications Act: it has preserved and encouraged competition, it has provided "meaningful service to the country" and has aided in supporting as many local stations as possible. Moreover, it is asserted that Sen. Bricker fails to relate data on revenue and profits to the charge that the networks have defeated the objectives of Congress.

To the second charge, CBS replied that revenues per se is a "meaningless" measure, since network expenses are high and revenues consequently must also be high. On the matter of profits, it strongly attacked Sen. Bricker's method of relating profits to "net investment" instead of sales, charging that this is a misleading measurement since a "broadcaster's investment is not so much in bricks and mortar as it is in a creative sales and service organization." The use of this "public utility" concept of profit measurement is like concluding that since a flea can jump over 100 times its own height, the flea is more powerful than the elephant.

Moreover, the use of profits as a measure of monopoly is out of order. "Where, as here, there is no substantial evidence of legally defined monopoly or intent to monopolize, a company's share of industry profits finds far simpler and less sinister—and more accurate—explanations than 'economic monopoly' and 'economic strangulation.' Industry leadership in the field is a less dramatic but a more innocent and accurate underlying explanation."

Again, in the answer to the third charge, Sen. Bricker was accused of ignoring "basic television (and other) economics" and "finding sinister indicia of monopoly." CBS does not determine an affiliate's "access" to programming; the advertiser does. In taking a selective group of 73 stations and an arbitrary figure of 41% or more of the network schedule as carried by the stations, Sen. Bricker "indulges in arbitrary manipulation and exclusions and inclusions" to attempt to demonstrate that these 73 stations and CBS and NBC had a net income exceeding the net of all four webs and 410 stations in 1954 and that outside those 73 stations "television is a losing proposition on the whole. Bricker 'indulges in arithmetical legerdemain' by subtracting 'only enough of the profitable stations so that the remaining stations can be lumped with those which are not profitable in order to arrive at a total net loss' and also involves 'apples and pears since it lumps stations and networks together on both sides of the ledger.'"

In the matter of overlap, CBS averred that networks are helping the smaller markets in overlap situations and submitted letters to that effect from owners of three stations mentioned as victims by Sen. Bricker; it attacked the proposal to limit signal areas as "impossible of enforcement and inconsistent with the American principle of free enterprise"; it analyzed the contention that "large stations often succeed in locating transmitters closer to competing cities than to their own" by listing a table of transmitters more than 25 miles

from the city of assignment and in each case showing that the location was prompted for reasons of terrain, to keep away from a large adjoining market or to move in with coverage of a larger market by a smaller neighboring market. Not one case involved a larger market encroaching on a smaller one.

As to the fifth contention, CBS cited recent testimony to show that its allocations plan is deeply concerned with stations outside the top 100 markets, that testimony before the same committee by engineering v.p. William Lodge on March 27.

Stanton Vs. Moore

In the reply to Moore, CBS concentrated on specific errors of fact, listing option time data to demonstrate that affiliates are not required to carry an "unreasonably large" proportion of network shows and that network programs outrate syndicated shows by a large margin. It denied that CBS has "ever imposed as a condition of acceptance of a program, or of making time available for it, a requirement that it be granted a financial interest" and stated that Moore himself conceded that "he knew of no such specific instance."

Reply cited clearances and spread-of-sale of syndicated programs to show that they were not being locked out of the market, and moreover demonstrated that a cross-section of CBS affiliates carries more syndicated programming than the non-affiliated indie stations, with several carrying more than KTTV itself. It denied that it ever used a contract for "Tales of the Texas Rangers" as a lever to force the Tatham-Laird agency to withdraw "Captain Midnight" from KTTV, where it was carried in lieu of KNXT, CBS' o&o in L.A., and produced a letter from George A. Bolas, director of media activities of T-L, to the effect that "we were never threatened or informed in any way by CBS that we were jeopardizing the possible time period clearance of 'Tales of the Texas Rangers' unless we moved 'Captain Midnight' to the CBS network in Los Angeles."

WCCO Hikes AM Rate

Minneapolis, June 12.

A Twin Cities' radio station, WCCO, for the first time since television's deep inroads on audio audiences is boosting its advertising rates.

When its new rate card is issued on August 1, there'll be a 5 to 12% boost in the morning rate, according to general manager Larry Haeg.

It's called for, he says, by the fact that there has been a 5½% increase in audience and Nielsen rating has jumped from 50.7 to 66.1%.

Washington, June 12. Frank Stanton's 224-page "memorandum" on "Network Practices" for the benefit of the Senate Committee on Interstate & Foreign Commerce (see separate story) constitutes a "profile of a network." Apart from making his points via charges of monopoly, Stanton laid down facts & figures about network personnel, costs and operations rarely seen outside the network accounts' domain.

Item: It costs CBS-TV \$700,000 a week to run the network operation, exclusive of program costs. This involves payment to 2,412 fulltime employees but extends to a total of 5,493 persons, including the fulltimers, per diem employees, talent and supporting corporate personnel attached to the parent company or other divisions. In contrast, CBS-TV in 1949 employed 427 personnel.

Item: Personnel breakdown shows a program department comprising 38 supervisory and 91 additional employees, apart from creative personnel specifically assigned to individual shows; a 22-man research department spending \$300,000 annually; sales staff of 48 salesmen and 23 sales service personnel; 42-man engineering staff, 12-man station relations de-

DALY'S RELIGIOSO PITCH

Rabbinical TV Workshop Hears Plea for TV Curriculum

Religioso video should become a regular part of the theological seminary curriculum, urged John Daly, ABC veeep. The boss of news, special events and public affairs for the network spoke at the opening session Monday (11) of the fourth annual Rabbinical Television Workshop.

Video, according to Daly, has had a "profound" influence on politics and education, but religion has not kept steady pace with the developing of the "vital" medium. "There is competition for . . . a limited audience in the public affairs area—individual public affairs programs vying for the same stratum of viewers," Daly pointed out.

"In this situation," he continued, "it is imperative that the religious program meet the high standards demanded, first, in order to obtain a place on the program schedule and second, to attract and hold the audience, which is certainly more discriminating and demanding than the general audience."

AFN Station In Germany Axed

Frankfurt, June 5.

AFN Nuremberg, one of the chain of American Forces Network stations bringing radio entertainment to U. S. troops stationed in Germany, was cancelled and out of business overnight and without warning last week.

AFN Nuremberg did its regular Sunday broadcast, then at its usual sign-on time Monday morning, AFN Munich came on the air to cover for it. AFN officials, headquartered at Hocht, near here, refused to give any official explanation on the removal of the station, except to explain it's due to "budgetary cuts." Officials said the Nuremberg station has been permanently shut down, although it has been in continuous operation since January, 1950, and that the AFN Munich station would take its spot on the air. Civilian and military personnel from the station are supposed to be reassigned.

Several weeks ago, civilian personnel across the entire AFN net were served with form letters about a possible cut in the net's civilian manpower, telling in what order employees would lose their jobs. AFN officials said, however, that they do not expect any more cuts and only wanted to forewarn employees should the situation occur.

Additional cut rumors say that stations at Bremerhaven and Stuttgart will be the next to go, and possibly also some AFN-produced shows will be eliminated.

TV Networks at Crossroads

Continued from page 1

bility of the antitrust laws and extensive, replies to the testimony and proposals of Sen. John W. Bricker and indie station operator Dick Moore, all of which are covered separately. (See Radio-TV section).

The Columbia prez, backed by this imposing mountain of statistics, argument and background material, sought to impress the committee with three main general points:

Cautious on Ignorance

1. That "networking" is an extraordinary complex and interrelated thing of which no part "can be examined in isolation from the others." It is "an organic thing," and because of this interrelation of its parts, "neglect or ignorance of basic facts can lead to wholly wrong conclusions, and wrong conclusions can lead to disaster. Judgment, to be successful here, must be highly informed judgment, based on adequate and accurate knowledge."

2. That the proposals must be considered from the point of view of the "broadest interests"—the "national American public," and not from "special interests" who have appeared before the committee. "The proposals for change must first, last and always be subjected to this fundamental test: not how will the change affect particular stations or groups of program suppliers or scenic designers, but how will it affect the public? Will the change improve or degrade what the public is getting? Are you sure that the change will add to the public's fare or may the change involve the grave risk, instead, of taking away from the public that which it has demonstrated it wants?"

3. That the charge that the "heads of networks exercise an arbitrary and capricious power over what the public sees and does not see on television" is completely untrue. "I suppose that it could also be said that the heads of the major motion picture companies dictate the kind of movies that people will see; that the heads of the largest television receiver manufacturers dictate the kind of television sets that people will use; and that the heads of the several big soup companies dictate the kind of soup that people will eat."

'Responsibility Ours'

"All these statements have a surface truth. But they are wrong. In each case, the manufacturer, naturally, has the final responsibility of deciding what his company will produce, just as we have the final responsibility for deciding what our program schedule will include. But in the case of all these industries, the decision is based on the company's best information of the needs and wants of the consuming public—in our case, to satisfy the tastes of the

public and to expose it to the widest variety of information, entertainment and art so that, if it chooses, the public may develop new and different tastes.

"In fact, in the business of broadcasting perhaps more than in any other business, the ultimate decision is not ours but the public's. In our business the process is one of pure democracy. Each viewer is completely free to turn his dial on or off or to shop around. He has made no investment in the program. He need never buy. He is as free an agent as there can be."

"I would say that in these circumstances it is absolutely impossible for networks or their officers to affront public taste, to deny public taste, to control public taste, to run persistently counter to public taste, or to manipulate public taste to their own ends. For television, the public is the ultimate monitor—the monitor-in-chief. What it persistently turns off, cannot be turned on again by any group of network executives, let me assure you."

Stanton concluded with the request that the burden of proof be laid at the feet of those making the proposals for change. "I think I have said enough to make it evident that the problems of networking are at once delicate and complex, and contain elements of tremendous scope and importance. There is nothing sinister in the management and operation of networks. There is nothing capricious in our practices and procedures. Believe me, we have learned about them the hard way—through experience and much experiment. Speaking for the Columbia Broadcasting System I can certainly say that we want to stay continually on the frontiers of improvement, wherever they lie. But in the light of public approval and the success that we have met with up to now, it would be rash and dangerous, and frivolous as well, to act on mistaken or uninformed beliefs, or on the selective submissions of a few special interest groups. The burden of proof that something better, instead of only something different, will in fact be achieved in networking inevitably rests on him, who makes the proposal."

Hubbard

Continued from page 28

to the whereabouts of its concealed \$105,000 bank draft which will go to anybody able to find it within the present 10-day period.

WDGY listens in itself on WCCO and immediately has its announcer inform its own listeners, "That's all you need to know in case you're called by another station."

On its part, WCCO is ignoring WDGY's gimmick in the matter of its keys' phrasing.

"As far as we're concerned, we're the only ones doing anything," says Clay Kaufman, WCCO promotion manager. "We won't try to retaliate by rebroadcasting the clues to the \$105,000 money hunt sponsored by WDGY."

"Cashorama" actually is a bigger version of WCCO's principal regular cash giveaway deal initiated 11 weeks ago when the local audio money warfare started. It the 11 weeks WCCO would have forked and able to repeat key words or phrases and, later, identify mystery sounds. As it was, the total amount handed out was \$22,000, which, across a total of \$177,000 if every person called had been listening however, is believed to be considerably more than any other single Twin Cities' station has paid. It's pointed out that if the previous clip continues the present 10-day "\$250,000 Cashorama" may cost it about \$32,000. However, the \$250,000 is on deposit in two Twin Cities' banks. Also, after the present promotion the previous numerous cash giveaways will continue, according to Kaufman.

WDGY's \$105,000 jackpot prize has been underwritten by an insurance company. It'll be paid only in case a person within the current 10-day period is able to find a bank draft hidden within 10 miles of the station which provides clues throughout the day as to its whereabouts. Odds against its being found are estimated at 47 to one. After the deadline the prize only will be worth \$500.

Profile Of A TV Network

Washington, June 12.

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partment, 37 in promotion, and 2,400 in operations. News and public affairs, with an annual budget of \$7,000,000, maintains four domestic bureaus, five in Europe and one in the Far East, employs 600 contract and freelance newsmen in 263 locations, and maintains a Washington bureau of 11 correspondents, three executives, six pubaffairs men and a 13-man film unit. Public Affairs Dept. employs 103, spends \$2,000,000 a year in logging and costs \$500,000 annually to run. ("Out of Darkness," one of the pubaffairs "specials," involved out-of-pocket costs of \$135,000 plus \$40,000 in "Omni-bus" preemptions, while "The Search" series cost \$750,000, of which two-thirds was spent during more than three years of preparation.)

CBS-TV's 29 Studios

Item: CBS-TV maintains 29 studios, 22 of them in New York, five in Hollywood and two in Chicago, with the N. Y.-L. A. facilities alone involving an investment of \$28,000,000. Web spent more than \$3,000,000 for its Gotham color studio, \$1,000,000 on its Coast tint facilities, with another \$1,000,000 already appropriated for more Coast color and the web currently considering an investment of "up to \$25,000,000 in additional plant

facilities over the next few years." The facilities cost \$6,500,000 to maintain in 1955, and equipment includes 148 live cameras, 35 film cameras, 6,200 lighting fixtures, 896 monitors, 972 microphones, 1,043 video amplifiers, 41 master, studio and telecine controls and 68 film projectors.

\$13,500,000 Cable Bill

Item: Web transmitted 2,561 hours of programming last year, compared to the 427-hour total motion picture output in the U. S. Breakdown showed 1,508 hours produced by CBS-TV, 1,053 produced by outside sources in association with the web. The network ran up an AT&T cable bill of \$13,500,000 during 1955. It also spent \$1,000,000 on the development of programs that never saw the light of day. The network lost a total of \$7,100,000 (without allocation of overhead such as selling or administrative expense) on its commercial programs alone, involving losses in network production on the programs. It also spent \$10,500,000 on sustaining entertainment and pubaffairs programs. It's also estimated that there were \$4,500,000 spent in overhead expense directly attributable to program production, thus bringing the total costs of sustaining and commercial programs to \$22,000,000 in 1955.

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THIS ONE IS NOT ON CBS RADIO

In the current Nielsen ranking of all rated Monday-through-Friday daytime programs (2nd Report, April 1956)... all but one of the first 40 are on the CBS Radio Network. 39 out of 40? Yes. And this extraordinary popularity has been going on for quite a while. A good thing to know when making media decisions involving radio's important daylight hours.

Radio Reviews

MIDDLE EAST TOUR
With Hugh B. Terry
60 mins., Sun., 3 p.m.
KLZ, Denver

Hugh B. Terry, general manager and president of VARIETY Award Winning KLZ, toured the ship with Steward Alexander Chisholm, learned how a ship operates, about radar protection, how a ship houses and feeds its passengers; went into the wine cellar, galley, laundry and meat storage lockers, with the initial program being made interesting also by talks with Chief Purser Joe Boggs and Medical Officer Dr. Zachary Sagal.

The second Sunday Terry began to get into the meat of the Middle East problem. Finding aboard ship Arabs that had spent anywhere from a few months to several years in the United States, Terry quizzed them on problems close to their heart—that of relations between Arab countries and Israel. The first was an economics student, who, after spending five years in the States studying at two universities, was returning to his home in Cairo, Egypt. The second was a government man, who also has interests in construction and race horses. In Lebanon. The third was a teacher's assistant, from Baghdad, who had been in the States for two months doing special studies at the U. of Indiana. In the main they all said the Arab nations wanted peace, and that if it was to be war, which they looked for sooner or later, then it would be Israel that would bring it about.

Terry told why he did not go to Israel on this trip. He pointed out that it was practically impossible to get passports for some of the countries he visited if it was known or found out that he intended to visit or had visited Israel. When Terry returned to Denver, wanting to present a rounded opinion on the middle east problem, he prevailed on Robert Gamzey, editor of the Intermountain Jewish News, to state his views. Gamzey had recently returned from an Israel visit. Says war will probably come when the Arabs are armed sufficiently so they feel sure of winning. He said Israel hopes for peace, fears war—and expects the worst. Gamzey said that Israel, with 17 dailies and numerous weeklies, were among the best informed people.

Terry told of trouble in getting his tape recorder past some of the frontiers. In one instance had to make a cash deposit to insure he would take it out. Said in Syria they were particular what tourists photographed. Just the better parts of the country—no slums or refugee camps.

The presentation was well-balanced, and though it ran an hour, did not drag. Terry and Gamzey are well known hereabouts—with Terry doing the interviewing on the trip, and with Sheldon Berman, KLZ news director, handling the Gamzey section. A listener to the broadcast would have a clearer conception of this problem that is presently troubling so many, including the United Nations.

John.

WNYC OPERA FESTIVAL
(Boston Baked Beans)
With Ruby Mercer; guests, Gail Kubek, others
Producer-Director: Miss Mercer
120 mins., Sun. (10), 4:30 p.m.
WNYC, New York (transcribed)

The minority N. Y. group interested in recent or modern opera is being given a chance to hear a great many more samples than normally in the course of a week, but otherwise WNYC is doing nothing outstanding through its sixth annual "Opera Festival." Before the week is out, 14 or more programs will have been aired, and for an indication of what might come, a two-hour stanza last Sunday (10) was reviewed.

A short American opera by Gail Kubek was the principal subject of radio stanza, which Ruby Mercer, the coordinator of the entire

"Festival," emceed. She had planned to air "Guerra," the Renzo Rossellini opera, but the tapes from Italy were in bad condition on arrival. The substitute music was about a Harvard graduate who could only be enticed into marriage by a gal adept at making Boston baked beans. Kubek, a Harvard man himself, intended a spoof of its stuffiness, but it was too broad. Music had a goofy quality similar to the background of a UPA cartoon. Kubek, as a matter of fact, once did a UPA cartoon. His interview with Miss Mercer took too much time. It dug into the history of the work and into his own life, but in dragging on, it justifiably lost the less hep listener.

CLEVELAND INDIANS
With Jimmy Dudley, Tom Manning
Daily; 180 Mins.
CENTRAL NATIONAL BANK, CARLINGS
WERE, Cleveland

With Jimmy Dudley and Tom Manning doing the play-by-play and commercial chores, baseball radio enthusiasts have one of the best combinations on the air today. Dudley, now in his ninth year at the ball yard, has long been established as one of the tops in his field. With Manning splitting the duties, the pair team up as one of the most experienced, best informed of summer ball spiclers. Manning was one of the first to have done ball games, having started when the Indians first had microphones at League Park. He has since had an uninterrupted radio, and tv across the board series with NBC and now the Westinghouse stations in Cleveland.

Both men reflect the ease and know-how of sportscasting that has come from experience and personal knowledge of both the game and the men participating in the diamond. Commercially, fortunately, are done with grace and tact.

Marli.

Television Chatter

New York

Edith Adams, starred in "Lo and Behold" at the Coliseum, gave way to understudy **Geraldine Beitzel** for the CBS-TV "Good Morning" showing of a scene from the production last week because of her guest appearance on the Ed Sullivan show Sunday (10), with her Sullivan pact enjoining her from any appearances for two weeks before and two weeks after the appearance, excepting her regular outtings on hubby **Ernie Kovacs** NBC-TV'er.

Harry Sosnik set to handle the music on the **Ernie Kovacs** summer replacement hour for **Sid Caesar** on NBC-TV, with his fall plans hinging on **Fred Coe's** assignment next season on the web. . . **Paul Mazursky** has one of the leads on "Kraft Theatre" tonight (Wed.) and is featured on "U. S. Steel Hour" July 4.

Announcer **Don Morrow** serving as host-emcee-guide for Union Carbide show at the Coliseum this week. . . **Magician Kajar** play a repeat on **Steve Allen's** NBC-TV "Tonight" June 19 and is set for the CBS-TV "Capt. Kangaroo" Saturday edition on the 30th. . . **Perrin-Paus** agency's **Elliott Saunders** to Europe.

Paul Ashley, puppeteer who did "H.M.S. Pinafire" on WABD in April, into noontime hour strip for same station. . . Yesterday (Tues.) was ABC's day to howl at Huntington Crescent Club on Long Island; was outting for whole web stand. . . **Marty Glickman** and **Lew Fonsica** are alternating as emcees of upcoming "Baseball Hall of Fame" stanza on WABD. . . **Irvin Graham**, "I Believe" cleefer, and **Christopher Award** winner for same, has new comp in "New Faces of 1956," bowing tomorrow (Thurs.) on B'way. . . **Tom Moore** to host WABD "Not for Nervous People Theatre" Wednesday nights. . . **George Wolf**, v.p. and director of radio and television of Ruthrauff & Ryan addressed annual Spring meeting of the Michigan Council of the American Association of Advertising Agencies in Detroit (yes, Tues.).

James Nelson, manager of programming for NBC's "Project 20" series, representing the U.S. network at a UNESCO meeting in Paris this coming week which will

Mitchell Upped at Esty

In Sam Northcross Shift

Sam Northcross, director of television programming for the William Esty agency, has been appointed assistant to the president on the R. J. Reynolds account and account executive handling advertising for the company's new Salem cigarettes.

Succeeding Northcross as tv director and a veepee will be **Mitchell Johnson**, who has been in the tv dept. for the past five years.

NBC Flags in N.Y.

Split Down Middle

New York flagships of NBC have undergone a radio-tv split at the managerial level once again, with v.p.-general manager **Tom McFadden** naming two separate station managers this week for WRCA and WRCA-TV. McFadden, recently installed in his berth, retains the reins over both flagships, but under him will be two separate station managers, **William N. Davidson** for WRCA-TV and **Arthur Hamilton** for WRCA.

Davidson moves up from the post of assistant general manager of both stations, with **Hamilton** upped from business manager. Both report directly to McFadden, as do four other execs who continue to double in radio-tv. These are **Fred Acker**, formerly **Hamilton's** assistant and now business manager for both stations; **Max Buck**, ad-promotion-merchandising boss for both; **Don Bishop**, publicity director and **Bill Berns**, news & special events chief. On the programming and sales level, the split is already in existence, with **Steve Krantz** and **Jay Heitin** as program and sales chief respectively of WRCA-TV and **Steve White** and **George Stevens** dittoing at WRCA.

From the Production Centres

Continued from page 30

lege. She's newly-elected chairman. . . **Bob Horn's** plans for his Wednesday teenage WFIL-TV "Bandstand" hops at Willow Grove Park cancelled because of recent blaze in park's casino. . . **Chuck Hoover**, formerly of Cleveland, added to WRCV producer-director staff. . . **Margaret Mary Kearny**, educational director for the WCAU stations, emcees a weekly 10-minute program "Playhouse in the Park," featuring backstage interviews.

IN WASHINGTON . . .

Bob Doyle, producer-director of NBC News in Washington, tapped to direct the tv pool for both political conventions, a repeat of Doyle's chores in '52. . . **Inga**, WRC-NBC femmecast, will do commentary for a fashion show sponsored by Millinery Institute of American in New York at month's end. . . **Sonny Fox**, emcee of CBS' "\$64,000 Challenge" and "Let's Take a Trip," slated to make a personal appearance next Friday (15) at town's Community Chest Federation annual luncheon-meeting. . . WGM's broadcast world preem of "The Union," a cantata by **Richard Bales**, director of music of National Gallery of Art, to entire Mutual web past Sunday (10). . . **Arthur Arundel**, formerly of the staff of Sen. Willis Robertson (D., Va.), and before that, staffer of the UN Secretariat, has been named head of press information for CBS News and Public Affairs in the capital.

IN SAN FRANCISCO . . .

KPFA, the Berkeley listener-supported longhair station, took advantage of the demise of KEAR to incorporate a pitch for FM advertisement in its current program guide. . . **George Lemont** departed his KGO deejay spot when he was asked to move to an afternoon time. . . **Sue Burnett**, the KPX producer, is leaving the Westinghouse-CBS outlet for a job with UNICEF in New York. . . The Examiner's man-about-town, **Frank Funge**, is taking over a deejay show at 11 p.m. on KJBS. . . **Alastair Cooke** of "Omniibus" caught **Earl (Fatha) Hines** five nights in a row at the Hangover and there was talk that Hines might turn up on "Omniibus" regularly, since his contract with the Joe Glaser management has run out. . . New producer on "Men, Money and Markets" at KPX is **George Willey**, lured from his job at the Stanford U. speech-drama department. . . After eight years, **Lenn Curley's** KFCR "Palace Personalities" moves from the Palace Hotel to the Mark Hopkins and is being retitled "Mark Time." . . **Henry Utermeyer** arrived from New York, took over KCBS reins from **James Dundes**, who said he's looking forward to his new job as exploitation v.p. of the CBS radio net.

IN DETROIT . . .

Patrick C. Ross, formerly of the U. of Michigan's tv staff, has been appointed publicity manager of WWJ and WWJ-TV. . . **Charles W. Bergeson**, host on WJBK-TV's "Ladies' Day" show, has been given the added responsibilities of news-special events director and chief announcer. . . **Dan Edwards**, WWJ-TV's "Cactus Dan" for a weekday oater film program, is studying for his master's degree in psychology at Wayne U. and plans to try for a doctorate. . . **Jeanne Dishong**, experienced in local commercial tv work and a veteran radio actress, is the new "Miss Fairweather" on WJBK-TV. She will give the weather report Tuesdays and Thursdays, with the other days shared by **Betty Bahr** and **Bette Wright**.

IN CLEVELAND . . .

Stan Anderson, radio-tv editor, Cleveland Press, elected to Press Club Board of Trustees. . . **Barbara Reinke** paced daily five-minute Higbee insert in "Today" on KYW, and radio spiel for "Singer" on WJW. . . **Maggi Wulff**, WJW-TV, hobbling on crutches after tearing a ligament in her leg. . . **Don Rumbaugh** named director, and **Joe Mills**, associate director, at KYW-TV. . . **Bill O'Neill** and **Bill Lemmon** purchased WWPB with Lemmon, onetime KYW-TV director. . . **Alan Bautzer** exited Crosley Broadcasting for sales promotion post at KYW-TV. . . **Candy Lee**, only 14, celebrated fifth year as WDOX disk jockey.

IN DENVER . . .

Jim Buchan, sales accounting supervisor, KOA, made tv promotion manager. . . **Evadna Hammersley**, with KOA for years, director women's programming, quits to become national director of American Lamb Producers Council. . . **Arthur P. Wuth**, KLZ announcer from 1929-42, who quit to become publicity director here for Christian Science churches, named to board of lectureship of First Church of Christian Science, Boston. . . **Jack Ehrhart** named news and special events director at KTLN. . . **KHIL** is 15th station in Denver metropolitan area to go on air. Studio and transmitter in Brighton, Colo. Owned by **Harry L. (Tiny) Hill**, bandleader, station manager is **Lowell T. Christianson**. . . **Leslie Nichols**, with WGN, Chicago, moves to Denver to join KIMN news staff. . . **Doug Taylor** named local sales manager at KIMN.

IN MINNEAPOLIS . . .

Don Menard in from Pittsburgh, Pa., to take over as KEYD-TV general management under the station's new ownership. With his arrival executives **Lee Whiting**, **Bob Fransen** and **Dick Day** departed. . . With the Minneapolis A.A. club—New York Giants (parent team) exhibition baseball game last Thursday (7) a 21,690 sellout three days in advance, KEYD-TV and WTCN, respectively, bought the tv and radio rights and quickly landed bankrollers. . . U. of Minnesota football coach **Murray Warmouth** switches his gridiron season to tv show from WCCO-TV to WTCN-TV next fall. . . **Ernie Martz**, erstwhile WMIN and WCCO announcer, joined WTCN. . . WTCN-TV held invitation luncheon for **Clint "Cheyenne" Walker**, star of "Warner Bros. Presents" tv series, in from Hollywood for personal appearances here. . . While KSTP-TV's news analyst-newscaster **George Grim** is in Russia gathering material for his video shows and Morning Tribune column, Tribune editorial cartoonist is pinching for him on five tv programs. . . **Harry Reasoner**, KEYD-TV news director, a parent for the fifth time. . . **Richard Winer**, a KSTP-TV news photographer, helped police to apprehend a hold-up man by writing down getaway car's license number and notifying authorities.

RAB Sets Seminars

As part of the Radio Advertising Bureau board of directors meeting in N. Y. last week, approval was given to a series of four regional management conferences this August and September. Seminars for managers and sales managers, they are something new on the promotion bureau's agenda.

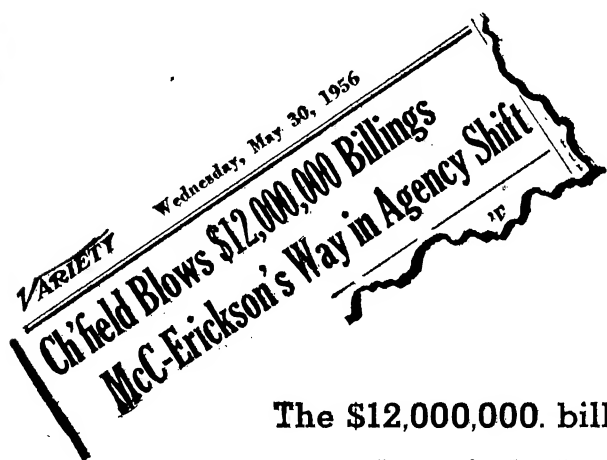
Conferences are skedded for Palo Alto, Calif., on Aug. 16 and 17; Sept. 6 and 7, somewhere in the midwest; Sept. 10 and 11 in Biloxi, Miss., and Sept. 13 and 14 at Sky-top, Pa.

O'Connor Still Iffy On 'Jack and Beanstalk'

Hollywood, June 12.

Donald O'Connor remains undecided whether to star in "Jack and the Beanstalk," NBC-TV "Producer's Showcase" color spec to air in the late fall. Actor is now reading the script and is expected to give his decision within the next couple of weeks.

Comic launches his own indie production company next year



The \$12,000,000. billings of Chesterfield Cigarettes recently switched to the McCann-Erickson Agency. Billings there now amount to \$200,000,000 Annually.

GET THIS CORRELATION IN AGENCY ALERTNESS:

Each Wednesday morning, when the office of Variety opens, a McCann-Erickson messenger is waiting to pick up their 47 copies.*

* The McCann-Erickson Agency has been a subscriber to *Variety* since 1924. Their present PAID subscriptions expire December 1958. *Variety* has NO FREE LIST.

Official's Diversification

Continued from page 39

the lab situation there if Official would get into color teevie production. The step into color production is considered inevitable for Official's costumed-adventure series once the "big break" in color tv sets occurs in the U. S. Hackett also held out the possibility of building a lab in Britain, but expressed a preference for buying one. Questioned as to a timetable on the lab project and possible financing, Hackett said it was too early to delve into those questions. Official topper said he would explore the question further when he makes the July trip to Britain.

Turning to the contemplated feature phase of Official's business, Hackett maintained that the tv success of a series such as "Robin Hood" in the U. S. provides a feature film based on the series with a "built-in boxoffice." He said the same cast, roles and production talent, all having won popularity through teevie exposure, would be utilized. Added to the established talent would be a completely new story, Hackett continued, mentioning the similar ventures of Desilu Productions' "Dragnet" and "Foreign Intrigue."

Furthermore, Hackett contended that the profit potential from such a venture is "extremely sizable." Official, being thoroughly familiar with the material, possessing the needed properties and talent contracts, could turn out such a feature film for \$200,000 to \$250,000, Hackett stated. Starting fresh, Hackett maintained, the same feature film would cost in the neighborhood of \$750,000. After a year's exposure on teevie, each Official series will be examined for possible feature film production, he explained.

Accents Diversification

The bullish plans of Official would be another plank in the firm's structure of diversification, which received strong support when Hackett moved over from MCA, starting the talent-packag-

ing agency phase of the business. This phase, also under planned expansion, is under exec v.p. Herb Jaffe and v.p. Bobby Sanford.

Hackett, speaking about his projected new teevie series for 1957, said the south of France is currently being scouted for possible location shooting. Weatherwise, he said, Britain is limited as far as outdoor shooting, although it offers much in locale for the costume-adventure properties.

Hackett pointed out the tacit agreement in Britain on the 20% limitation on American programming over UK's commercial teevie stations. This limitation does not hold true for Official's three series made in England, allowing Official to bargain much more successfully there than American distributors, as well as providing Official with a "sympathetic" market in Canada and Australia.

Jack Buchanan Set As Host of 'City' Telefilm Series Shooting O'seas

Jack Buchanan has been signed to host "The City," the CBS Television Film Sales series of adventure yarns located in the key cities of the world and being produced in Europe by John Nasht. Buchanan has just wound up filming the narration on the pilot reel in Paris, and the film is due in N. Y. next week. Initialer was located in Cairo and based on a story by Mike Stern.

Stern, Yank writer who resides in Rome, was to have done the narration originally, but found his hesitating qualities didn't quite match his scripting abilities and so he bowed out of that part of the project. Buchanan was hurriedly signed in order to get the pilot out in time for the selling season.

Ackerman's New Series

Hollywood, June 12.

Harry Ackerman plans to film a new vidpix series, "I Fly for Hire," under his own Ticonderoga Productions banner, and has signed Bernard Girard to script the pilot.

Meanwhile, pilot of "Fremont the Trailblazer," in which Ackerman is associated with Robert Alexander and star Steve Cochran, is currently being viewed in N. Y. agency and sponsor circles.

U.S. Okays Hyman WB Backlog Buy

Eliot Hyman, boss of Associated Artists, finally announced tv sales on the Warner Bros. feature film backlog. He made the official announcement Friday (8), when he was informed that the motion picture company's bid for a capital gains decree was okayed by the Federal government the day before.

When Hyman originally paid Warners \$21,000,000 for 754 pix, finalization of the pact depended on the favorable Washington ruling on the tax-saving law. Though Hyman had been lining up station inking for the last month or more, he was apparently in no position to announce consummation of deals until the Feds passed on Warners' demand one way or another. It's said all station contracts carried the stipulation that in the event of an unfavorable government ruling on capital gains for the \$21,000,000, they would have to relinquish the pix to Hyman, who would return them to Warners.

When WCBS-TV, N. Y., reported it bought 152 Warner features at \$1,250,000 early last week, implication was that Hyman anticipated a favorable ruling for Warners. Of the 28 stations buying the pix, six are understood to have inked for all 754, while the remainder took one or more groups of 52 films.

Salt Lake's KUTV

Borrows H'wood Leaf

For RKO Pix Bally

Salt Lake City, June 12.

All the hoopla and ballyhoo of Hollywood studios was utilized for the forthcoming preem of C & C Television Corp.'s RKO package over KUTV, Salt Lake City.

The stunts included a beauty contest, a parade of costumed characters depicting roles in the package, teaser ads, series of interviews over radio and television and a fashion show. Under the co-leadership of Dick Westman, KUTV promotion manager, and Gene Cogan, C & C's advertising manager, the aim was to transform Salt Lake City considered a test city, into "Movietown, USA."

Teaser ads and window displays were placed in Ogden and Provo also, as part of the tri-city market campaign. The pitch in these ads were the various stars to be seen in the RKO "Movietime," USA package.

In the meantime, 60 of Salt Lake City's most beautiful gals were screened and interviewed as entries in the "Miss Movietime, USA-Miss Channel 2" contest. The bathing beauties, as well as the costumed characters, also put on a one-half hour show at the local Veterans' Administration Hospital. The winner of the beauty contest was selected by a group composed of ad agency people, newsmen and prospective clients in the tri-city area, and introduced to the people of Utah over KUTV.

The fashion show, titled "Fashions from Hollywood," was sponsored by Dupler Furs and Hal-

Mars, local outfits, and another round of sponsorships was procured for personal appearances of the beauty-costume characters caravan at various showrooms of the station's account.

Intensive all week promotion campaign was topped by a caravan tie-up with the Lagoon, a local amusement park, where people were informed of the upcoming RKO films.

FEINER TO 20TH AS

TV SERIES PRODUCER

Hollywood, June 12.

Ben Feiner Jr., has been named a producer of "20th-Fox Hour," joining Sam Marx and Peter Packard as regular producers on the TCF series for next season. Feiner was an exec at CBS-TV before moving to TCF.

Production chief Irving Asher also disclosed eight writers are readying 10 story properties for the series, listing them as DeWitt Bodeen on "Window on the Sea"; Charles O'Neal, "The Money Maker"; John Robinson, "Men Against Speed"; John Edmiston, "A Child of the Regiment"; Steve Fisher, "City in Flames"; Fred Finklehoffe, "Capital Gain"; David Chandler, "Letter to the President," and John Bryne, "The Deserter." Other properties being prepped are "The Brothers Kane" and "Smoke Jumpers," but no writers have been assigned as yet.

Azcarraga Plans to Dub

Telepix for Latino Sales

Emilio Azcarraga, who is Mexico's "Mr. Big" in tv and radio station ownership, is reportedly going into dubbing and telefilm production, inking Arturo de Cordova to star in a Spanish-language half-hour series.

Azcarraga, if production plans go through, will distribute the Latino pix to South and Central America through his own sales organization. Shooting is scheduled to start either in August or September in studios at Monterey. Intimates say that when Azcarraga was in town last, he purchased dubbing equipment. Ken Smith and Dick Tompkins so far have been handling the largest share of dubbing for Americans by means of their respective Mexico City operations.

AARONOFF TO MCA-TV

Ed Aaronoff has moved over from Universal-International to MCA-TV Ltd. as publicity director for the syndicator.

He fills job held until recently by Howard Berk, who handed in his resignation. Aaronoff was at U-I for four years.

Saltzman's Italo

Four-Stage Studio

Indie producer Harry Saltzman, who turns out the "Captain Gallant of the Foreign Legion" telepic series and who's just completed the Katherine Hepburn-Bob Hope starrer, "The Iron Petticoat," for Metro release, has leased a modern four-stage studio in Turin, Italy, located on the Mediterranean between Leghorn and Pisa.

Saltzman, who previously operated out of the Studio Neully in Paris, has taken a longterm lease on the Pisorno Studios, as they are called, and installed modern equipment and a bilingual staff that includes art director Arrigo Equini ("Quo Vadis" and "The Barefoot Contessa"), production manager Michael Waszynski ("Alexander the Great" and "Contessa") and cameraman, Giorgio Gengerelli ("War and Peace"), along with English sound personnel and cutting crew.

Saltzman has already completed four of the upcoming 26 "Gallant" shows for Television Programs of America and H. J. Heinz, which sponsors the show on NBC, using about one-third of the studio plus an outdoor Foreign Legion fort and Arab village on the 14-acre back lot of the 30-acre site. With only one-third of the stages, which comprise a 180x130', a 120x90, a 95x70 and a circular 90' diameter stage, plus a 20x40' swimming pool beneath the flooring, in use, Saltzman is in the U. S. talking coproduction and production deals on features and telepic series to utilize the remainder of the setup.

Studio's equipped with Mitchell cameras, Featless dollies, eight cutting rooms, two projection rooms (including CinemaScope projectors), 30 dressing rooms and five generators on trucks plus a camera car. Studio is three hours by train from Rome, 75 minutes from Florence, and is within an hour of the Carrara Mountain range and a half-hour from the 40-square-mile San Rosorie National Park, once a hunting preserve for King Victor Emanuel III.

Webb Dicker's Peggy Lee

For New Telepix Series

Hollywood, June 12.

"Dragnet" producer-director-star Jack Webb and Peggy Lee are discussing a vidpix series which would star the thrush.

Miss Lee and NBC-TV have been discussing a tv film series for some time, and if the Webb-produced series jells from present talks, there is a strong possibility NBC would have a financial interest in such a show.

Singer had a top role in Webb's "Pete Kelly's Blues" film for Warner Bros., winning an Academy Award nomination for her portrayal.

SIMON'S 'COURAGE' SERIES

Hollywood, June 12.

Al Simon has filmed a pilot for a new documentary adventure telefilm series, "Courage," which he treated, at General Service Studios.

FOR SALE! BY ORDER OF MY CREDITORS

A COMPLETE UNLIMITED INVENTORY OF 'VOICES'

STRAIGHT ANNOUNCING

ALL TYPES CHARACTERS

ANIMAL VOICES,

HUMAN OR OTHERWISE

INSECT VOICES,

BOTH MALE AND FEMALE

PRICES MARKED DOWN

ON ALL USED VOICES

HOWDY DOODY — MR. BLUSTER
THE FLUB-A-DUB — DINKY DUCK
MIGHTY MOUSE, ETC.

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Represented by

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Houston-Gulf Coast market watch KPRC-TV
most of the time, according to January
ARB and all other surveys for the past
seven years.

Jack Harris

Vice President

Jack McGrew

Assistant Manager and
National Sales Manager

Channel

2

Nationally Represented by Edward Petty & Co.

First in TV with over 700 man years of experience

BERT, I THINK WE OUGHT
TO THANK ALL THE NICE PEOPLE
AT **YOUNG & RUBICAM** FOR THE
FINE NEW CAMPAIGN THAT'S HELPING
US SELL DELICIOUS PIELS BEER.



WHO NEEDS 'EM !



TV Reviews

Continued from page 35

in Canada on telefilm and effectively programs Vincent Tovell as narrator and various films of UN work in several lands.

Opener showed UN member-countries at work with mother and child health centers in Burma, progress in the fight against yaws in southeast Asia, helping fisheries in the Far East, farmers in Afghanistan and communities in India. In all cases, initialer showed, experts, advice and equipment from other, more advanced lands, went to the assistance of the needy countries through United Nations agencies. While this type of airer will never be a threat to Gleason or the Dorseys, it fills a documentary need and is in a happy spot at the Sat. 6:30 p.m. position. Tovell's closing gab says: "We'll show you no miracles but we will show you achievement," and through "In the Common Interest," Canadian viewers will get an idea what the UN is doing besides arguing in New York. *Gorm.*

FRONTIERS OF HEALTH

With Dr. Richard Judge, others
Executive Producer: Garnet Garrison

Production Supervisor: Hazel Schumacker
30 Mins., Sun. (10), 10:30 p.m.
WABD, New York

An informative, public service program, rather low in dramatic values, premed over WABD in the late Sunday slot. "The Birth of a Babe" was the first in the filmed public health series, produced at the U. of Michigan Medical Center.

The initial 15 minutes of the film was taken up by a discussion between two university doctors, Richard Judge, host for the series, and Tommy Evans, obstetrician and special guest. The M.D.'s used slides to aid their exposition. Relief from the static quality of the film came when a short film clip was inserted, showing the preparation a mother goes through upon entering the hospital and the delivery of a baby.

The film clip, unlike the exposition, had dramatic quality and used the medium to its advantage. The scene of the actual birth was tame, the bed swaddled in sheets allowing nothing of the stages in birth to be seen. Nevertheless, the stages could be followed by the advice of the doctor to the patient, as heard by the viewer.

These few engrossing moments were then ended with the return of the two doctors, talking to each other around the table. While specialized audiences may find the clinical exposition interesting as well as informative, the medium could be used to better advantage with the addition of more dramatic qualities.

The entire program was keyed to an adult level and done in good taste.

PAUL ASHLEY AND HIS PUPPETS

Producer: Denise La Marque
Director: Arnee Nocks
60 Mins., Mon.-Thurs.-Fri., 12 noon
PARTICIPATING
WABD, New York

It Madam Lily Pad, Buffy MacDuffy, or I. Phiffelgate Snoop, all puppet characters of Paul Ashley, would stick around more, this could be a much better show for the moppets, as well as for elders who would like to lose themselves in a noon fantasy. The puppets though, at the preem show caught Mon. (11), acted virtually only as introducers for the kiddie film fare.

The cartoons, while entertaining,

were of somewhat ancient vintage. Among those shown, from the Sterling library were "The Magic Forest," "Pony Express," "Little Red Riding Hood" and "Fearless Fiddick."

Ashley, who did the "H.M.S. Pinafore" puppet show over the same station last April, appears to have a way with his puppet characters. Perhaps in future shows, if he uses them more, the program could lift itself out of the just fair category.

MEN, MONEY AND MARKETS

With John Clark
Producer: Sue Burnett
Director: Jim Eakins
30 Mins., Sun. (3), 3:30 p.m.
KPX, San Francisco

This first in a series of Sunday half-hours on the workings of the Frisco Stock Exchange was several cuts above the ordinary low-budget, low-interest "public service" program.

A prime asset was John Clark, a San Francisco State College teacher who turned out to be a crisp, intelligent moderator with poise and personality. Clark explained "Making a Corporation"—to which this first half-hour was devoted—in clear, non-egghead terms and proved a perfect link to the film clips which made up a good deal of the program.

Much of the first 15 minutes, in fact, were clips, but producer Sue Burnett used them purposefully, showing some of the components of capitalism.

Interspersed were quick talks by Ronald Kaehler, president of the Frisco Stock Exchange, and W. Randolph Burgess, the undersecretary of the Treasury. These talks, actually were the duller parts of the program.

Most of the second 15 minutes were spent following the trials and tribulations of a hypothetical small businessman, capably portrayed by David Parker. Purpose was to show how a little businessman gets money to develop his firm into a big business. A simple script fulfilled this purpose nicely.

Show, jointly conceived and put together by the Stock Exchange, KPX, the State College and the Frisco public schools' adult division, is no world-beater, but is smooth and interesting enough to hold its own against much more lavish competitors. *Stef.*

FATHER RIGNEY SPEAKS

With Joseph Meegan
Producer: Con O'Dea
30 Mins., Thurs., 7 p.m.
Sustaining
WBKB, Chicago

Father Harold W. Rigney, Catholic priest who spent four years in a Communist China prison camp, is describing his experiences over a 13-week summer run on WBKB in Bishop Fulton Sheen's previous Thursday night ABC-TV period. Father Rigney is hardly in the same forensic league with the Bishop, and the story of his arrest, imprisonment, and subsequent release by the Chinese Communies has been recounted fully in the local press and in his book "Four Years in a Red Hell." Therefore, despite his obvious sincerity and dedication to his crusade to bring about the freedom of the 13 Americans still held by the Reds, the padre is faced with a tough problem of sustaining general interest over the 13-week course.

Even the first installment (7) seemed attenuated as he spent most the half-hour telling about his arrest in '51 when he was the

rector of Fu Jen Catholic U. in Peking. His plea for letters to be sent Moa Tse-Tung asking the Red Chairman to honor his promise to free the remaining U.S. captives was quietly impassioned. It's hoped its effectiveness won't be dulled in repetition during the weeks ahead.

Pastor is assisted by Joe Meegan, director of the Back of the Yards Council, and their finale question and answer segment provided some of the program's best moments of warmth and informality. *Dave.*

WHIZZO, THE CLOWN

With Frank Wizarde
Director: John Tilton
Producer: Wizarde
60 Mins., Mon.-Fri., 11 a.m.
KMBC-TV, Kansas City, Mo.

One of the few live programs in this area which is proving effective with the preschool set is this morning entry on KMBC-TV daily. It began several months ago as a half-hour session, developed a firm following and moved into the hour-long bracket. Always a bugaboo in the tv selling field has been what to do with the real small fry that haunt the tv screens. This one is one answer.

Whizzo is Frank Wizarde, a staff member and vet announcer, director and master of ceremonies, who comes from a circus family and has himself worked under the big top as a clown. All this he brings to tv, with traditional grotesque makeup, flapping hands for feet and other trademarks. Plus plenty of conversation, which he explains is true to the original conception of the clown.

Needless to say, he fascinates the kids. He has a bevy of them on the show as "little clowns," with appropriate costumes and a chance for them to take part in a talent inning, which now and then produces a real entertainer. He has a number of regular features, such as the Whizzo dog puppet, the magic bubble, the talking chair, and others. And when he needs a rest he runs in a Little Rascals film or a cartoon for a few minutes.

The show is Wizarde's from start to finish, and he handles the producer reins. Directorial chores are handled by John Tilton of the station staff, and Harry Jenks of the music staff works the organ and piano for the many needed effects.

Out of this set up comes one of the highest ratings in town, shading most all of the other live shows here. That it has pulling power is seen from the list of sponsors which has included, or now includes, Milgrams, the big locally owned grocery chain; Nabisco crackers; Sealtest ice cream; Cake Box bakeries; Johnny McGuire clothing store, and Hill Brothers shoes.

The whole lineup, with a talent staff of one man, is one of the solidest on live shows here. *Quin.*

BARRIER

With Edward Howden
Producer-director: Edward Howden, assisted by Paul Oblooda
30 Mins., Sun. (3), 2:30 p.m.
KRON, San Francisco

A half-hour of roundtable discussion on the fairly abstruse technicalities of anti-Communist legislation is scarcely calculated to titillate a Sunday afternoon television audience, and it's safe to say that KRON's ratings took a beating in this strip.

"Barrier" is a series on civil liberties, and the Fund for the Republic is picking up the tab from Frisco's Council for Civic Unity, League of Women Voters, Anti-Defamation League, et al. In addition, KRON is donating the time. None of the high-class brains in these organiza-

tions was evidenced in this half-hour, unfortunately.

Edward Howden, who is executive director of the Council for Civic Unity spoke briefly at the program's start and said this was to be a typical panel discussion, much like many currently being conducted in Frisco homes by the League of Women Voters. College dean Lloyd Luckman and lawyer John Garfinkle were introduced as panel leaders and made brief, learned pitches about freedom of speech, press, religion and assembly.

And then the panel started chewing the rag about the Smith Act of 1940, the Communist Control Act of 1954 and other anti-red laws. It was evident, very quickly, that the panel was not at all typical but was, in fact, made up of four or five liberal lawyers and a couple of housewifely fill-ins. Result was discussions of "clear and present danger," a minority opinion of Justice William O. Douglas and such phrases as "the general ethic" and "the effective social scene."

This sort of discussion has a definite niche in the classroom, of course, but it makes poor Sunday afternoon television, especially because, in this case, the liberal viewpoint completely swamped the conservative and extinguished any spark of controversy—and dramatic interest—which might have been aroused.

The topic scheduled, "Liberty and Seditious Activity," surely could have been handled more effectively.

Camera work, too, was dull, with camera often delayed 30 or 40 seconds in switching from speaker to speaker. *Stef.*

PRIMER FOR A JUROR

Producer-director: Gene McPherson
60 Mins., Thurs. (24), 8:30 p.m.
WBNS-TV, Columbus

"Primer for a Juror," WBNS-TV's latest public service program, was a deftly-written, well-produced yarn about what serving on a court jury entails.

It was written by the producer-director, Gene McPherson of WBNS-TV, and Richard Miller, a member of the Consultants Committee of the Columbus Bar Association. The association helped present the production. Don Riggs was the capable narrator.

The program's opening shot was that of a jury during its heated deliberations of a civil case. From that point the show traced the story up to that point through live studios pickup as well as film segments. It also told how justice was dispensed in centuries past.

The closing segment of "Primer for a Juror" reported what verdict the jury had reached in its case. This device helped build a certain amount of suspense and give the production continuity. Left to less capable hands than those of McPherson and Miller, the show could have been a hopeless hope-podge. As it was it was entertaining as well as educational. *Conn.*

Tele Followup

Continued from page 35

closed with song, in between knocked off a clever bit of dancing. She's a graceful and spritely terper who charms all the way. In a single tune, Miss Francoise, doubling from the Persian Room of the N. Y. Plaza Hotel, essayed a single song, "Mademoiselle de Paris," in which she could do no wrong being a familiar tune and one that she did well.

To compensate for three single femmes, Sullivan then put on five single men. Nat "King" Cole, one of the smoother singers about, started with "Somebody Loves Me" and "Dream Sonata" and thence into a pleasant bit of piano rambling to "Just One of Those Things" and even following a batch of songsters, he impressed as a top performer.

Ventriloquist Ricky Lane, an essentially funny gent, with his Yiddish accented dummy, got over some good material before making his getaway with a parody for a good overall bit. T. C. Jones, coming into N. Y. in "New Faces" in femme garb, did an impression of Bette Davis doing "Bill" unweaving of the toupee revealing a bald head, was a strong part of the act, coming off as a complete surprise. Comedic conception was excellent.

Jack Carter got off some good lines before reprising some of the bits he did in a pair of musicals, "Call Me Mister" and "Top Banana" before going into his current "Mr. Wonderful." He did okay in this bit. Joey Clay is the kind of singer, if he is to grow on the audience, needing much more than the one number he did

to get off the ground. Nothing happened.

Sullivan reprised the cartoon, "A Short Vision," a warning on atomic warfare. A bit grisly, he rightfully warned parents to get the kids out of the way. *Jose.*

Playwrights 56

A pleasant, inconsequential little tale that combined humor, pathos and an overdose of silly dramatics was spun on "Playwrights 56" on NBC last week (5) with the presentation of "Nick and Letty." Yarn seemed strong enough for a half-hour niche rather than full-hour show.

Adapted by Nelson Gidding from the novel, "Ship's Company" by Lonie Coleman, this was a tale about two people, sick of playing the role of the clown, and drawn together in their loneliness. Background was an army cargo ship taking a group of nurses to Okinawa during the war.

Nancy Walker, taking time out from "Fallen Angels" on Broadway, was cast in the part of the army nurse and came through with a fresh and engaging performance that was savvy in its edgy characterization. Miss Walker had pathos and yet strength, and there's no one quite like her when it comes to punch across a laugh line.

Playing the awkward lieutenant who falls for the "ugly duckling" even before he's laid eyes on her, Norman Feld had warmth and a gentle quality that made for realism.

His scenes with Miss Walker were alternately funny and touching. That's where Arthur Penn's direction was at its best.

Supporting parts were ably filled by Mary Fickett as a captain, Robert Culp as a lieutenant, Sidney Armus, Joyce Smith, Jack Weston, John Marley and John Travis. Apart from the fact that it helped fill time, it's difficult to understand why Gidding included the scene where Miss Fickett went into screaming panic with the approach of enemy planes. She was pulled out of it via a long kiss from Culp. Scene played like comedy. However, Miss Fickett managed to be properly emotional, which is to her credit.

This was okay tv fare for a hot summer night. Unfortunately, that evening being quite cool, "Nick and Letty" added up to a pre-season letdown. *Hift.*

Dissenting Note On RKO's WGMS Buy

Washington, June 12. An effort to block the \$400,000 sale of WGMS in Washington to RKO Teleradio Pictures was made yesterday (Mon.) when a minority stockholder of WGMS urged the FCC to disapprove the transfer.

Lawrence M. C. Smith, owner of five shares in WGMS, told the Commission the station should command a higher price. He also objected to a five-year employment contract between RKO and M. Robert and Terry Rogers, general manager and station manager, respectively, of WGMS.

Smith, who owns FM station WFLN in Philadelphia, previously filed suit in Delaware to prevent the sale.

Philadelphia—WHYY-TV, Philadelphia's first educational tv station, has set up shop in WCAU's former midtown headquarters. Telecasts are scheduled to begin in October. More than \$300,000 has been raised to launch station.



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EVERY DAY ON EVERY CHANNEL TV

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IN 4-STATION CHICAGO

beating Milton Berle, Robert Montgomery, Godfrey and Friends, Ford Theatre and many others.

ARB-Jan. '56

ZIV TELEVISION PROGRAMS INC. Chicago, Hollywood, New York



Camera Three



Eye on New York



Give Us This Day



The Pastor



Our Goodly Heritage



On the Carousel



Right Now!



Hickory Dickory Dock



America in the Making



Yesterday's Worlds

*One television station last year used \$3,204,089
worth of time and production facilities for local, unsponsored
public interest programs and announcements.*

CBS OWNED
WCBS-TV, CHANNEL 2
NEW YORK

TV's Overrated Kid Audience

Continued from page 29

ing concept opens up for television. For it's no Madison Ave. secret that there's always been a limitation on the number of sponsors available for shows that attract kids only, whereas in terms of attracting adults, the advertising world is its oyster. This is even more sharply spotlighted by the fact that "Mickey" is still only half sold for the fall, despite its impact this season.

Since "Joan" is already tied for first place with "Queen for a Day" as the highest rated daytime program on NBC, the network has its work cut out—upon conclusion of the "Joan" reruns a similar type series, aimed for the adult, goes into the period.

Testing the 'Myth'

Through the long "Howdy" reign, it was generally accepted that "the kids control the late afternoon sets." If "myth" it was, it actually was never put to a realistic test since the rival wets (WCBS-TV in N. Y. has its Late Matinee films slotted opposite) had never made a determined thrust toward proving otherwise. Then ABC's "Mickey Mouse" came along last year to perpetuate the thinking. Whether "Joan" stays up there to knock "Mickey" out of the box becomes one of the more intriguing

aspects in the daytime program sweepstakes.

If there's one possible fallacy in the Trendex study, it's the fact that while "Joan" represents reruns that haven't been seen for a couple of years now, the "Mouse" shows current on ABC are being seen for the third time around this year. It could be that this factor might upset the statistical applicability, but NBC isn't buying this, if only because it has no direct bearing on that all-important adult-vs.-kids viewing breakdown.

As to the use of a strip comedy rerun series, NBC might well have said "they laughed as we carried our money to the bank," for the signing of the 98 "Joans" lifted some eyebrows around the trade. Not so in the syndication houses, however, where the use of the comedy strips on a local level has been proving a rating and billing bonanza both to stations and of course to syndicators.

FM's

Continued from page 29

mittee and the FCC are under "great pressure" to solve the allocation problem, Marks said that the need for a nationwide competitive tv service will not be satisfied by a plan which provides for only 54 additional stations and dislocated "a major part of a very substantial industry."

If the Gimbel proposal were adopted, Marks testified, the results would be as follows:

1. Some FM stations would either be deleted or changed to "radically inferior" assignments.
 2. The public would lose service where stations are deleted.
 3. Those FM stations engaged in background music operations would be required to convert receivers of subscribers or replace them with new equipment.
 4. Three existing tv stations would be required to change their assignments to channel 6A.
 5. All viewers within the coverage area of these stations would be deprived of service from these outlets unless they converted their sets to pick up channel 6A.
- Marks testified that the FM industry, after many difficulties, has attracted a sizable audience and is enjoying for the first time "a picture of health and growth." He cited a Pulse survey showing that two-thirds of the 190,000 families in Washington, D. C., with FM sets listen to FM for an hour to seven or more hours per week.
- "At the very minimum," Marks testified, there are 12,000,000 FM sets in use representing an initial cost of \$500,000,000.

Steve Allen

Continued from page 29

drama or something else," pointing out that NBC researchers had found that an offering of comedy and variety on Sunday nights draws viewers to peak levels. Moreover, "we used to hit a cumulative rating of 99 with our 'Colgate Comedy Hour,' which means that 99 homes out of 100 will watch comedy. All we have to do is make sure the comedy is good. But even with our 'NBC Comedy Hour,' which was a flop, we drew 10,000,000 homes. Now if a flop pulls 10,000,000 homes, what will a good show do?"

Moreover, Weaver pointed out that a "fragmented type of show, which the Allen show would be, is at an advantage opposite Sullivan, since a viewer coming to a dead spot in the Sullivan show could switch over and come in on the Allen show without having missed any indispensable segment. With Sullivan as topdog, such fragmentation gives Allen the advantage in an uphill battle. However, Weaver was emphatic in describing the Allen show, which premees June 24, as a "comedy-personality" segment as opposed to a variety show. In fact, he stated, it was "letting the sponsors talk us into making the Colgate hour into a variety show that wrecked it—we won't make that mistake again."

Format of the new show, which will come in fully sponsored—one sponsor is in till September and the others until late January or early February, the trio compris-

ing Avco, Jergen's and Brown & Williamson—was described as "the best of 'Tonight,'" with which Allen continues on a three-nights-a-week basis instead of five, with rotating guest stars starting with George De Witt spelling him on Mondays and Tuesdays. In addition to anywhere from three to seven guests a week, the show will retain some "Tonight" features and will also feature at least one live remote (first two are from Times Sq., with the Four Lads singing "Standing on the Corner") and a mock-battle pickup from Ft. Benning, Ga., with an outdoor rooftop Bambi Linn-Rod Alexander ballet also set for the first show. Guests will be top names, like Sammy Davis Jr. in the first show and Andy Griffith in the second. Production-scripting staff of "Tonight" will handle the Sunday chores, with Allen planning to add two writers later on. Also a possibility is an Allan Funt "Candid Camera" feature.

CBS Station Fee

Continued from page 31

plete sellout in that five-hour period, which sellout would put the network (not including O&O's and spot sales but strictly the network arm) into the black for the first time in years.

Once daytime is sold, Hayes believes, activity will perk up at night, first because of new interest by advertisers in radio, second because as tv matures, viewing will decrease and because of viewer "fragmentation" in tv resulting in smaller per-show audiences, and also because of the vast potential offered by the transistor radio, both the pocket variety and the new portable table models.

Hayes also points out that the network's sales staff is the largest in the web's history, including establishment of a three-man office on the Coast where none existed before, plus expansion of offices in Detroit and homeoffice N. Y.

ABC's Mex. Affil

Continued from page 28

ilarly, he held, there are no restrictions on the San Diego stations from competing with XETV for the business of Mexican advertisers. "As competitors these stations may conform their programs to the needs and interests of their listeners, regardless of the side of the border on which they live."

Pointing to the "practical inability" of ABC to obtain a fulltime affiliate in San Diego, Examiner Sharfman saw nothing in the law which prevents competition between foreign and domestic stations. It is the "public interest" which must determine whether the authorization is justified, he held, not "the mere private interest of a grantee interested in protecting its audience."

The Examiner found that the authorization would enable the San Diego area viewers to receive more network programs "at the correct time, not only from ABC, but from NBC and CBS as well." It would also improve ABC's ability to compete with the other networks in the area and serve to stimulate the interchange of programs between the two countries.

Regarding contentions that XETV practices "deception" to convince U. S. viewers that it is an American station, Sharfman declared that although XETV is "aiming its efforts" at San Diego it "does not hold itself out to be anything that it is not." It is obvious, he said, that a station whose call letters begin with "X" is a Mexican station. Further, he asserted, it has not been shown that there is anything improper in XETV's programming in English.

'Stand Up Be Counted'

Continued from page 31

of-owners who want to return home for a vacation, with the guests appearing live on the show and being filmed on their return home. Paige is star of "Hollywood's Best," local entry on KRCA-TV in L. A.

Cooper agency also acquired rights in all media to the works of Ernest Haycox, comprising some 200 short stories and novels, almost all of them westerns. It has assigned Dick Irving Hyland to peddle the properties both as individual stories and as a potential telepix package.

Reinsch

Continued from page 29

least a two-week Windy City stand for the broadcasters.

Reinsch is expecting upwards of 1,500 radio-tv personnel. He's faced with a new problem in that there will be nearly twice as many delegates and alternates to be accommodated at the International Amphitheatre than were on hand in '52. At the moment, he's trying to figure out a way to reprise that midfloor tv camera scaffold that worked so well four years ago. Last time there were some beefs that the convention chairman couldn't see the delegation chairmen who were seated behind the stilted platform.

Incidentally, while in '52 only the cameras for the television pool used the raised podium, this year the newsreel lensers are insisting they be invited aboard. Another "me too" request has come from the wire services who are demanding telephone hookups on the floor so they can keep pace with the "scoops" being scored by the radio walkie-talkies.

The three wire services have also demanded space on the convention rostrum along with the radio mikemen this year. The platform setup is being revamped in an attempt to cut down the background traffic so as to present a "cleaner" tv picture. Another innovation will be a special radio-tv interview room in the Conrad Hilton convention headquarters to serve as a central question and answer point for the broadcasting pool.

Moves to streamline the affair include the cutting down on the length of speeches and demonstrations and a new method of polling the individual delegates. Reinsch freely concedes that the fact they were on television inspired many of the time-consuming requests for a delegate-by-delegate count of the various state groups during the nominating roll calls. This time, the state roll calls will continue from the platform while the sergeant at arms polls the delegations demanding a recount. Reinsch figures this will cut down the requests by 99%.

Afghanistan

Continued from page 31

in the U. S. teed off their two-months of study with a seminar at the U. of Boston, conducted jointly under the auspices of the Specialist Program of the International Exchange Service of the State Department and Voice of America. Walsh, only one of the group to study in the Washington area, will make broadcasts in his native language from VOA. He also attended sessions of the Maryland-D. C. Broadcasters Association and the Freedom of Information Clinic of the Associated Press Broadcasters. His agenda includes visits to NARTB and FCC.

WVEC-TV

Continued from page 28

pecting the additional VHF station to be granted but could not see how it can affect the strong position WVEC has built in the past two years. Pointing out that conversion has been steadily increasing, he said sales have been consistently increasing and the rating picture improving.

It might well be, he said, that the second V will have to "scramble" for the other U in Norfolk for the ABC affiliation.

VARIETY story in June 6 issue erred in saying that it was "understood" WVEC did not have a "firm" contract with NBC.

Jacksonville — Major personnel changes at WMBR, WMBR-TV, Jacksonville, Fla., moves Dave Booher, V.P. of WMBR radio into WMBR-TV, as sales manager reporting to Charlie Stone, vice president of WMBR-TV. Booher will be in charge of national and local tv sales.

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NBC-TV Cashing In On Year-End Grid Hoopla

NBC-TV has already sold three of its five year-end football specials, with only the Rose and Cotton Bowls still to find bankrollers. This week, the web latched onto two bankrollers, Chrysler picking up the East-West Shrine game out of San Francisco, and Gillette buying up the Blue-Gray tilt at Montgomery, Ala. Latter is slated for Dec. 29.

Couple of weeks ago, Pontiac checked in for sponsorship of the National Football League pro championship game, giving, to mix a metaphor, NBC a .600 batting average thus far on its grid hoopla.

'Family Network'

Continued from page 28

cast by stations at Montrose, Pa., and North Platte, Neb. These latter independent stations operate on a similar basis. The tapes are mailed to the Fargo and Waterloo stations, too, for rebroadcast.

Bridges originated the idea for the station and it took him 10 years to accomplish his goal and get it started. When funds ran short for purchasing equipment, evangelist Billy Graham, then the college president, went into a college assembly and told the 1,200 students of the need. The young men and women came across with the \$41,000 which guaranteed the station's start. Its responsive audience has kept things going since then.

WHTN-TV

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ACTION: Get on our "bandwagon" and grow with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

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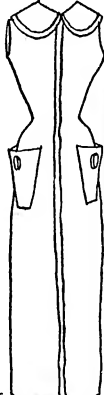
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ROCK 'N' ROLL: PROS 'N' CONS

Local 47 Threatens AFM Walkout To Form Own Union as Convention Stays Put on Expulsion of Read

By HERM SCHOENFELD

Atlantic City, June 12. Possibility that the bulk of working musicians on the Coast would exit the American Federation of Musicians to set up a new independent union loomed today (Tues.) after the appeal of Cecil F. Read and 10 of his Los Angeles Local 47 supporters was turned down at the AFM convention here.

Read, leader of the Coast insurgents against AFM prexy James C. Petrillo, appealed against an expulsion order made by the international exec board. Read told VARIETY that the next step would be up to the Local 47 membership, which up to this point has been solidly behind his fight to curb the powers of Petrillo. If Local 47 decided to continue its support of Read, its expulsion from the AFM may result.

Leaders of the local's revolt against Petrillo are aware of these possibilities and believe that it may lead to a new grouping of working musicians in locals across the country. After Read and six of his supporters made their appeal to the convention, Petrillo unleased one of his typically dramatic tirades, accusing Read of forming an "underground" to "steal" the union and of attempting to break the AFM for the benefit of a handful of "rich" musicians.

Pro-Petrillo Setting

Before debate opened this morning (Tues.) atmosphere of convention was unmistakably pro-Petrillo. Delegates already had clearly indicated support of the AFM chief by enthusiastic reception of his

(Continued on page 57)

Gould O'seas On Expansion

In line with the expansion program recently set up by the Ardmore and Beechwood Music firms, Michael Gould, vicepres and professional manager, is heading overseas with a view towards a global operation. Gould will investigate possibilities of setting up an affiliate branch in London which will later spread across the Continent.

Gould leaves for London June 20 and his four-week overseas trek will also take him through the Continent where he'll prowl new material. Gould heads up the firms from a Coast base with Kelly Camarata in charge in New York.

The firms are the publishing subsidiaries of Capitol Records. Glenn E. Wallichs, who heads up the Cap label, also prexies the two firms with Joe Zerga as v.p. and general manager.

BING INTO 'SWINGS' FOR VERVE ON COAST

Hollywood, June 12. Bing Crosby began work yesterday (Mon.) on the first album he has recorded away from Decca in almost 20 years. Singer is on Capitol's "High Society" soundtrack album, but that was not a special recording job since it involved only the transfer of the soundtrack from the Metro film.

Package Crosby currently is cutting is "Bing Swings," for Norman Granz's Verve label. Verve's artists & repertoire chief Buddy Bregman arranged the tunes and is conducting the sessions, using a 29-piece orch for six sides and a 17-piece group for the other six. Album is slated for September.

Crosby's new Decca pact gives him the right to record elsewhere and the Verve package is the first of what may be several albums away from his longtime exclusive homebase.

R&R Not for Heat?

The rock 'n' roll fall-off follows the pattern of other music biz fads. A few years ago hillbilly tunes took over the pop market and stirred up lots of excitement for the country & western tune twang. The c&w beat ran for close to a year, then quietly faded away. Last year's mambo madness was a short-lived affair, but it, too, dominated the pop field while it was riding strong.

Some diskers are pointing to the upcoming summer months as the reason for the drop in r&r platter sales. They recall that last year, too, r&r dropped off during the summer only to pick up again in the fall and winter, working up steam along the way. They are not too sure that r&r won't bounce back again this fall, but they are practically all agreed that r&r isn't a hot weather beat.

Diskers Trying To Sweat It Out Re Showmanship

Beating the heat in the disk industry's drive to overcome the usual summer doldrums has turned up several interesting promotional stunts this year. While some of the companies are depending on special deals, giveaways, increased return privileges, etc., others are relying on straight showmanship.

In this category is Decca's dealer contest in behalf of its "Holiday" album series. In this project, Decca is offering attractive vacation prizes to dealers with the top window display for their albums and the label has been getting an unusually big response. Over 1,000 dealers have entered the contest and are stirring up consumer demand with their elaborate showcase displays. Decca, meantime, is distributing over 25,000 travel posters to dealers to hypo the promotion.

RCA Victor has geared its coupon merchandising scheme, launched in March, to boost summer biz with a straight giveaway. Some 300,000 persons who purchased the coupon books will get a cuffo bonus record in July. All they have to do is to come into their retail stores. It's hoped that once the customer comes into the store, he'll pick up additional merchandise.

Columbia's special monthly album releases are also expected to draw customers into the retail stores. Each month, Columbia is issuing two 12-inch LPs, in both the pop and classical brackets, selling for \$2.98, which is \$1 less than the standard price.

'Li'l Abner' Legituner Looking for a Label

"Li'l Abner" is making the rounds of the New York record company offices this week. In from the Coast is audition the score of the upcoming "Li'l Abner" legituner are clefters Johnny Mercer and Gene De Paul.

The tunesmiths are accompanied by Norman Panama and Melvin Frank, librettists and co-producers with Michael Kidd, and Marshall (Brother) Robbins, who heads up Commander Publications, Mercer's publishing operation. Commander will publish the "Li'l Abner" score. Show is slated for a early fall production.

THE MUSIC GOES ON & ON & ON

The rat-tat-tat of the press raps against the rock 'n' roll cycle is now reaching unprecedented proportions. While the rock 'n' roll beat and "leer-ics" have been on the receiving end of a heavy critical barrage for the past year or so, now the attack is veering to the current leading rock 'n' roll personality, Elvis Presley, who has brought a hillbilly twist to today's pop music fad.

Presley's disk sales for RCA Victor may continue to be high, but his standing with the critics is at a low following his appearance on the NBC-TV Milton Berle show last week. Jack Gould, N. Y. Times video pundit, severely knocked Presley's performance on the show, but the Gould notice sounded like a rave compared to the comments in Ben Gross' column in the N. Y. Daily News. Gross said that "popular music has reached its lowest depths in the 'grunt and groin' antics of one Elvis Presley. . . . Elvis, who rotates his pelvis, was appalling musically. Also he gave an exhibition that was suggestive and vulgar, tinged with the kind of animalism that should be confined to dives and bordellos." The rest of the full column of the usually mild-mannered Gross was a bitter diatribe against Presley and his partisans.

'Frightening' Adults

Gross' raps followed the recent Daily News blast against rock 'n' roll by Jess Stearn. Meantime, Look magazine has a layout on rock 'n' roll in which it says: "Going to a rock 'n' roll show is like attending the rites of some obscure tribe whose means of communication are incomprehensible. An adult can actually be fright-

(Continued on page 58)

See R.I.P. Sign On Rock 'n' Roll

Another cycle in the music biz is apparently coming to a close.

They're beginning to hang up the crepe for rock 'n' roll at several of the major record companies. Reports from diskery field men that r&r is reaching its saturation point have cued slowdown or r&r releases.

The communiques from the field report that the teenagers are no longer buying r&r platters indiscriminately. There's still a market for the outstanding personalities in that field, but it's becoming rough going for the johnny-come-latelies who've hopped on the bandwagon. A few months ago practically anything cut in the rock 'n' roll groove could get by on the retail level. The boys in the field now say that it's not that easy to peddle any more. At one major company the word is already out to slow down the tempo.

In reappraising the r&r phenom, one diskery exec said that at first it was a stimulant to the business. It created a new interest in records and brought people into the stores. "It's gotten out of hand," he added, "and now it's keeping the customers away."

The deejays, too, are delivering postmortems. Some are saying that r&r, is through but many more are saying that they are through with r&r. A lot of the deejays have discovered that the r&r programming concentration has cost them listeners and in some cases, even their shows.

Antler New Label

A new indie label, Antler Records, will be launched by attorney Milton Sommerfield. Headquartered in New York, diskery will have the services of Buck Ram for its artists a repertoire division. Ram produces disks for several companies on a freelance basis.

No artists have been sealed to Antler yet.

Illegitimate Children Legitimized In High Court's 'De Sylva Decision' Affecting Royalties in General

Washington June 12.

To the Vaults!

Record companies now have to worry about what their rivals have in the vaults when they cut an oldie.

With Pat Boone stirring up some noise via his Dot etching of "I Almost Lost My Mind," MGM is moving into the act via a reissue of its Ivory Joe Hunter etching of the same tune. Hunter first cut the song in 1949.

In a unanimous decision, the Supreme Court ruled yesterday that illegitimate children are "children" within the meaning of the copyright law and share equally with widows in the renewal of copyrights.

The decision was in the case of Marie De Sylva, widow of songwriter Buddy De Sylva, and his illegitimate but acknowledged minor son, Stephen W. Ballentine.

The suit, the first test of its kind, carries a significance far beyond the De Sylva-Ballentine case. It is a complete reversal of accepted practice that widows have control of copyright renewals and that children are a category lower in the inheritance scale.

The decision will affect control of royalties in many cases, not only in music but in other fields, such as plays, motion picture stories, books, etc.

The fact that the decision was unanimous means there is no chance for a reversal if Mrs. De Sylva should seek a reconsideration by the high court. The case now goes back to the U. S. District Court in Los Angeles for an accounting and division of income received during the renewal period of De Sylva's musical copyrights.

Both the U. S. District Court and Circuit Court of Appeals had ruled Stephen Ballentine was a "child" within the meaning of the copyright law. The district court found, however, that Mrs. De Sylva had primary right to control the

(Continued on page 57)

Lieberson VP's 3, Sets Up Biz Wing As Col's Prez

Goddard Lieberson went into action in his first week as Columbia Records prez by appointing three new vicepres and setting up a new division to consolidate the business problems of the company.

The newly created Business Affairs Dept. will operate and advise in such areas as contract negotiations, analyses of costs for proposed projects and other operational business problems. In the past, each division handled its problems separately and Lieberson believed that their creative operation had been hampered by dealings in areas that were complicated and time consuming.

The new department will be headed by Alfred B. Lorber, who was named v. p. in charge of legal and business affairs. Lorber will continue to supervise the label's law department as well as direct the new business division.

Others on the promotion list were Hal Cook, named vicepres of the Columbia Records Sales Corp.; Albert B. Earl, named administrative v.p. Cook will continue as Cole's director of national sales, while Earl's activities will include organization planning, product planning and New York operations.

Lieberson has also extended the responsibilities of Herbert M. Greenspon, Col's v.p. in charge of operations. In addition to his present manufacturing and engineering activities, Greenspon will take over the direction of Columbia Electronic Products, Transcription Services, Cryton Precision Products and Engineering Research and Development. Epic Records, which heretofore had been operating under the Columbia Electronic Products banner, will now report directly to Lieberson.

In another organizational reshuffling, Lieberson appointed James E. Sparling as general manager of the Columbia Electronic Products division. Sparling will continue as head of the phonograph operation in this new post. He'll now direct the development and marketing of other new electronic products, reporting to Greenspon.

Decca Execs Hit Road For Phono Equipment

Syd Goldberg, Decca sales chief, and Mike Ross, manager of the company's accessory division, hit the road over last weekend on a tour of the label's branches and distributors.

Main focus of the tour will be on Decca's new line of hi-fi phonograph equipment which will be merchandised extensively in the fall.

Philips' U.S. Push Via Epic Stepup

Faced with stiffening competition from rival European labels for the U. S. disk market, Philips is launching an all-out program to build its catalog. Philips, a Holland firm, is affiliated in the U. S. with Columbia Records, which releases most of the Philips platters via its Epic subsid.

First step in the expansion move is the wrapup of the Amsterdam Concertgebouw for another seven-year term. The Concertgebouw platters have been solid sellers in the U. S. under the Epic banner. Philips plans to release at least 10 new Concertgebouw platters every year.

Also being lined up by Philips are opera projects to be etched in Italy, Austria, France and Yugoslavia. An extensive repertoire of disks cut by the I. Musici orch is also being lined up for release by Epic in the U. S.

On the local level, Charles Schicke, Epic's classical artists & repertoire and sales topser, is working on new release projects for the Cleveland Symphony and American pianist Leon Fleisher, who was recently inked to the label.

CHAPPELL SCORES ON 'BEANSTALK' TV SPEC

Chappell has grabbed the publishing rights to the score for "Jack and the Beanstalk," upcoming NBC-TV spectacular. Score was written by Helen Deutsch (words) and Jerry Livingston (music).

The spec is slated for an airing around Thanksgiving Day and RCA Victor is prepping a single platter barrage of tunes in advance of the production. An original cast album of the spec is also in the offing. There's also been some talk that "Beanstalk" will be developed into a legit musical after the telecast.

Jocks, Jukes and Disks

By MIKE GROSS

Sarah Vaughan: "Fabulous Character," "The Other Woman" (Mercury). The lilting rhythmic features of "Fabulous Character" get an added punch in Sarah Vaughan's hands, making the side a winner on all spinning levels. An extra fillip is the multi-tracking of Miss Vaughan's pipes which gives the side an ear-catching effect. Thrush is in good form on "The Other Woman" but the tune isn't too substantial.

Nat King Cole: "My Dream Sonata," "That's All There Is To That" (Capitol). The cleffers of "My Dream Sonata" probably had Nat King Cole in mind when they whipped it up. It's a tailor-made item for the crooner's soft and intimate styling. Side looks like a natural for the big money. Cole teams up with The Four Knights on "That's All There Is To That."

ing side with a lilting and amusing beat. It's a natural for big juke play. On the reverse, the already familiar Crazy Otto takes "Alabama Bound" for a barrelhouse keyboard ride. Both sides come to Decca via its Deutsche Grammaphon tieup.

Frank Chacksfield Orch.: "Banks of Seine," "Donkey Cart" (London). In keeping with the Gallic melodic kick, Frank Chacksfield has whipped up a tasty dish in "Banks of Seine." It's a flavorsome side that'll attract plenty of disk jockey and jukebox attention. "Donkey Cart" sets off a clippity-clop beat in an attractive manner.

Betty Madigan: "Cryin'," "A Perfect Understanding" (MGM). Betty Madigan can put a lot of emotion into a song when it calls for it—and "Cryin'" calls for it. It is, however, just an average bal-



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Longhair Reviews

Bartok: "Mikrokosmos" (Columbia). Bela Bartok's progressive and imaginative study in piano technique is given a brilliantly lucid rendition by Gyorgy Sandor in this complete package, which includes a booklet with photos of Bartok and some explanatory essays.

Schubert: "Schanengesang" (Angel). This collection of Schubert's last songs are delivered with sensitivity and dramatic skill by the accomplished German baritone, Hans Hotter, with Gerald Moore at the piano.

Beethoven: Sonatas No. 17 & 23 (RCA Victor). Two popular Beethoven works, the "Tempest" and "Appassionata" are given suitably expansive, but yet unsentimental readings by the British pianist, Solomon.

Renaissance Choral Music (Universal). The Chorus Pro Music of Boston, conducted by Alfred Nash Patterson, present some interesting examples of religious songs from the 16th and 17th Century. A well-recorded set for the discophile specialist in this period.

Boston Pops Orchestra: Picnic (RCA Victor). Some popular light classical standards mixed with some lesser-known selections of the same genre are played with the usual attractiveness by the Boston Pops under Arthur Fiedler's baton. Included in this package are such numbers as "Jalousie," "Malaguena," "In a Persian Market," "Poet and Peasant Overture."

Best Bets

SARAH VAUGHAN	FABULOUS CHARACTER
(Mercury)	The Other Woman
NAT KING COLE	MY DREAM SONATA
(Capitol)	That's All There Is To That
JULIUS LAROSA	I'VE GROWN ACCUSTOMED TO HER FACE
(RCA Victor)	Get Me to the Church on Time

a quasi-r&b number handled with lots of flair.

Julius LaRosa: "I've Grown Accustomed To Her Face," "Get Me To The Church On Time" (RCA Victor). Although nothing much seems to be happening with the earlier etchings of "I've Grown Accustomed To Her Face," Julius LaRosa has a solid stepout chance with his version. Tune, from the "My Fair Lady" score, is a bit off the beaten track as far as pop entries go but LaRosa gives it strong commercial values. "Get Me To The Church On Time," also from "Lady," is bright and frisky.

Dick Jacobs Orch.: "The Golden Baton," "Te Amo" (Coral). "The Golden Baton" should continue the instrumental vogue on wax. Tune has a fetching, fast-stepping beat with an infectious melodic line. Dick Jacobs' chorus and orchestra bring out the melody highlights in an attractive manner. Side should really roll once the jockeys get behind it. On "Te Amo," Jacobs switches to the tango rhythm and beats it out effectively.

Roland Trio-Crazy Otto: "Das Ist Musik," "Alabama Bound" (Decca). The Roland Trio has been kicking up some noise in Germany with "Das Ist Musik" and the excitement may be transported with its Decca release here. It's a catch-

lad concoction which does nothing more than show off her vocal ability and demonstrate that she rates better material. "A Perfect Understanding" doesn't help her cause, either.

De John Sisters: "Big D," "In My Innocence" (Epic). The De John Sisters have a rowdy song to play with in "Big D" and they deliver with proper enthusiasm. Tune, from "The Most Happy Fella," has a happy and exuberant beat which the girls deliver with zest. It's a good bet for juke play. "In My Innocence" is an imaginative blending of words and music that rates attention.

Eileen Rodgers: "Miracle of Love," "Unwanted Heart" (Columbia). This coupling keeps Eileen Rodgers in the "potential" bracket. Thrush has been showing a lot of shellac stamina but still needs the right song to push her through. Both "Miracle of Love" and "Unwanted Heart" are average entries that will have to fight for spotting on the jockey turntables.

Meg Myles: "Past The Age of Innocence," "My Melancholy Baby" (Capitol). Meg Myles knows how to handle a song when the material is right. Given a solid standard like "My Melancholy Baby," she whips it up into something fresh (Continued on page 56)

Album Reviews

Harold Rome: "Rome-Antics" (Heritage). This package is an appropriate salute to Harold Rome's 20th anni in show biz. It showcases the tunesmith in a potpourri of previously unetched tunes, mostly in the satirical groove, giving a solid sampling of his special material work for legituners. In the batch are items from "Alive and Kicking," "Peep Show," "Bless You All" and "That's The Ticket." Despite the fact that the aforementioned productions weren't memorable musical entries ("That's The Ticket" never reached Broadway), the Rome specials have lots of appeal. The targets in his satirical songalog cover such varied subjects as advertising, gin rummy, politics, romance and the south. Rome handles his own lyrics sharply self-accompanied on piano with a rhythm backing from Allan Hannon, guitar; Milt Hinton and Al Hall, bass, and Herb Harris on drums and vibraphone.

Julie London: "Lonely Girl" (Liberty). The Liberty label became an important entity in the album field last year with Julie London's initial LP, "Julie Is Her Name." The sultry songstress will probably keep the diskery moving with this new package of mood songs. The style again is warm and sensitive and each item caresses the ear. Al Viola's guitar backing gives the vocalistics an added punch. "Cry Me A River" stepped out of the "Julie Is Her Name" set as a simple pop disc, the title song, "Lonely Girl," could do the same.

Buddy Rich: "Buddy Rich Sings Johnny Mercer" (Verve). Johnny Mercer's lyrics give Buddy Rich a chance to show that he's more than just a skin-beater. Rich has an in-

gratiating way with words, a sense of style and rhythm that blend with the Mercer message. Working with arrangements by Buddy Greman, who also helms the orch, Johnny Maddox: "Tap Dance Rhythms" (Dot). There are no shadings to Johnny Maddox's keyboard style. He bats 'em out clear and sharp. In this set, his aim is to keep the party jumping with a lively beat and he does just that with his straightforward work on the ivories. For those who like to accomp the wax concert with tapping or singing, there's such faves as "Tea For Two," "Marge," "Ida," "School Days" and the like.

Helen Carr: "Why Do I Love You" (Bethlehem). Trained in the vocalist's chair of several big name bands, Helen Carr learned how to make a song commercial. As a song stylist, working with a sharp combo (Red Mitchell, bass; Howard Roberts, guitar, and Cappy Lewis, trumpet), she demonstrates that she learned her lessons well even when experimenting with some off-beat vocal techniques. The songs at all times are interesting and fresh and retain a definite pop appeal.

Piano Red: "Piano Red In Concert" (Groove). For the past couple of years, the keyboard stylings of Piano Red have been virtually the private property of the rock 'n' roll fans. This kickoff package should widen his audience because it gives a solid sampling of a top-notch "primitive" piano player at work. One side of the LP is a taping of a Piano Red bash held at Atlanta's Magnolia Ballroom, while the flip includes some of his hit singles as well as several previously unreleased sides. It all adds up to lively listening.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical, †Film, ‡TV. Survey Week of June 1-7, 1956

Allegheny Moon	Oxford
Believe in Love	Robbins
Big D—*Most Happy Fella	Frank
Birds And The Bees—†Birds And The Bees	Goma/co
Born to Be with You	Mayfair
Can You Find It In Your Heart	Witmark
Charleston Parisien	Duchess
Cimarron	Peer
Glendora	American
Graduation Day	Sheldon
He Loves Me, He Loves Me Not	Broadcast
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*My Fair Lady	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*My Fair Lady	Chappell
Ivory Tower	Melrose
Magic Touch	Panther
Moonglow—†Picnic	Mills
Moonglow-Picnic Theme—†Picnic	Mills-Col Pic
Mr. Wonderful—*Mr. Wonderful	Laurel
On the Street Where You Live—*My Fair Lady	Chappell
Picnic—†Picnic	Col. Pic.
Portuguese Washerwoman	Remick
Searchers—†Searchers	Witmark
Somebody, Somewhere—*Most Happy Fella	Frank
Standing On the Corner—*Most Happy Fella	Frank
To Love Again—†Eddy Duchin Story	Col. Pic.
Wayward Wind	Warman
Without You	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

A Tear Fell	Progressive
A Trip Doesn't Care At All	BVC
Augustine	W&B
Blue Suede Shoes	Hi-Lo-H&R
Dance, If You Want to Dance	Herbert
Give Me a Carriage and Eight White Horses	Paxton
Happy Whistler	Birchwood
Heartbreak Hotel	Tree
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*My Fair Lady	Chappell
I Want You, I Need You, I Love You	Presley
In a Little Spanish Town	Feist
I've Grown Accustomed—*My Fair Lady	Chappell
Ivory Tower	Melrose
Lisbon Antigua	Southern
Moonglow—†Picnic	Mills
Moonglow-Picnic Theme—†Picnic	Mills-Col. Pic
Mr. Wonderful—*Mr. Wonderful	Laurel
My Little Angel	Maple Leaf
On the Street Where You Live—*My Fair Lady	Chappell
Picnic—†Picnic	Col. Pic.
Poor People of Paris	Connelly
Port-au-Prince	Marks
Standing on the Corner—*Most Happy Fella	Frank
To Love Again—†Eddy Duchin Story	Col. Pic.
Too Close for Comfort—*Mr. Wonderful	Laurel
Too Young to Go Steady—*Strip For Action	Robbins
Wayward Wind	Warman
Without You	Broadcast

VARIETY

10 Best Sellers on Coin-Machines

1. MOONGLOW-PICNIC THEME (7)	Morris Stoloff	Decca
	George Cates	Coral
2. WAYWARD WIND (4)	Gogi Grant	Era
3. HEARTBREAK HOTEL (12)	Elvis Presley	Victor
4. IVORY TOWER	Cathy Carr	Fraternity
	Gale Storm	Dot
	Otis Williams	DeLuxe
5. STANDING ON THE CORNER (5)	Four Lads	Columbia
	Dean Martin	Capitol
6. MAGIC TOUCH (9)	Platters	Mercury
7. HAPPY WHISTLER (5)	Don Robertson	Capitol
8. IT ONLY HURTS FOR A LITTLE WHILE (2)	Anes Bros.	Victor
9. I'M IN LOVE AGAIN (1)	Fats Domino	Imperial
	Fontane Sisters	Dot
10. BLUE SUEDE SHOES (13)	Carl Perkins	Sun
	Elvis Presley	Victor
Second Group		
HOW LITTLE WE KNOW	Frank Sinatra	Capitol
MAN WITH THE GOLDEN ARM	Richard Maltby	Vik
	Elmer Bernstein	Decca
	Dick Jacobs	Coral
POOR PEOPLE OF PARIS	Les Baxter	Capitol
	Lawrence Welk	Coral
WALK HAND IN HAND	Tony Martin	Vic or
HOT DIGGITY	Perry Como	Victor
ON THE STREET WHERE YOU LIVE	Vic Damone	Columbia
	Eddie Fisher	Victor
CHURCH BELLS MAY RING	Diamonds	Mercury
CAN YOU FIND IT IN YOUR HEART	Tony Bennett	Columbia
LISBON ANTIGUA	Nelson Riddle	Capitol
	Mitch Miller	Columbia
I WANT YOU, I NEED YOU, I LOVE YOU	Elvis Presley	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Petrillo Okay of Foreign Music
Throws AFMers out of Work, Sez Rep.

Hollywood, June 12.

James C. Petrillo, head of the American Federation of Musicians, is "allowing" continual traffic of foreign music that throws American tooters out of work, Rep. Joe Holt (R., Cal.) charged in disclosing that the House Education and Labor subcommittee will shortly renew hearings into the Music Performance Trust Fund. Exact date will be set when he, chairman Phil Landrum (D., N.C.) and James Roosevelt (D., Cal.), who heard testimony here last month, get together in Washington within a few days.

Rep. Holt said "merchandisers of music" are equally guilty with Petrillo in permitting unrestricted import of canned music for use in telefilms, thus creating unemployment among live musicians here. "This sort of thing even affects those children of ours who might wish to pursue careers in music. They have two strikes against them before they start."

The Congressman said the hearings established that "a few men have applied a stranglehold on music culture of America. I honestly fear that if this monopolistic trend is permitted to continue we shall soon hear nothing but canned music." He charged that some producers are "destroying American musical culture for the sake of making a few immediate dollars" and added that some of them are afraid to testify before the committee and that he intends to find out why.

Rep. Holt sounded a warning to Petrillo on current AFM convention at which 11 Los Angeles musicians will appeal their expulsion ordered for participating in the Coast local's revolt. "I shall be watching the convention with interest to see whether it operates with a proper regard for the rights of individual members," Holt declared.

Cap Hopping On
Carioca Artists
For U. S. Build

Hollywood, June 12.

Capitol Records is mapping extensive exposure for some Central and South American disk material, rarely heard in this country. Platters were waxed by native artists in several south-of-the-border countries and acquired through Capitol's affiliation with Electric & Music Industries, which has other affiliates around the world.

Coast label already has experimented with some singles by various artists w.k. in their own lands but not here. Material was selected by artists & repertoire producer Dave Dexter Jr. during a recent trip to South America, and the currently available backlog will be expanded as a result of the exchange system under which EMI affiliates send Capitol dubs on everything in the catalog.

Total of 19 artists from four countries are represented in the material now being assembled for album release. Figure does not include various groups representative of the music of the individual countries but only those who are sufficiently well known at home to warrant top billing. Hope is to build them to somewhat similar proportions here.

Included among this group is an Argentine classical guitarist, Maria Luisa Anido, whose style is compared to that of Segovia. She'll be heard in an album of Spanish and Argentine classics. Also from Argentina is Vladys, the "Les Artistes of South America." Other artists who will be featured include Lucho Gatica, a vocalist, and Pedro d'Andurain, classical violinist, both from Chile; pianist Carolina Cardoso de Menezes, Brazil; singer and film star Tony Aguilar and the Marimba Chiapas, a complete marimba orch, both from Mexico.

Buddy Hackett, whose monolog routines have been waxed by Coral Records, elected to ASCAP membership last week.

Mack Stark's 50th

The Mack Starks will mark their golden wedding anni Saturday (16) with a gala at Toots Shor's, New York. Stark has been associated with Mills Music in an exec capacity for the past 22 years.

Irving Mills, firm's veepee, is due in from the Coast with his wife for the fete. Among others attending will be Mr. and Mrs. Jack Mills, Harry Ruby, Leroy Anderson and Don Gillis.

Diz Dishes Up Disks
For Norgren Label

Norman Granz put Dizzy Gillespie's new big band into the groove last week for an album release under the Norgren banner. Gillespie formed the big band a few months ago for his overseas hop under the sponsorship of the U. S. State Dept.

Gillespie cut 17 sides in three hours and Granz expects to release some singles along with the LP.

Sarah Vaughan headlines at the Laurels Country Club, Monticello, N. Y., July 7.

Goodman—That's Jazz!
Gillespie's Just Tumult,
Says Louisiana Senator

Washington, June 12.

An attack on the State Department's overseas cultural program, for sending bebop musicians abroad, was made last weekend by Senator Allen J. Ellender (D-La.). In the text of his weekly broadcast over a New Orleans station and in conversation with newsmen, Ellender drew a bead on the music of Dizzy Gillespie.

Gillespie's band was also one of the featured acts at the recent dinner of the White House Correspondents Assn., to President Eisenhower at which Ellender was a guest.

"Noise, pure noise," Ellender said in his broadcast. "Imagine that being sent to Paris—and it was. Anybody listening to it will be convinced that we are barbarians. A lot of tom toms and horns blaring!" Ellender said the State Dept. asks funds to convince the rest of the world we are not barbarians, and then sends bebop abroad.

"I like great jazz myself, like the music of Benny Goodman," he expounded later to reporters. "That's high class jazz. That's all right. I'd even include Louis Armstrong and his New Orleans jazz... though some New Orleans jazz musicians have got a little exaggerated. Some are exaggerated to the point where you'd like cotton in your ears."

Victor Execs Stress Need to Update
Merchandising Methods at Distrib Meet

Miami Beach, June 12.

The pressing need for streamlining the disk biz with the newest merchandising techniques was sounded before 1,300 execs and staffers of RCA's distributors at convention held here last week.

Larry Kanaga, RCA Victor v.p. and general manager of the disk division, and George R. Marek, also a Victor veepee and chief of the Victor album division, called upon the distributors to help retailers modernize their stores. It was pointed out that too many stores are still operating in layouts which discourage rather than encourage customers from buying platters.

Marek also underlined the importance of carrying complete line of merchandise. Selling from an understocked inventory is held to be a guaranteed way of losing sales. Another factor stressed was the need for intensive promotion on all levels.

The Victor division showed two films to the convention delegates. One was how a record is made. Produced under the aegis of ad-promotion chief Bill Alexander, it runs through the whole disk-making process from a recording session to shipments of the finished product to retailers. It's an institutional pic which Victor is thinking of releasing to schools, organizations, etc. Another film was a gag opus on how Victor finds new talent.

Satz Exits Chappell
In Hassle Over Policy

Ralph Satz, head of Chappell Music's educational and standard publications department for the past 10 years, has exited the company. He resigned due to a disagreement over a policy with Max Dreyfus, head of the firm.

No replacement has been set as yet.

MGM Records has inked Buck Griffin, hillbilly crooner from Texas. His first platter is set for release this week.

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue*

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS			TALENT	
This Week	Last Week	ARTIST AND LABEL	TUNE	
1	2	GOGI GRANT (Era)	Wayward Wind	
			(Heartbreak Hotel	
2	1	ELVIS PRESLEY (Victor)	I Want You, I Need You	
			(My Baby Left Me	
3	3	MORRIS STOLOFF (Decca)	Moonglow-Picnic Theme	
			(Standing on the Corner	
4	4	FOUR LADS (Columbia)	My Little Angel	
5	7	FATS DOMINO (Imperial)	I'm in Love Again	
			(My Blue Heaven	
6	5	GEORGE CATES (Coral)	Moonglow-Picnic Theme	
7	8	CATHY CARR (Fraternity)	Ivory Tower	
			(Hot Diggity	
8	6	PERRY COMO (Victor)	More	
			(Glendora	
9	..	PLATTERS (Mercury)	Magic Touch	
10	..	VIC DAMONE (Columbia)	Street Where You Live	

POSITIONS			TUNES	
This Week	Last Week	TUNE	PUBLISHER	
1	1	*MOONGLOW-PICNIC THEME	Mills-Columbia	Pics
2	2	†WAYWARD WIND	Warman	
3	3	*IVORY TOWER	Melrose	
4	5	*STANDING ON THE CORNER	Frank	
5	4	†HEARTBREAK HOTEL	Tree	
6	8	†I'M IN LOVE AGAIN	Reeve	
7	9	*ON THE STREET WHERE YOU LIVE	Chappell	
8	7	†WALK HAND IN HAND	Republic	
9	6	*HOT DIGGITY	Roncom	
10	..	*MAGIC TOUCH	Panther	

Decca Readies
Major Push For
O'seas Longhairs

On the heels of its recent wrap-up of a new longterm deal with the Deutsche Grammophon label, Decca is planning its most extensive longhair promotion thus far in conjunction with upcoming U. S. tours by top names associated with the German label.

Igor Markevitch, one of Europe's top maestros, is due in the U. S. in July for engagements with the Chicago Symphony, Philadelphia Orchestra at the Robin Hood Doll summer series, the Los Angeles Hollywood Bowl Symphony, and the Symphony of the Air in Ellenville, N. Y., July 29.

Markevitch has also been pencilled in for regular dates during the concert season with orchs in Montreal, Boston, Havana, St. Louis, Cleveland, San Francisco, and other cities. He will again conduct the Symphony of the Air at Carnegie Hall, N. Y., Dec. 19. Decca will tie in with the Markevitch dates to plug his numerous Gold Label longhair platters, all of which were done with the Berlin Philharmonic Orchestra. Latter orch, which played the U. S. last year, has been invited back for another tour this fall. Decca also will spotlight the Berlin orch's releases under several top conductors other than Markevitch.

Another spotlight German longhair name, violinist Wolfgang Schneiderhahn, is also due to make a U. S. tour in October and he will appear in concerts with German pianist Carl Seemann, both Decca Gold label artists. Soprano Irmgard Seefried, Schnneiderhahn's wife, will come to this country at the same time as her husband.

Maria Stader, another leading European singer, is also due for another U. S. trek while concert swings are being readied for other European names, such as Dietrich, Fischer-Dieskau and Clara Haskil. Decca artists like Andres Segovia, Joseph Fuchs, Vronsky & Babin, Jose Greco and the Paganini Quartet will also be playing the concert belt.

Erna Katz, who heads up sales promotion for Decca's longhair department, is gearing the distribution setup to get the maximum out of the personal appearances.

Jay Lasker, Kapp Records sales manager, on a two-week cross-country hop visiting label's distributor outlets. He'll brief them on Kapp's overall policy and future planning.

+ ASCAP + BMI

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GORDIE BAKER
WSPR, SPRINGFIELD, MASS.



ED CAPUTO
WNHC, NEW HAVEN, CONN.



BOB COMMISKEY
WCCC, HARTFORD, CONN.



BOB CRANE
WICC, BRIDGEPORT, CONN.



LOU DENNIS
WBRY, WATERBURY, CONN.



HARRY DOWNIE
WICC, BRIDGEPORT, CONN.



PHIL DRUMMELLER
WSPR, SPRINGFIELD, MASS.



BRUCE FARNSWORTH
WTXL, W. SPRINGFIELD, MASS.



BUD FINCH
WELL, NEW HAVEN, CONN.



NED FRENCH
WREB, HOLYOKE, MASS.



FRAN HAMEL
WTXL, W. SPRINGFIELD, MASS.



IVON HUGH
WCCC, HARTFORD, CONN.



ART KEVIN
WCCC, HARTFORD, CONN.



CAL B. KOLBY
WDRG, HARTFORD, CONN.



SY LEVY
WACE, CHICOPEE, MASS.



CARL LOUCKS
WELL, NEW HAVEN, CONN.



ROSS MILLER
WTIC, HARTFORD, CONN.



PAUL MONSON
WSPR, SPRINGFIELD, MASS.



RAY NEILAN
WKNB, WEST HARTFORD, CONN.



BOB NORMAN
WNHC, NEW HAVEN, CONN.



BUD RAINEY
WSPR, SPRINGFIELD, MASS.



BILL REED
WKNB, WEST HARTFORD, CONN.



ED RELLY
WBRY, WATERBURY, CONN.



BILL SHEPARDSON
WREB, HOLYOKE, MASS.



BOB STEELE
WTIC, HARTFORD, CONN.



JOE TASKER
WKNB, WEST HARTFORD, CONN.



LARRY THERIEN
WACE, CHICOPEE, MASS.



BILL TRUMBULL
WREB, HOLYOKE, MASS.



BUD WILSON
WTXL, W. SPRINGFIELD, MASS.



...the hottest salesmen in Connecticut and Western Massachusetts!

These are some of the best-known personalities in this huge buying area. And it's easy to see why! Each day, thousands of businessmen, housewives and teen-agers invite these popular deejays into their homes for entertainment and product news. These key salesmen, in this key market, will be happy to help you move more merchandise. Why not put them to work on your product?



RCA VICTOR

spotlights hometown broadcasting

4-Speed Phonos Buck Trend To Simplification

Although there's a surface trend towards simplification of the disk picture on a two-speed basis, the phonograph machines now hitting the market are getting more complex. An increasing number of models now are geared for any one of four speeds—the oldstyle 78, the more recent 33 and 45 rpm speeds, and also for 16 rpm.

The 16 rpm speed has not been a significant factor in the disk biz, but it has been used for talking disks, such as narrations of the Bible and other long works where the slow speed permits a great concentration of material on one platter. Columbia Records, in association with Chrysler Motors, has come up with 16 rpm machines and disks to be used in autos.

Nonetheless, competition among the equipment manufacturers is now forcing adoption of the four-speed playback machine. RCA is the most recent to market such a phono device in its latest line of hi-fi equipment. Zenith always has been ready for any speed with its variable speed phonograph which can set above 80 rpm to below 16 rpm.

Jocks, Jukes & Disks

Continued from page 52
and exciting, but it's tough for her to do anything with "Past The Age of Innocence." "Baby" looks to get a fair spinning ride.


The Neighbors: "I Won't Go Until I Get Some"—"Pay Me My Money Now" (ABC-Paramount). The Neighbors are a new vocal combo with a pleasant harmony flair. Slightly reminiscent of the Weavers, the group stays with the folksy idiom on "I Won't Go Until I Get Some" and the calypso groove on "Pay Me My Money Now." Sides should do okay as offset programming bets.

Bob Jaxon: "My Angel of Mercy"—"The Secret of Johnny No-Name" (Barclay). Bob Jaxon gets in some okay rock 'n' roll rhythms on "My Angel of Mercy" and a big ballad style on "The Secret of Johnny No-Name." He has a better chance with "Mercy" because it has a strictly commercial lyric and melodic idea. "Johnny No-Name," however, doesn't seem to know where it's going.

Zabach to Mercury

Mercury Records has tapped Florian Zabach to a waxing deal. Diskery already has scheduled the fiddler for an album release.

Zabach previously etched for Decca.



STYNE & CAHN'S

"Saturday Night is the loneliest night of the week"

CAHN MUSIC CORP.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

New York—(R. H. Macy Co.)

Long Island—(Arcade Assoc.)

Boston—(Moser Music Co.)

Albany—(Van Curler Music Co.)

Philadelphia—(John Wanamaker)

Miami—(Spec's Record Shops)

Louisville—(Variety Record Shop)

Memphis—(Home of the Blues)

Dallas—(Titcher-Goettinger Co.)

San Antonio—(Alamo Piano Co.)

Chicago—(Hudson-Ross Music)

Indianapolis—(Pearson Music Co.)

Minneapolis—(Don Leary Music Co.)

Kansas City—(Jenkins Music Co.)

St. Louis—(Stix, Baer & Fuller)

Cleveland—(Record Mart)

Los Angeles—(Music City)

Denver—(Denver Dry Goods)

Seattle—(Sherman-Clay Music)

TOTAL POINTS

1	1	GOGI GRANT (Era) "Wayward Wind"	3	2	6	10	7	1	3	5	1	1	3	2	3	2	1	2	2	133
2	2	MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"	2	1	2	4	1	2	9	2	2					1				194
3	4	FOUR LADS (Columbia) "Standing on the Corner"	5	7		2	8	3				3	5		6	3	2	9	3	84
4	5	FATS DOMINO (Imperial) "I'm in Love Again"	6	4			5	5	2	4	4		5	1	4					76
5	6	GEORGE CATES (Coral) "Moonglow-Picnic Theme"						6				1		4		3	1	1	2	59
6	3	ELVIS PRESLEY (Victor) "Heart Break Hotel"	1	8	5	8	5	4				5			10		10		6	56
7	10	NERVOUS NORVUS (Dot) "Transfusion"			8	9		10	4				1	2		5				45
8	13	VIC DAMONE (Columbia) "On the Street Where You Live"		10			6			9	9	4	4				3	8		39
9	8	CATHY CARR (Fraternity) "Ivory Tower"	9	3			7			7	3	2		7		9				36
10	7	PERRY COMO (Victor) "Hot Diggity"	4				2	8				6		8				6		32
11A	11	LES BAXTER (Capitol) "Poor People of Paris"			4		3					10					7			24
11B	16	CHORDETTES (Cadence) "Born to Be With You"		9	7			2					6				7			24
13A	22	PAT BOONE (Dot) "I Almost Lost My Mind"			10			1				9				6	6			23
13B	12	DIAMONDS (Mercury) "Church Bells May Ring"										6						1	3	23
15A	14	ELVIS PRESLEY (Victor) "I Want You, I Need You"		5					3				9						8	19
15B	19	PERRY COMO (Victor) "More"			3							3				8				19
17	18	TERESA BREWER (Coral) "Sweet Old-Fashioned Girl"					1		6								8			18
18A	9	DON ROBERTSON ((Capitol) "Happy Whistler"	8				9		6	7			9							16
18B		JOE (FINGERS) CARR (Capitol) "Portuguese Washerwoman"		6								7			4					16
20		PLATTERS (Mercury) "Magic Touch"	7			3													8	15
21	19	JOE TURNER (Atlantic) "Corine, Corina"							4	5						10				14
22A		CLYDE McPHATTER (Atlantic) "Treasure of Love"															4	5		13
22B	22	ROVER BOYS (ABC-Par) "Graduation Day"			1							8								13
24		MCGUIRE SISTERS (Coral) "Picnic"														2			9	11
25		ROY ROBISON (Sun) "Ooby Dooby"							1											10

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	PICNIC	MUSIC FOR SWINGING LOVERS	CALYPSO	ELVIS PRESLEY	NIGHT WINDS	CAROUSEL	HARRY BELAFONTE	MAN WITH THE GOLDEN ARM	MR. WONDERFUL
Broadway Cast	Film Soundtrack		Harry Belafonte	Elvis Presley	Jackie Gleason	Film Soundtrack	Harry Belafonte	Film Soundtrack	Broadway Cast
Columbia	Decca	Frank Sinatra	Victor	Victor	Capitol	Capitol	Harry Belafonte	Decca	Decca
OL 5090	DL 8320	Capitol	LPM 1248	LPM 1254	W 717	W 694	Victor	DL 8257	DL 9032
	ED 846	W 653	EPD 1248			EDM 694	LPM 1150	ED 2335-6-7	

Minnesota Supreme Ct.
Rules for Dancehalls
In Selling of 3.2 Beer
Minneapolis, June 12.
Minnesota's ballrooms won a signal victory when the state supreme court ruled that they can sell 3.2 beer, which had been an

important source of revenue for them. In so ruling, the court unanimously reversed a lower court decision holding that such beer is intoxicating under the dancehall act.

Owners of the Play-Mor Ballroom near the Twin Cities brought legal action to determine their rights after county commissioners had revoked their dancehall license because they didn't seal off an area where 3.2 beer was sold.

"This ruling simply means that Minnesota laws always have intended that ballrooms have the same right as many other types of establishments to sell 3.2 beer to persons over 21 years of age," K. W. Moore, of Minnesota Ballroom Operators' Assn., said of the decision.

The Play-Mor's appeal had been backed by the Minnesota State Culinary council, composed of hotel, restaurant and bartenders' unions throughout the state.

Decca 25c Melon

Decca Records' board of directors declared a regular quarterly dividend of 25c at a meeting last week in N. Y.

Melon is payable June 29 to stockholders of record June 18.

Tv actor Joe Silver will play the Charlie Davenport role in "Annie Get Your Gun" at the Wallingford (Conn.) music tent.

Eye N'Orleans as Site For Pan-Am Music Fete

New Orleans, June 12.

The possibility of holding the first annual Inter-American Music Festival here next year will be discussed tomorrow (Wed.).

Guillermo Espinosa of Washington, director of the music division of the Pan-American Union, will address a meeting called by Richard G. Jones, president of International House.

If plans materialize, the festival here would feature works by composers of the U. S., Canada and Latin America, with the New Or-

leans Symphony Orchestra and chamber music groups playing a leading role.

PROGRAM TO-DAY
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JUST ME

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JESSE GREER

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799 7th Ave., New York 19

THE HIT OF THE WEEK
ART MOONEY and Orch
DAYDREAMS

and
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MGM 12277

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M-G-M Records

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Inside Stuff—Music

Disk showcasing via the RCA Victor label has earned Stan Rubin & His Tigertown Five, a dixieland combo, a spot in the upcoming United Artists pic, "Four Boys and a Gun," a story about juvenile delinquency. The Rubin combo's pic stint doing the number, "Eight, Nine, Ten," was shot in New York last week.

Victor execs, incidentally, were amused at the title of a new Stan Rubin album issued by Jubilee under the title of "Stan Rubin at Monaco." That was a reference to the fact that Rubin's crew was invited to play at the recent Grace Kelly-Prince Rainier wedding in Monaco. However, the Rubin sides for Jubilee were cut long before that and during the period of the wedding, Victor had the jazz combo wrapped up and was at attempting to cash in on the marriage publicity.

Denny Vaughan and Tony Martin records of "Walk Hand In Hand" (written by Johnny Cowell of Toronto) are banned from Britain's airwaves, according to Ottawa's Gord Atkinson of Canadian Federation Radio Artists. "God is our destiny" contravenes Britain's rule against the use of "God" in a pop song, writes deejay Atkinson in his weekly Ottawa Citizen column (26). Andy Williams' disk, which has the line changed to "This is our destiny," is the only version being heard over the British air.

MGM Records has come up with something new in LP platters. Via a "secret process," the MGM engineers have developed a treatment to make the disks dust-proof. Each 12-inch LP off the presses from now on will be stamped with a special sticker with this legend: "Dust Proof—This MGM Record is specially treated and protected by a process eliminating the attraction of dust by static electricity insuring you the utmost in true high fidelity reproduction."

Ervin Drake, longtime tunesmithing pard of Jimmy Shirl, will step out on his own with the words & music assignment for the NBC-TV spectacular, "To Paris with Love." Spec, which will have an original book by Arnie Rosen and Coleman Jacoby, is slated for early September. Drake and Shirl decided to work independently only a short time ago. However, they recently collabed on "Silly Signs," which Art Carney just cut for Columbia.

Seven British topflight jazz musicians are to be seen and heard playing in a night club sequence in the new Charles Chaplin film, "A King in New York," currently being shot at Shepperton Studios in London. The musicians are Dave Shand (alto sax), Bobby Mickleburgh (trombone), Tubby Hayes (tenor), Tony Crombie (drums), Norman Long (piano), Ronnie Seabrook (bass) and Alan Wickham (trumpet).

Jaye P. Morgan, RCA Victor songstress, will have a reunion with her family vaude unit when she becomes the summer replacement for Eddie Fisher on the NBC-TV "Coke Time" show. With her on the show will be the Morgan Bros., four of her freres who used to work with her in the Morgan Family Troupe. The Morgan Bros., incidentally, have also cut a few sides for Victor.

An attack of pneumonia has forced Roy Hamilton to cancel all his booking for an indefinite period. The singer, currently under observation at the New York Hospital, has also called a halt to his waxings for the Epic label. Hamilton broke into the bigtime about two years ago with his Epic slice of "You'll Never Walk Alone."

New York's Hotel Statler is gearing for a big terp biz at its Cafe Rouge next fall. The room will be enlarged during its regular summer shuttering. Tommy and Jimmy Dorsey will wind up the first leg of their five-year pact with the Statler June 23. The orch reopens the room in September.

Bop to Beethoven—Bernstein is Boffo!

The critics call him a genius! Conductor Fritz Reiner said he's the most talented student he ever had. And to top it all, TV fans are wild for him!

This week, *The Saturday Evening Post* brings you the whole Leonard Bernstein story. Read about the man who organized his own orchestra at the age of 14... conducted the New York Philharmonic at 25... and wrote the entire score of an award winning Broadway musical in 4 weeks! Don't miss this intimate story of "The Happy Genius." Get your *Post* and read it today!

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A CURTIS MAGAZINE

Local 47 Vs. AFM

Continued from page 51
brief remarks to convention yesterday (Mon.).

Petrillo's opening comments spotlighted the growth of the Music Performance Trust Fund since 1947, when the take was \$1,651,000, to 1956, when it reached almost \$3,000,000. Petrillo predicted that revenues would be doubled within the next few years.

With this gambit, he already indicated the main line of attack against Read and other Local 47 leaders. Read has been criticizing Petrillo for his exclusive accent on building funds rather than boosting rates for individual AFM members who have been making disks and telefilms. That has been the central issue in contention between Local 47 insurgents and the AFM hierarchy since the dispute broke into the open early this year.

After Read and his followers succeeded in ousting a Petrillo supporter, John te Groen, as Local 47 prexy, he was accused of trying to break up the AFM via dual union. Union-appointed referee, Arthur Goldberg, found Read and supporters guilty of violating the AFM constitution in their fight against te Groen and Petrillo and recommended disciplinary action. AFM exec board approved recommendations but deferred final action to give Read a chance to appeal to convention.

Goldberg recommended that Read be expelled for one year and not be allowed to hold office for two years after his readmittance. A group of 10 other Read supporters were to be expelled for one day and also barred from holding office for two years.

With Petrillo's reelection as prexy, a certainty, the only real balloting contest involves the bid of N. Y. Local 802 prexy Al Manuti for a place on the exec board. Elections are to be held tomorrow (Wed.).

Airborne Disks

Maestro LeRoy Holmes literally took to the air to launch his MGM slicing of "Theme From The Proud Ones" in Philadelphia.

It started late Friday night (8), when Ed Barsky, MGM's Philly distributor, phoned New York for a rush order on the platter. Holmes picked up 5,000 disks the next morning at the MGM plant and chartered a private plane which he piloted to Philly in time for Barsky to get the pancakes around to the local dealers.

Randall Back in Brit. After U.S. Tour; Hampton There Next on Exchange

London, June 12.

British bandleader Freddy Randall flew back to Britain last week after appearing on a 10-day tour with the "Biggest Rock 'n' Roll Show of 1956" package on an exchange basis with Louis Armstrong & His All Stars. He told VARIETY that they have had several offers to return to the States.

Like all Britons, they found the attitude of the South to interracial shows "disconcerting" and "most worrying." The show had been picketed at Birmingham, Ala., by persons carrying banners with the slogans, "Don't listen to this jungle music," while armed police stood in front of the stage during the performance in case of any further trouble.

Trumpeter Randall now resumes his traveling around the country on one-night stands.

2 Months in Sept.

London, June 12.

A new angle on forthcoming transatlantic band exchanges has come from impresario Harold Davison, who announced that Lionel Hampton and his orch. are to start a two months' European tour in Britain during September.

This now means that the Hampton unit will be the exchange band with Britain's Johnny Dankworth.

It was originally announced that Duke Ellington was in line for the swap with Dankworth, but the Ellington project is now due to come later and may result in him visiting Britain in exchange for a return visit to the States by the Ted Heath band.

De Sylva Ruling

Continued from page 51
copyright renewals. This was reversed by the circuit court which said both Mrs. De Sylva and the boy had equal rights to the renewals.

As the Supreme Court pointed out: "Strangely enough, these questions have never before been decided, although the statutory provisions involved have been part of the act in their present form since 1870."

The supreme court said in part:

"Petitioner and several of the associations which have filed amicus briefs point out that the 'universal' interpretation has been that children are entitled to renewal only after the death of the widow or widower.

"In light of the copyright office practice alone, that is obviously an overstatement. Nevertheless, had there been a long, standing consistent attitude by the specialists in this field of the law, and a more adequate basis for it than exists here, we might hesitate to overturn what had become a generally accepted view of a statute having such important consequences.

"But we cannot escape the conclusion that in this instance any such reliance on that interpretation of the act was misplaced. The statute is far from clear and the Copyright Office has recognized its ambiguity.

The opinion winds up:—"Finally, there remains the question of what are the respective rights of the widow and child in the copyright renewals, once it is accepted that they both succeed to the renewals as members of the same class. Since the parties have not argued this point, we think it should not be decided at this time."

This last is the matter which will be considered in the trial court in Los Angeles.

Radio Still the Prime Job Source For AFM With \$15,000,000 in Wages

Radio may be in decline, but it's still the prime source of jobs for musicians. According to an American Federation of Musicians' survey, a total of \$15,161,000 in wages to musicians was shelled out during 1955 by radio stations in the U. S., Canada, Puerto Rico and Honolulu, all under the AFM's jurisdiction. Covering the same territories, television only paid \$9,544,000 to musicians, including \$1,500,000 paid in salaries by the vidfilm and jingle industry. In many cases, there is overlap between the radio and tv jobs, particularly for AFM staffers working for stations which have both AM and tv outlets.

Theatrical employment accounted for \$6,178,000 in wages to AFM members last year. That is broken down into the following categories: Vaudeville and presentation, \$1,449,000; dramatic and musical, \$3,-

049,000; opera and ballet, \$1,108,000; burlesque, \$560,490; and organ, \$10,746. The total number of musicians employed in these categories was 4,907.

In Hollywood, the major producers employed 303 tooters under contract and paid them gross earnings of \$2,768,000 last year. In addition, the majors employed non-contract musicians who accounted for another \$1,117,000 in wages. The independent producers paid out \$635,313 in tooter wages while the earnings of AFMers in N. Y. picture work totaled \$114,052. Miscellaneous picture employment in Canada and other places amounted to another \$11,500 in AFM earnings.

The disk industry paid out \$3,076,000 in wages to sidemen and \$752,272 to leaders. This only includes earnings based on a flat union scale and do not cover royalty agreements between the musicians and the recording companies.

BMI Check List OF NEW RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
CANADIAN SUNSET (Meridian)			
HUGO WINTERHALTER ORCH. (Victor)	77 (Good)	Best Bet	
GET OUT OF THE CAR (Mobile)			
SAMMY DAVIS, JR. (Decca)	\$4 (Excellent)	Best Bet	Very Good
GLENDORA (American)			
PERRY COMO (Victor)	Best Buy	Sure Shot	Best Bet
THE GOLDEN BATON (Coliseum)			
DICK JACOBS ORCH. (Coral)	Spotlight	Sleeper of the Week	
ALMOST LOST MY MIND (Hill & Range)			
PAT BOONE (Dot)	Best Buy	Sure Shot	
I'VE GOTTA SING AWAY THESE BLUES (Daywin)			
DORIS DAY (Columbia)	\$2 (Excellent)	C+ (Good)	Good
LAST CALL (Webster)			
RALPH MANTERIE ORCH. (Mercury)	Spotlight	Best Bet	
GEORGE JENKINS ORCH. (Tampa)		B (Very Good)	
LOT'SA LOVE (Caliseum)			
THE JODIMARS (Capitol)	79 (Good)	C+ (Good)	
LOVE, LOVE, LOVE (Progressive)			
THE DIAMONDS (Mercury)	Spotlight	Disk of the Week	
THE CLOVERS (Atlantic)	R&B Best Buy	R&B Award	
NEVER TURN BACK (Springfield)			
AL HIBBLER (Decca)	Spotlight	Sleeper of the Week	Best Bet
PAO PAO (Femora)			
MONCHITO (Fiesta)	78 (Good)	B+ (Excellent)	
REMEMBER WHEN (Trinity)			
CAS ALLOWAY (ABC-Paramount)	76 (Good)	B (Very Good)	
RING PHONE RING (Regent)			
MARION MARLOWE (Cadence)	Spotlight	B+ (Excellent)	Very Good
ROLL OVER BEETHOVEN (Arc)			
HELENE DIXON (Vik)	\$6 (Excellent)	Best Bet	
CHUCK BERRY (Chess)	R&B Best Buy	R&B Sure Shot	
A TEENAGER SINGS THE BLUES (Iris-Trejan)			
HELENE DIXON (Vik)	\$4 (Excellent)	C+ (Good)	
THEME FROM "THE PROUD ONES" (Weiss & Barry)			
LEROY HOLMES ORCH. (MGM)	\$5 (Excellent)	Best Bet	
BUDDY MORROW ORCH. (Wing)	74 (Good)	B+ (Excellent)	
YO' ARRIBA (Femora)			
MONCHITO (Fiesta)	78 (Good)	C+ (Good)	

BROADCAST MUSIC INC.

On The Upbeat

New York

Mimi Warren currently at the Sheraton Mayflower, Akron, O. . . Bill Heyer into the Versailles for an indefinite engagement starting June 24 . . . Rover Boys start a four-day stand at the Fox Theatre, Detroit, June 21 . . . Stella Giusak, secretary to Mike Conner at Decca Records, wed John Miecz Saturday (9) . . . Phineas Newborn's jazz quartet set for a two-week gig at Café Bohemia starting Friday (15) . . . Jack Dunn of Disneyland Records wed MCA's Kathy Levington Sunday (10) . . . Joy Music's Johnny Farrow and Harvey Geller hitting the road plugging firm's new releases . . . Ashley Music exec Abe Schlegel's daughter married to Food Fair exec Ronald Kavitz Sunday (10) . . . United Artists is planning special sleeves for the MGM disking of "Intrigue" to plug its pic, "Foreign Intrigue" . . . Illness forced Billy Sharpe to quit as Earl Bostie's road manager. Joe Hess replaces . . . Lonnie Donegan slated for the Copa, Pittsburgh, July 16 for one week . . . Thrush Irene Carroll pact to the indie Jester label . . . Sammy Davis Jr. running a contest for deejays to come up with a title and new repertoire idea for his forthcoming Decca LP. Winner gets a hi-fi phonograph . . . Joni James gets her third MGM album release in the past four months, with "Let There Be Love" due June 16 . . . Kossol Sisters due in New York tomorrow (Thurs.) for an Epic recording session.

Chicago

Muggsy Spanier set for the concert series at Easy Street next Sunday (17) . . . Bill Russo and quintet play the date following, June 24 . . . WGN deejay and bandleader Jim Lounsbury no longer handled by agent Howie Christensen; Lounsbury was pact to a five-year management contract by Associated Booking Corp. last week . . . Phineas Newborn Jr. quartet rushed into the Blue Note last week for one frame on the Sarah Vaughan bill . . . Stan Kenton opens at Blue Note tonight (Wed.); stays through June 24. Oscar Peterson plays the spot starting June 27 . . . RCA Victor pactee Lurline Hunter switched to the Vik label; after more than a year at the Cloister Inn, Chicago, she goes into the Orchard, Kaycee, opening tonight (Wed.) with Donna Brooks replacing her at the Cloister.

Hollywood

Jeff Alexander has been assigned to score Metro's "Somewhere I'll Find Him" . . . Champ Butler has bought a Phoenix nitery . . .

Nick Therry is promoting Al Cava's "Shattered Dreams" disking on the HEG label, continuing a friendship that began in school in San Francisco . . . McGuire Sisters will do their first Coast recordings next month after they wind their current stand at the Desert Inn. Coral Records a&r topper Bob Thiele will fly out the end of this month to be on hand to supervise the dates . . . Milt Gabler, a&r chief, in town to prep some hectic recording—two albums with Peggy Lee, a classical piano package featuring Andre Previn and Lucas Foss and another Russ Morgan package . . . Harry James is still busy working out his European band tour but still no decision whether Betty Grable goes along . . . Palladium manager director Sterling Way hopped to Chicago to catch Teddy Phillips orch as a possible for the Christmas season private party setup.

Kansas City

Pee Wee Irwin and his dixieland six into Wildwood Lakes for a week opening yesterday (Tues.). Crew comes in from Columbus, O., and follows with a stand at Town and Country Room, Congress Hotel, St. Louis, beginning June 18 . . . Charles Drake brings his unit back to the Drum Room of Hotel President, reopening June 18. Crew had been in the Drum Room most of the past winter . . . After 19 months at Hotel Muehlebach, Tommy Reed takes off for a California vacation. Then opens with his orch at the new Vogue Ballroom, Chicago, July 3 for a summer run. Reed and orch are due back at Muehlebach in September . . . Betty Madigan is in the Terrace Grill following work of the Eddy Arnold tv show out of Springfield, Mo. And she is due in New York for work on her new MGM album following date here . . . Jimmy Ames has set aside some time for work on a pilot film for tv, after he completes his current stand in the Terrace Grill.

Scotland

Eric Delaney, in from the U. S., touring, his orch on one-night stands in Scotland . . . Bettie Neil named as new chirper with the Bill Paterson jazz band . . . Frank Weir orch to Murrayfield rink, Edinburgh . . . Bill Kenny and his trio to Finsbury Park and Manchester after week at Empire Theatre, Edinburgh . . . The Hilltoppers ordered for vaude dates here in August.

GEO. MAREK TO ROME TO WAX 'LA TRAVIATA'

George R. Marek, RCA Victor v.p. and head of the album division, headed for Italy over last weekend to supervise recording of "La Traviata" at the Rome Opera House. Work will be cut under the baton of Pierre Monteux and will star Rosanna Carteri, Cesare Valletti and Leonard Warren. Last year, Marek made a similar trip to Rome to cut "Aida," now one of the company's top-selling operatic albums. "La Traviata" will be among Victor's fall releases.

Welk's 24-22-29G Pull In Northwest 1-Niters

Portland, Ore., June 12. Lawrence Welk orch grabbed a scorching \$24,000 in a one-niter at the Civic Auditorium last week (6). Not only is this a smashing take but even greater considering that show was in on the eve of the coronation of the Rose Festival Queen. The 3,600-seater was scaled to \$10 and was SRO a month in advance of playdate. Welk was given an honorary doctor of arts degree by the U. of Portland.

On Tuesday nite (5) the Welk troupe grossed \$22,100 in Seattle, with 6,200-seater scaled to \$4.50. Welk did a one-niter at Spokane (7) with a presold house of \$29,000 awaiting him.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

1	1	*Ivory Tower (Morris).....	1	..	1	1	1	1	4	1	1	2	4	1	103
2A	4	†Walk Hand in Hand (Republic)..	2	..	2	4	5	6	5	2	5	6	1	6	77
2B	3	*Moonglow (Mills).....	5	..	3	5	3	..	1	3	4	1	6	2	77
4	2	*Standing on the Corner (Frank)..	7	5	5	2	4	8	2	6	3	5	2	7	76
5	5	†Wayward Wind (Warman).....	4	..	8	3	6	5	..	4	8	3	3	3	63
6	6	*Picnic (Columbia Pic.).....	3	6	7	6	..	2	1	8	7	9	9	4	59
7	7	*On Street You Live (Chappell)..	6	1	4	7	..	3	3	..	10	5	..	1	49
8	7	*Hot Diggity (Roncom).....	10	..	8	..	..	..	5	2	7	7	5	33	
9	11	*I Could Have Danced (Chappell)..	9	2	10	10	2	7	6	..	..	..	..	..	31
10	10	*Poor People of Paris (Connelly)..	4	..	..	..	..	10	7	6	8	..	8	23	
11	9	†Heartbreak Hotel (Tree).....	10	7	..	9	10	..	10	9	4	..	9	20	
12	13	†Graduation Day (Sheldon).....	8	..	..	..	9	..	7	..	..	..	10	10	
13	12	*Mr. Wonderful (Laurel).....	..	6	..	..	..	..	10	..	8	..	9	..	
14	14	*More (Shapiro-B).....	3	..	..	..	..	..	..	..	..	..	8	..	
15	..	*To Love Again (Columbia-Pic.)..	..	9	..	..	..	..	9	..	..	..	8	..	4

R'n'R Controversy

Continued from page 51

ened." The N. Y. Post is also preparing a series on rock 'n' roll. Jerry Marshall, WNEW, N. Y., disk jockey, sounded off with this advice to Presley's managers: "I think that Elvis and the people handling him should be interested in the future and building his popularity into something more lasting than a present-day craze. If the future is important, Elvis will have to drop the hootchy-cootchy gyrations or end up as 'Pelvis' Presley in circus sideshows and burlesque, where he will not find the biggest crowds and financial rewards."

Stan Kenton: 'It Can Be a Form of Jazz'

Des Moines, June 12. Stan Kenton, here for bookings at the Val-Air and Riviera ballrooms, said: "I don't look on rock 'n' roll with the same horrified rejection of some musicians . . . it can be and sometimes is a form of jazz. It has a swinging beat and a lot of improvisations. I think it's making a lot of jazz fans. For instance, its main appeal is to kids from 11 to 16 . . . but when they get a little older their tastes mature. They look for music that's more elaborate, that says more."

Kenton said his 15-year-old daughter was "nuts about the Crew Cuts" last year. Now she's a fan of Dave Brubeck and Gerry Mulligan. In commenting on his "Artist in Rhythm" and "Innovations in Modern Music" tours, Kenton said, "It was pretty exciting musically, but financially pretty depressing. The second time around we found out what the people were thinking about while they heard us the first time. They didn't like to sit there for two hours before they heard anything they recognized . . . so now we play a blend. We do concerts to satisfy ourselves . . . playing the stuff we like to . . . and we do dance dates to keep alive in-between."

Expatriate Tooter: 'Jazz Dying Due to R&R Craze'

Paris, June 12. In a press interview here Nelson Williams, U. S. jazz trumpeter, said that U. S. jazz is dying due to the present crazes for rock 'n' roll and rhythm and blues. Williams, who spent six years

here playing in the various Gallic jazz cellars, went back recently to take his place again with the Duke Ellington orch, but soon returned. He maintains he will never go home again.

In Santa Cruz: 'Great Controversy Becalmed'

Santa Cruz, Calif., June 12. The great rock and roll controversy of this little coastal resort city 80 miles south of San Francisco has calmed down, and only one thing appears certain: Fats Domino and his band will not play the Santa Cruz Civic Auditorium the night of July 24.

The controversy began early in the morning a week ago Sunday (3) when Police Lieut. Richard Overton closed a Civic Auditorium dance after three hours of watching Chuck Higgins and his band "excite the crowd to passion at time . . ."

That is, the policeman claims he closed the dance. From Los Angeles, Higgins said, "We had to leave to catch a bus."

Overton, in his report, claimed the music "excited" the 200 dancing teenagers and "it was feared the crowd might become uncontrollable . . . (there was) obscene and highly suggestive dancing" and "what really burned up the cop—other dancers formed a circle around the exhibitionists in an apparent effort to screen them from the officer's view."

But when Overton called a halt, under Section 311 of the State Penal Code prohibiting lewd public conduct, everyone left quietly.

Police Chief Al Huntsman backed up the cop, saying that kind of dancing "will not be tolerated in the future anywhere in Santa Cruz," and another policeman said the ban wouldn't apply to jukebox music, just to the "highly suggestive, stimulating and tantalizing motions" the Higgins live music led to. He added, "I don't know how they carry on in other cities, but it's not the type of thing that we want here."

Ray Judah, the auditorium manager, said succinctly of the Higgins band, "he's through here."

And that's the way it stood until a group of highschool students marched into District Attorney Ray Scott's office to protest the ban. Then, on Wednesday (6), city manager Robert Klein softened the ruling, possibly with one eye to-

ward the city's substantial summer resort business.

Rock and roll, said Klein, "along with other harmless types of swing music, enjoyable to young and old," will always be welcome in Santa Cruz. And Chief Huntsman added, "We have nothing against rock and roll music, it's just what some people do while listening to it."

But Judah decided to take no chances. He phoned Fats Domino's northern California promoter, Manie Schwartz of Oakland, and cancelled Domino's July 24 date. Judah said he'd investigated Domino and found his music attracted "a certain type of crowd . . . that would not be compatible to this particular community." He wouldn't go so far as to ban all rock and roll bands in the future, but "I'll investigate each application."

Pincus' Jazz Subsid

Publisher George Pincus is swinging over to jazz. In association with young tunesmith Bobby Scott, Pincus has added a new subsid operation, Songfest Music, to hold jazz compositions only.

Songfest kicks off with a flock of tunes waxed by Scott for his ABC-Paramount album, "Scott Free." Among the compositions are "Milkshake," "Two Toes," "Potato Salad," "Eventide" and "Summer Nite." Songfest is an ASCAP firm.

The
everglowing standard

MOONGLOW

Sensationally featured in the Columbia Picture
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America's New Girlfriend

GLENDORA

PERRY COMO
RCA Victor

JACK LEWIS
Crest

AMERICAN MUSIC, INC.
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'Hit Parade' Lineup

(On June 9 NBC-TV Show)

1. Picnic Col Plets.
2. Standing on Corner Frank
3. Moonglow Mills
4. Ivory Tower Morris
5. Wayward Wind Warman
6. Hot Diggity Roncom
7. Heartbreak Hotel Tree

Psssst! Have you heard about Mimi Warren's lover?!!

'THE SEARCHERS'

7 BIG RECORDS

M. WITMARK & SONS, NEW YORK

A Solid Hit!

BELIEVE IN LOVE

ROBBINS MUSIC CORPORATION

Lotsa Legislation Being Readied For AGVA's Coast Powwow Next Week

The American Guild of Variety Artists is expected to pass a host of new legislation at the forthcoming convention taking place starting June 18 at Disneyland, Calif. One of the top battles is expected to stem from a resolution promulgated by the Miami Beach branch of the union which asks that a performer working on a weekly contract be forbidden to supplement his salary by accepting club dates.

Resolution was put into the hopper as a result of promiscuous doubling by some of the top performers working representative spots who frequently undercut the smaller earners in the numerous club dates around Miami during season. Considerable opposition on this resolution is anticipated because of its broad terms. There is also some strong support for this measure, but it's anticipated that unless a compromise is reached on its stringent terms, the final vote will be adverse.

It's believed that proponents of this legislation will get the necessary majority of delegates' votes if they confine its terms to the upper bracket earners and permit performers working in the low-scaled C spots and perhaps B cafes to get extra work that would permit them to come out ahead.

Expected to be turned down by the convention because constitutional changes to effect the action will be needed are a pair of resolutions asking that delegates to the convention be elected on a local basis instead of nationally as they are now. The Buffalo and Denver branches asked similar resolutions in this field.

Also likely to be turned down will be a motion that would require branch managers to accompany delegates to national confabs. Opponents of this measure would decline to have the "store closed" while the convention was going on.

Los Angeles group also threw into the legislative hopper a draft which would permit the union to assess each member delinquent in dues payments to the amount of \$1 for each month of delinquency. Other items include study of a hospitalization plan for members, study of the feasibility of establishing an old age home for variety performers, and raising of chorus girl dues in two categories.

One of the major items will be a discussion of strategy of the strike against the Ringling Bros. and Barnum & Bailey Circus. AGVA and the International Brotherhood of Teamsters have been picketing the show at all its stops to date. There's no sign yet that either side is ready to give in.

Sexsational Dramas In Scot Vaude Houses Rapped by 'Family Trade'

Glasgow, June 12. Crop of sexy "adults only" dramas is providing an adverse talking point with vaude enthusiasts here.

Recent examples have been "Call Girl," about the London prostitution racket, and "Bad Girl," starring Simone Silva, as a country girl gone wrong. Another current offering is "Reefer Girl." Skedded for next month is yet another sex play, "Daughter of Desire."

Vaudgoers complain that they are being starved of normal vaude fodder so that these catnip plays can find a theatre and draw in on their curiosity and sensational value. They maintain it's ruining family trade for the future.

Managements' viewpoint is that, with disk names monopolizing the bill-topping spots and variety acts hard to find, it is paying them to present these sensational plays. Some of them, they say, bring more coin to the b.o. than vaude weeks.

Sexy plays have generally run into a very bad press here, all of 'em receiving strong panning notices. Theatres concerned are the Empires at Glasgow and Edinburgh, both on the Moss Empires circuit.

Bob Hope's Charity Stint At Boston's Fenway Park

Boston, June 12. Bob Hope comes in June 25 for the annual Mayor Hynes' Charity Field Day at Fenway Park to lend his support in raising \$70,000 for Boston's handicapped and underprivileged citizens.

Hope will fly in from Hollywood and will sell field day tickets on Boston Common in the afternoon preceding the show.

Rocky Marciano, retired heavyweight champ, and Tenley Albright, Olympic figure skating champ, will be given citations by the city during the events.

AAA Wants In On ARA Group

The Associated Agents of America are currently negotiating to come into the Artists Representatives Assn. as a body. AAA recently was told by the American Guild of Variety Artists that it would no longer recognize that organization, and that individual members of that group would have to apply for individual franchises. In a series of two decisions in N. Y. Supreme Court, union's action was upheld and it was ruled that AGVA didn't have to dicker with the AAA.

Under what kind of setup AAA will go into the ARA hasn't yet been determined. Some of the AAA members hold that the problems of the former AAA membership were somewhat different than those of the ARA members, and therefore some special dispensations would have to be made. Preliminary discussions have been held only, with nothing set as yet.

However, it's likely that there will be no deviations from the current set of rules recently signed by the union and ARA. Outlawing of the AAA leaves the ARA the only recognized agency organization around New York. The Entertainment Managers Assn. is regarded as a producer's organization.

'CAPADES' IN LONGTERM PACT WITH ATL. CITY

Atlantic City, June 12.

John H. Harris will bring his Ice Capades into the Convention Hall rink here through the summer of 1961 following a contract signed with management of the beach front structure, Philip E. M. Thompson, Friday (8). The ice rink will open July 20 and continue through Sept. 2.

Provisions of the new contract are the same as the old one, with the city getting 10% of the gross receipts and the show management furnishing all extra help such as musicians, stagehands and ushers. Only help Convention Hall will provide will be its regular staff.

"Ice Capades" has grossed an average of roughly \$250,000 a year of which the Convention Hall received \$25,000. It has been a major attraction of the summer boardwalk since 1940.

Jim Harkins Upped Pittsburgh, June 12.

Jim Harkins, former company manager of "Ice Capades," has been made executive assistant to John Harris, producer of the show. Nate Wally, who had been stage director, moved up to the spot of company manager.

Maxine Sullivan Fete

Maxine Sullivan will mark her 20th anni in show biz with a shindig Monday (18) at Max Gordon's Village Vanguard, N.Y., where she's presently on a long run.

Among those expected to attend are some of the bandleaders with whom she's worked over the years as well as other musicians and fellow performers. Leonard Feather, writer on jazz, will emcee the soiree.

Chi Chez Sets Satchmo

Chicago, June 12.

Louis Armstrong has finally been booked into Chicago's Chez Paree, Nov. 2 for two weeks. Armstrong's recent appearances in Chicago had been generally at the Blue Note or the Chicago Theatre, but the Chez management has been after an Armstrong booking for some time.

A few months ago, Armstrong had been set to open at the Chez Paree but was forced to cancel out when an eye infection put him in a New York hospital bed.

Vegas' 'Pay Now Play Later' Bait To Woo Benny

Las Vegas, June 12.

New "pay now play later" formula to lure top talent has been worked out by Monte Proser and may be put into practice in a pending contract with Jack Benny for nitery stands at the new Tropicana Hotel. Opening date for the hostelry has not yet been set.

Proser's discussions with Benny call for three weeks annually for three years at a flat \$50,000 per week. However, the salary would be paid in cash now to Benny's production firm and the comedian would then work it off over the stated period of time.

In view of the astronomical bidding for top talent among existing hotels, Proser is understood to feel he needs this sort of special inducement to attract the talent he'll need for the Tropicana. Details of the scheme are understood to give a decided tax advantage to talent in the top brackets.

Las Vegas Flirting With George White's 'Scandals'

Las Vegas, June 12.

A deal is being blueprinted for "George White's Scandals of '56" to unveil, prior to proposed opening on Broadway, at the New Frontier Hotel, according to Sammy Lewis, hotels' entertainment director.

Lewis says White slipped into Vegas recently, found the New Frontier's Venus Room to his liking, and started confabs on the \$200,000 production, in which Lewis will have a percentage.

"Scandals," with a cast of 40, is pencilled tentatively for an August date at the New Frontier. Lewis says east will not feature w.k. personalities, rather will stress "new faces."

Autry's San Antonio Huddle

San Antonio, June 12.

Gene Autry was here to confer with the San Antonio Livestock Exposition officials about the possibility of appearing as the feature attraction of the 1957 show next February.

Autry commented during his local stay that he'll be back on the air with his radio show next fall.

Montreal Cafes Ignore Blacklist But Ready for Showdown in Court As Police Chief Tightens Curfew

By MAX NEWTON

52-Year-Old Canton Aud. to Be Razed

Canton, O., June 12.

The old Canton City Auditorium, a block-consuming building purchased from the city by Otis German and associates in 1950 for \$265,000, will be torn down starting Aug. 1. "It has been costing us too much to keep the place up," German said. Most of the space formerly used for concerts, circuses and boxing matches has lately been used for a 120-car inside parking garage.

The auditorium, built in 1904, seated 3,717 and was considered one of the country's outstanding public buildings at that time. Ralph Smith, manager, said he had booked Caruso, Paderewski, John McCormack, Rachmininoff, and Rudy Vallee's band into the auditorium.

52-Week Circus Tours Africa

Johannesburg, June 12.

Boswell Brothers' Circus has become an institution in Southern Africa, which it covers extensively, playing anything from one-night stands in the "dorps" to a full season in Johannesburg. The circus—which goes in for publicity in a bright way, even distributing half a million copies of its own newspaper—has been touring the Rhodesias and heads for Portuguese East Africa.

It's a year-in, year-out show giving performers a steady 52 weeks' work. Salaries are not astronomical, but the business is steady and the work guaranteed and regular.

DESI HANKERS FOR NITERY DATE AGAIN

Hollywood, June 12.

Desi Arnaz, who has been dodging nitery dates for five years—since he and Lucille Ball became a tv hit in "I Love Lucy"—says he may front his orch in a Las Vegas club.

Arnaz dislosed here Jack Entratter of the Sands in Las Vegas has asked him to play the spot, and said he's considering accepting, going into the nitery as a single, with his orch, to play two weeks. It would be either this fall or in December, he said.

Arnaz, who's been shying away from nitery bookings since the success of "Lucy," explained "it was Jack Entratter (when he was with the Copacabana in N. Y.) who gave me my first job when I got out of the Army."

Booking Rivalry for 'Big Biz'

The industrial show field is becoming one of the biggest money-makers in the variety orbit. Shows for conventions particularly have become one of the most lucrative segments of the industry with tabs of more than \$25,000 for a single convention becoming commonplace. Various talent agencies are now conducting one of the liveliest battles for supremacy in this field.

Major offices, including the William Morris Agency, Music Corp. of America, General Artists Corp. and its subsid, GAC-Hamid, are finding that some of their most vigorous competition comes from the indie ranks. Agents such as Nat Abramson, of the WOR Artist Bureau, and Lou Walters Enterprises, a Latin Quarter (N. Y.) subsidiary, are giving the top offices an extremely lively battle and in some cases are knocking out some of the larger offices in the bidding.

The Walters office has been able to nab some highly lucrative dates, including the Colgate-Palmolive convention in which a Latin Quarter show was staged virtually intact. According to Walters, he's obtained the contract for a forthcoming automobile show in New York in which talent costs are likely to go into six figures.

The club date bookers around N. Y. have been getting in on this act. It's a different kind of show biz than that encountered by the general run of talent offices. The industrial show specialists are finding that, in some instances, it's necessary to commandeer vast amounts of costumes, sets, lighting equipment and various kinds of props to stage the shindigs in spots not generally suited for shows. Thus agencies suddenly find that they must become producers, costumers, set designers, song and sketch writers, etc.

Right now, the percenters are hiring various producers and directors to stage these shindigs, but if the industrial show field continues at its present pace, it's likely that soon they'll have to maintain house production staffs.

The attempt by Montreal's acting police director Pasifique Plante to make local niteries toe the line on closing hours and the sale of liquor may be ineffective but it certainly is determined. Last week Plante issued a list of 57 clubs and establishments selling liquor which were refused a city permit for '56. The list covered all the major saloons, with one exception, down to the minor beer stubs.

All the hotels were cleared as they pay strict attention to all closing and holiday regulations, with the Chez Paree the only nitery issued a new permit. Such spots as El Morocco, Down Beat, Bellevue Casino, Montmartre, Esquire Show Bar, Clover Club and all the more popular lounges and cafes that constitute this city's nightlife were blacklisted.

However, nothing has disturbed the owners, who are continuing on a business-as-usual formula, booking shows for the next few weeks and staying open as long as they wish. Reason for this is the result of a suit brought against the city last year when Vic's Cafe was refused a city permit. Operators of this spot applied for a writ of mandamus to Superior Court asking the city to show cause why the permit for this cafe should not be renewed. They lost the case but went to the Appeal Court, where it is still lodged.

Business As Usual

Using this delayed appeal as a backer all clubs, including the 21 holdovers from '55 who were turned down, are carrying on as usual. Biz throughout town is good. One eastend spot that could've been bought last year for \$40,000 when the '55 blacklist was announced has flourished in the past few months due to the appeal and couldn't be touched right now for nearly three times this figure. A host of other small saloons are going full blast until the early hours with little or no entertainment other than local "exotic" femmes. Imported talent is concentrated in the west-end rooms with El Morocco, Chez Paree, Down Beat, and the Bellevue Casino, the only spots with big budget shows.

Latest word around the nitery circuit is that the appeal will be heard around the end of June. If the Appeal Court upholds the first decision (in favor of the city) the case can be taken to Supreme Court. Should the final court agree with the lower courts and the city wins, one of the biggest political blowoffs in local history could take place.

Plante Vs. Province

Plante, besides being director of police, is also a reputable lawyer and he is committed to enforce the law which says all places selling liquor must stop the sale at 2 a.m. weekdays, midnight Saturday and dispense only beer and wine on Sundays with a 9 p.m. closing.

The political implications arise between the city and provincial police forces. All permits to sell liquor and the hours of sale are controlled by the provincial government. So far the provincial police have pretty well ignored Plante in his night club forays. If Plante wins his case—and there is a chance he might—the resulting showdown, considering the revenues that pour into the provincial coffers from the 145 cafes, lounges, etc., now selling liquor, might be interesting.

Gypsy Markoff Returns To Vaude in N.Y. Palace Date

Gypsy Markoff will work her first vaude date since the Lisbon Clipper crash in 1943 at the Palace, N. Y., June 22. Singer-accomodionist, who has undergone many operations since that plane mishap, had played some vaude dates prior to that event, and has since worked niteries.

Miss Markoff, who had been having managerial difficulties now says she is without personal management having severed all connections with George Rubinstein, also known as George Robbins.

L.V. Dunes' Free Feed After AGVA Lifts Boycott; See Miller Settlement

Las Vegas, June 12.

Settlement of five-month old wrangle between American Guild of Variety Artists and vet showman Bill Miller is expected when the dispute is aired before an arbitration board in Los Angeles within the fortnight. Union last week lifted its boycott of the Dunes Hotel, where Miller currently serves as prexy, pending outcome of the hearing.

Miller is on AGVA's "unfair" list as the union charges him with full responsibility of salaries not yet paid to several entertainers, including Anna Maria Albergheiti, who worked at the Royal Nevada Hotel while he was general manager of that resort and which folded last New Year's eve. Miller contends, however, that the hotel's ill-fated operating group, headed by A. B. Moll, adding that all entertainment contracts for the Royal Nevada were authorized by Moll, and signed by Eddie Rio, who served as entertainment director. Rio also is on AGVA's unfair list as a result of the Royal Nevada's nonpayments.

When Miller was granted a license to reopen the Dunes, AGVA stepped in and ordered all members not to perform until Miller's name was released from the list. However, on the eve of the grand opening under new-management ceremonies, Jackie Bright, AGVA executive head, agreed to allow his members to perform at the Dunes until decision of Miller-union dispute is reached through arbitration. Miller, at the same time, agreed to go before the arbitration board and abide fully by whatever verdict is handed down.

Cuffo Food, Etc.

Lifting the boycott gave crooner Bobby Lucas the greenlight to perform in the Dunes' Sinbad Lounge as originally scheduled. He joined AFMers Johnny Olenn, a rock 'n' roller from San Antonio, Norman Prentice Trio and Darryl Harper's Latin American Revue in what turned out to be one of the town's most unique unveilings. For the kickoff, residents of the entire area were invited to put on a free feed in an obvious pitch to the Vegas natives.

From Thursday (7) evening at 7 o'clock to the following aye at 3 o'clock, when the spa ran out of food, more than 7,500 persons clicked past the turnstile to the giveaway feed. Hotel was jammed, action at the tables was hot and long lines stemmed from the front gate to the Arabian Room, the hotel's former supper club, where the banquet was tossed. City, county and state dignitaries joined in festivities, including members of the Nevada Tax Commission who, after quite some scrutiny, flashed

the go-ahead to owners Miller, Major Riddle and Robert Rice.

Teeoff was engineered by Miller and Bill Willard, w.k. Vegas chronicler and former Variety correspondent, who becomes the spa's public relations director. Named general manager of the hotel was Carlton O'Daire, who originally promoted the Lady Luck, now under construction up the Vegas Strip under the new name of Hacienda Hotel.

Ringling Circus Matinee Delayed 3 Hours in A.C.; AGVA, Teamsters Picket

Atlantic City, June 12.

More than 2,500, many of them women with small children, milled around the Ringling Bros. and Barnum & Bailey lot for over three hours before the tents were up and the show went on at its one-day stand here last Tuesday (5).

Scheduled to get underway at 2:15 p.m., it was 5:21 before the first acts took to the ring. Meanwhile the thousands attracted by the infrequent visit of the Big Show milled around the midway, took to their au'os while waiting, or just got mad and went home. Despite the long wait, circus brass said only some 100 ticket refunds were made. But then again hundreds failed even to buy tickets.

Delay in erecting the big tents was blamed on the rail service from Wilmington, Del., and lack of manpower and not the ever present pickets who paraded here as they have in other towns played by the circus. The afternoon performance, was curtailed because of the late due to go on at 8:15, finally got underway at 8:47, about 47 minutes after the tents had been cleared of the afternoon crowd.

It was estimated that the circus attracted some 6,500 persons from the area, about 2,500 in the afternoon, when the seats were not filled due to the late start, and a full house, over 4,000, in the evening.

Circus officials said pickets representing the teamster union and the American Guild of Variety Artists, which seek to represent the workmen and performers for collective bargaining, had no effect on their operation. Five of the 10 pickets were locals, the other five apparently following the big top from city to city.

N.Y. License Dept. Has Agent Husson on Carpet

The N. Y. License Commissioner's office set a precedent last week in ordering a bonding company to make good the defaults of an agent. In a hearing held before Deputy License Commissioner Herbert A. Koehler, percenter Jimmy Husson was found guilty on a number of charges brought by singer Naomi Stevens.

It was alleged that Husson sent Miss Stevens on a club date to Hot Springs, Ark., in which the talent employer knew nothing of any such deal. Husson was also found guilty of defaulting on a check of \$150 to the singer. In addition, percenter was told to refund the difference between the 25% commission charged by him and the 10% usual in most agencies.

Royal Nevada to Reopen As Frontier Annex in L.V.

Las Vegas, June 12.

Installation of slot machines, expected next month, will signal reopening of the Royal Nevada Hotel as an annex of the Hotel New Frontier. Spa was purchased from Frank Fishman and his ex-wife, Gloria, last Friday (8) by a group headed by Bill Simonds of Los Angeles and Harry Oederkerk of Long Beach, Calif. Price is undisclosed.

Simonds and Oederkerk are both stockholders of the New Frontier Corp., and will lease the Royal Nevada to their partners in the parent hotel. Gambling operations will be limited to slot machines and entertainment will be featured only in the cocktail lounge. The main supper room, it was reported, will be used to accommodate conventions.

\$15,000,000 Hilton To Rise in Pitt.

A new \$15,000,000 hotel will be built in Pittsburgh by the Hilton chain under an arrangement made with the Equitable Life Assurance Society. Insurance firm will lease the Gateway Center land in Pitt's Golden Triangle on which the hotel will be built to Hilton for a term of 32 years with three renewal options of 15 years each. To be called the Pittsburgh Hilton, it will be located at Liberty & Barbeau Sts., adjacent to three Gateway Center buildings being built by Equitable. It will face Point State Park, whose 32 acres are part of the huge Golden Triangle development.

Present plans to be worked out with the City Council and the Urban Development Authority of Pittsburgh call for a 17-story building containing 800 guest rooms to be completely airconditioned. Inn will be readied in time for Pitt's Bicentennial Celebration starting in 1958.

Blueprints call for a large number of public function rooms to include a grand ballroom seating 2,000 in 20,000 square feet of space, with separations making possible a larger number of smaller rooms. Also planned is an exhibit hall accessible through an entrance through a special roadway in a sunken garden. Main restaurant will overlook the gardens and there will be a summer operation overlooking a skating rink. There will be a number of cocktail lounges.

Pitt outlet will bring the total of Hilton Hotels to 39, with 26 in the U.S. and four operating outside the country in San Juan, P.R.; Madrid, Chihuahua and Istanbul. Six are under construction abroad in Mexico City, Acapulco, Havana, Cuba, Montreal, Cairo, West Berlin. Soon to start construction are hostels in Rome, Tokyo, and Bangkok.

Woo Presley for N.E.

Boston, June 12.

A package deal for Elvis Presley is being worked out for his invasion of New England for an eight-day whirl. Figure is said to be \$4,000 a night against percentage.

Presley's schedule is now being set up and local sponsors are awaiting delivery. Spots mentioned in the deal include Blin-trub's, 1,700-seater in the Hub, and White City Park in Shrewsbury.

Inside Stuff—Vaudeville

Col. Joseph Goetz, chief of the professional entertainment branch of the Dept. of Defense since its formation five years ago, returned to civilian life over the weekend. Goetz, a former RKO Theatres executive, asked for his release to return to private business, but will continue as a colonel in the Ready Reserve Air Force, based at Wright Air Force Field.

Comisar Enterprises, of Dayton, O., said that Goetz will become v.p. of that organization, which operates several deluxe restaurants in Dayton and Indianapolis and has extensive realty holdings. He will aid in an expansion program planned by M. J. Comisar, head of the company. Goetz will operate from an office in the King Cole Room, principal eatery in the chain.

Overall realignment at the Flamingo Hotel, Las Vegas, sees Maxine Lewis, hotel's producer, and flack Jewell Neal anking from their posts. Miss Lewis had been in charge of buying and staging Flamingo's shows since the spa opened nine years ago, while Miss Neal, former Hollywood publicist, had served as public relations director Abe Schiller's assistant for the past three years. Production phase of Miss Lewis' job was filled with the pacting of Arne Dube, while for the interim, prexy Al Parvin will purchase talent.

First packaged rock 'n' roller to hit the Apollo Theatre, N. Y., without a deejay at the top is heading for a gross approaching the alltime high of Tommy Smalls. The take on the first three days was in the neighborhood of \$19,000, and indications point to a b.o. of about \$40,000, the mark set by Smalls. Package, put together by the Gale Agency, comprises the Teen Agers, Clyde McPhatter, Clef Tones, Pretenders, Valentines, Mabel King, Watt & Lynn and Sil Austin band.

Preliminaries in the Miss Universe beauty contest get underway tonight (Wed.) at Palisades Amusement Park, Fort Lee, N. J., where contestants will vie for the title of Miss New York State. Grand finals are to be held at the resort July 5. First prize for the girl chosen "Miss Universe" includes a longterm contract with Universal-International starting at \$250 a week. Contest, incidentally, has proved a stout attendance draw in the past at the New Jersey amusement emporium.

Some Small Rooms in N.Y. Relying On Gimmicks, Novelties to Hypo B.O.

The intimacy circuit on New York's eastside is fast becoming a matter of gimmicks for the newer spots. Several, including the Red Carpet, already having folded, the operators realize that they are in for a tough time with this summer coming on, and are now shopping around for gimmicks either on the talent front or the operational side.

The nitery scene is also decimated by the fact that Le Ruban Bleu is taking its annual summer hiatus and the Meles—pere at fils—are now concentrating on their Centrepoint (L.I.) eatery. Fate of this intimacy is still up in the air because of the fact that the landlords plan a large office building on that site.

The remaining nitery owners are scouring the talent marts for unusual items. At this point, many owners are finding it difficult to get some of the fledgling record names because of the approaching summer, and consequently, novelties are being sought. At the Living Room, for example, management has lined up Johnny Barra-cuda, a Calypso singer, who imparts a more intimate touch to what is already an intimate operation. Spot is furnished with club chairs, settees, with cocktail tables to carry the drinks.

But even this novelty of surroundings and talent, the spots find also that the regulation talent has to be better than par. The Living Room has also lined up Nancy Steele, who is developing a following on the small cafe circuit. Miss Steele gives the impression that she likes her work, and transmits a joyous feeling. She dwells mainly on the standards with tunes from musicals predominating. She's been working this part of town for some time with dates at Le Cupidon, the Byline Room and other spots of small dimensions and seemingly

draws a coterie around her. Stephanie Stewart, a personable miss, backed by her own ivoryings, completes the lineup and helps maintain the good spirit of the spot.

Another spot able to survive the rigorous competition of the eastside has been the Beverly Club. Bobby Short, who built up a rep (Continued on page 62)

Moscow Circus Includes Manchester, Eng., in Tour

Manchester, Eng., June 5.

The Moscow State Circus will extend its current European tour to include a two-weeks' stint at the Belle Vue stadium here. First performance is skedded for Tuesday (12) at prices ranging from 35s to \$1.20.

Russian performers have chosen Manchester as being a typical British industrial city. They have expressed a wish to visit it for the sake of promoting friendly relations, but will have to return to Moscow at the end of the month instead of going on to Glasgow.

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Executive Office

June 4, 1956

Mr. Herb Kessler
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Dear Mr. Kessler:

I would like to take this opportunity of telling you how pleased the management of the Coconut Grove has been with the engagement of the FOUR ACES for the past three weeks.

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Will you please convey to the boys the appreciation of management for a fine job well done.

Sincerely,

Gus Lampe
Director of Entertainment

GL:ch



Bigtime Niteries Can't Play It Close To Vest—Names Still the B.O. Answer

Status of the two major N. Y. niteries indicates that being in the envious position of virtually monopolizing their particular sectors of town is not an automatic guarantee of big business. Both the Latin Quarter, the sole large-seater in the Broadway area, and the Copacabana, the major mass niteries on the eastside, find that the business follows the names, and that niteries must be made interesting if the customers are to desert the hearth and the television sets.

As result, the Latin Quarter, for example, is shelling out heavy coin in both the production and the name talent departments. Under prewar standards, a cafe with no nearby opposition and in a position to dictate to the travel agencies sending in basket parties, would have little need for names except as an occasional hypo during the slow weeks and as a bonus for the regular customers. However, after the current Johnnie Ray engagement the spot has been signed, among others, Frankie Laine, Mills Bros., Hazel Scott, George Jessel, and even with the new show which starts July 19, boniface Lou Walters has arranged a bill which includes Johnny Puleo's Harmonica Rascals, Betty George, Francois Szony & Patti, and the Trio Bassi.

The Copa, in addition to the recent Jimmy Durante, follows with Martin & Lewis (should Jerry Lewis get his medico's permission for the date), Joe E. Lewis, who goes in late September, and Nat King Cole, set for a November session.

Even niteries in other cities with no appreciable opposition have learned that the incentive to go out must be sufficiently attractive to cause a general loosening of the rubberband on the bankroll, and powerful enough to overcome natural inertia. The Chez Paree, Chicago, probably the last of the major niteries in that town, has also learned that less than the hard way, as have operators in other cities where opposition cafes do not exist.

In the old days, it's pointed out, the competition from nearby niteries used to cause the cafe ops to ponder ways and means of getting the trade. The competition these days is in a different direction, and considerably more powerful

than anything a rival boniface could buy—television. A niteries owner can't compete with the networks on the basis of expenditures but rather on the basis of providing something different and more interesting than that which the home screens can offer.

Summer Experimentation

On the other hand, the summer months may become a period for talent buildups. Start has already been made in that direction with the Copacabana's pacting of Eydie Gorme for July 25 and the Four Lads, Aug. 16. Both of these turns have been around for some years on the fringes of bigtime, but haven't quite pierced that barrier. The Lads are w.k. via their Columbia recordings, and Miss Gorme is a regular on the Steve Allen show on NBC-TV. Latter previously made a good impression on Copac audiences when she went in as a sub for Billy Daniels. Currently, Roberta Sherwood is getting her first major N. Y. cafe date at the Copa, following her buildup in the Florida niteries.

There are several reasons for these offbeat bookings. Feeling by some bonifaces is that a cafe also has a responsibility in helping build headlines. Exposure in acc spots helps that process considerably, and provides a showcase that permits a return during the busy season should the performance warrant it. At the same time, giving dates to near-headliners permits a considerable saving. During the summer season, the business pull isn't too tremendous, and an operator cannot be blamed for wanting to cut expenses.

With the Copa having lined up Martin & Lewis for next month, profit made on that run can subsidize the experiments with the fledglings. Talent agencies point out that just so long as top headliners aren't readily available at given periods, it's the better business practice to do a little experimentation, rather than try to make the run with some of the moderate-priced performers who haven't too much boxoffice weight.

BOSTON'S LICENSE QUEEN

Will 74-Year-Old Miss Driscoll Be Re-Appointed?

Boston, June 12.

Reappointment of Hub's colorful Licensing Board Chairman, Mary E. Driscoll, whose six-year term expired June 4, "remains to be seen," Gov. Christian A. Herter stated this week; refusing to say whether he would reappoint the 74-year-old Miss Driscoll to the \$9,000-a-year post.

Miss Driscoll, who broke into the news again last week with an ultimatum to night spots to stop strip-teases, prosties, and gambling, said she was "a little surprised" at the Governor's statement. "I have no plans to retire," she said. "I have not spoken to the Governor about my reappointment, nor allowed anyone to speak for me." The Governor said he "would undoubtedly see Miss Driscoll in the near future."

Miss Driscoll, on the board since 1924, is the sole Democrat of the licensing slate. The Governor is Republican.

Small Rooms

Continued from page 60

on the Coast and whose Atlantic waxings have enhanced his standing in many parts, has been able to draw a consistent trade to that spot.

The Valentine Club, operated by Art Ford, WNEW, N. Y., disk jockey, has been having some rough sledding of late, but does considerably better on the weekends. Latest talent starter there is Alan Blake, who waxes for Candlight Records. Blake works the piano.

Lexington Ave. is springing up as a niteries centre. Some of the rooms such as the Tete a Tete have all-girl shows and others like McAvoy's have a piano player.

Each of the bistros is attempting to provide unusual lures and there are some who apparently haven't been able to do any sort of sagacious talent buying. Some of these rooms find that having a few girls stand around the bars is an attraction sufficient unto itself.

AGVA Aims Guns At GI Club Dates

An attempt to correct what is described as the "bad situation in overseas officers and noncommissioned officers club" will be made on July 17 when Jackie Bright, national administrative secretary of the American Guild of Variety Artists, confers with special services officer Maj. Gen. John Klein.

According to Bright, American performers have been getting a bad deal at these showings. He said that scale is considerably below par; they must travel through regular channels instead of being allowed military fares as before; and are no longer allowed the PX privileges which reduced their cost of living considerably.

Bright stated that many other abuses have come into being in the overseas installations. A month long are auditions at every post, sometimes before the bulk of the very membership before whom they would perform. In addition, Bright will demand that acts playing that circuit be covered by the minimum basic agreement and also by the welfare trust fund.

Saranac Lake

By Happy Benway

Saranac Lake, June 12. Will Rogers Jr. is due in to be at the bedside of his wife, who recently registered in for the usual rest and o.o. period. Her family will reside in our downtown actors' colony while she is here at the Will Rogers.

P. J. McMullen of Detroit and Miami, president of the McMullen Tool Supply Co. of Detroit, who was recently paralyzed on his right side, has regained momentum and is back in circulation. Forty years ago he was of the vaudeville team of Benway & McMullen, blackface act, the first to introduce that World War I song, "We're Going To Hang The Kaiser Under The Linden Tree."

Henry (Hank) Hearn, owner-manager of drive-in theatre in Jacksonville, Fla., checked in for observation, a followup of virus pneumonia and an auto smashup that fractured three ribs. He's also a two-timer here, having graduated in 1938.

Murray Weiss of Boston and Ned Shugrue of New York, Will Rogers Hospital executives, in to make final arrangements for the annual board of directors meeting and powwow to be held here June 22.

John Gurba, whose wife is the cashier of Stanley Warner Lane Theatre, Philly, rated a 10-day furlough for his first time out of the hospital in 18 months.

Louise Zolner hit her first real good clinic that rates her thoracoplasty surgery. She is the mother of Ronald Lipper of the RKO office staff in N.Y.

From Hollywood came "get well" salutations to Jack Norton from Eddie Kane, who made the grade here 25 years ago. Ditto from Walter Romanik, manager of a Los Angeles cigar store who also beat the rap here five years ago. Joseph Shambaugh, Cincinnati film distributor, took two years to rate his first 10-day furlough out of the hospital.

Edward O'Connor, auditor with Paramount Pictures' Gotham office, joined our top floor gang for rest and specialist care.

Write to those who are ill.

'Prom Time' Booms Bistros

The annual influx of white formal jackets and bouffant gowns is booming New York's niteries business. The prom trade is providing a few prosperous periods, with hotels and night clubs sharing equally from the highschool and college celebrants.

Johnnie Ray at the Latin Quarter has been attracting quite a few of these parties. Curiously enough, during the recent run of Jimmy Durante, generally regarded as a lure for the older folks, the prom kids flooded the Copacabana, and frequently kept out some of the better heated parties during this period of overflow business. Roberta Sherwood, with a disk of "Lazy River," is expected to keep up the pace of the promoters.

Another factor that has made the largest-seaters unusually busy for this time of year is that the weather has been keeping many regulars in the city during weekends. Of course, Fridays and Saturdays are presently the mainstay of the niteries business, but reservations have been heavier and late shows on these nights are getting a bigger play, thus reflecting the added benefit of the would-be country weekenders who aren't going away.

Vaude, Cafe Dates

New York

Tina Louise has a pair of return dates at Le Cupidon. She opens tonight (Wed.) and follows with another session July 5. Char-lives are down for the Eden Roc Friday (15) as is Eileen Barton. Mimi Warren is current at the Sheraton Mayflower, Akron. Ricky Lane goes into the Balinese Room, Galveston, Aug. 23. Ving Merlin to El Morocco, Montreal, Nov. 15. Wences is set for the same room, Oct. 29. Myron Cohen is booked for El Rancho, Las Vegas, Sept. 5, as is Eartha Kitt. Jane & Betty Kean pacted for the Beverly Hills, Cincinnati, Aug. 3. Marion Marlowe follows into that spot Aug. 17. Lillian Briggs marks her first year in show biz at the Sands Lounge, Las Vegas. She's a former truck driver from the coal mining country in Pennsylvania.

Chicago

Louis Armstrong finally set for the Chez Paree, Nov. 2 for two frames; the Vagabonds segue into the Chez Nov. 16. Conlin & Ryan erroneously reported leaving Chicago; actually they stay till comes time to play Forest Park. St. Louis, June 24-30, then head for their Coast farm. The Albins set for the Chi-Chi, Palm Springs, June 28 for 10 days, then the Biltmore Hotel, L. A., July 26 for six frames, closing just in time to leave for David Martin's Olympic Show in Australia, Sept. 8; they'll be Down Under for 20 weeks with options. Harry Belafonte pacted for the Palmer House, Aug. 16 for four weeks. Merriell Abbot's revue, as yet unnamed, to play the Palmer House opening Oct. 4 for 11 frames, with Paul Hartman headlining.

Hollywood

Andrews Sisters hired Charles O'Curran to stage their new niteries turn which they'll debut at the Flamingo, Las Vegas, June 28. Date marks the trio's reunion as an act. Romo Vincent has been booked to open at the Statler, Detroit, Oct. 8. Gordon MacRae kicks off a 10-week season of name acts at Cal-Neva Lodge, Lake Tahoe, June 27. Ralph Sharon opens at the Castle today (Wed.), accompanied by Don Payne on bass and Tom Albering on drums. June Havoc set for a three-weeker at Cafe de Paris in London next month and from there bounces to the Palladium. Chet Baker set

for fortnight at Jazz City next month. Don Durant returns to Mocombo in August-September, goes into Black Orchid, Chicago, in July. Pinky Lee returns to niteries July 16, when he goes into Silver Spur Club, Phoenix, for one week, following with two stanzas at Mapes Hotel, Reno. Dassie & Partner join Janis Paige show opening at Coconut Grove June 21.

Atlanta

Ink Spots, a click at Joe Cotton's Steak Ranch last winter, opened to a goodly throng last week in a repeat performance. Group has just returned from a tour of Europe. Another new show on the Atlanta scene opened Mon. (4) at Imperial Hotel's Domino Lounge, headlining exotic terper Leta Paul, who uses a swan in her novel routine. Comedian Russ Byron handles emcee chores and dancer Barbara Bailey and singers Tokyo Trio round out bill. Paco Isla & his Mambo Combo bowed out of El Morocco. In Emil Colon and his Latin group, who have been at Miami Beach's Saxony Hotel during the winter season. Atlanta Biltmore Hotel's Empire Room is holding over dancer-pianist Ann Nichols and singer Fred Martell. Pianist Danny Driscoll is at Howell House Zebra Lounge.

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Roberta Sherwood, Lenny Kent, The Four Guys, Bob Trevis, Dotti Malone, Gail Robbins, Douglas Clarke, Copa Girls, Michael Durso and Frank Marti Orchs; Ernest De Lorenzo; staged by Douglas Coudy; music and lyrics Michael Durso, Mel Mitchell, Marvin Cahn; costumes, Sal Anthony; \$5 minimum.

The word-of-mouth on Roberta Sherwood has been trickling north from Miami Beach for a couple of years, reaching its height during the southern playground's most recent season. The reports, it should be emphasized immediately, were not exaggerated. Miss Sherwood is a top calibre chirper and a show business pro in the true meaning of the word.

Her debut at the Copa, her first N. Y. cafe appearance, represents a triumph in the first magnitude and it took so long for her to be "discovered." A living example of the late Walter B. Pitkin's assuring "Life Begins at 40," the plump, matronly and fortyish singer held an opening night audience spell-bound during her 15-tune, 40-minute stint.

Simply garbed in a black and white short formal, Miss Sherwood, a handsome woman with short cropped hair, displays a friendly and informal manner that sets up an almost instantaneous rapport with the listeners. She launches her contributions dramatically from the Copa's raised section, descends slowly to the postage stamp floor, doffs her specs, gets down to her business and quickly captivates the show-wise clientele.

Her piping is strong, sharp and forceful, revealing a husky quality that is appealing. Her bearing is simple yet dramatically professional. Except for the opening "Love Is a Many Splendored Thing" and "Wonderful," she eschews the current pop and varies her repertoire with oldies ("Lazy River," "Baby Face," etc.), spirituals and offbeat novelties. She alternates between ballads and jump tunes, being equally effective in both categories. Her jump offerings are infectious, causing the aud to stomp and clap in rhythmic accompaniment. The effect is heightened by Miss Sherwood's own brushing of a drummer's cymbal.

The extent of the New York-Miami Beach axis gives Miss Sherwood, in a sense, a pre-sold audience. The opening session was surrounded her with cultists, each having individually "discovered" her at Murray Franklin's Lounge or at the Eden Roc in Miami Beach. The shouted requests of the MB regulars were numerous. "It's taken a long time getting here," said Miss Sherwood sincerely, "but it's worth it." To which one can unreservedly say, "amen."

In the ranks of the standup comics Lenny Kent, who receives second billing in the current Copa show, is an old pro. He can deliver a quip, tell a story and make with the nonsense as good as the best of them. His material, however, needs considerable overhauling and updating. Much of it has familiar ring and the references to Pat Ward and Jelke seem like ancient history now. He belabors a divorce bit and covers well-worn territory with an expense account gag. His takeoff of Harry Belafonte results in only mild returns.

The Four Guys—two ofay and two Negro lads—are a versatile combo. They sing, dance and play musical instruments, being generally competent in all departments. Their vocalizing reveals good voices, but on the whole they follow the established comedy pattern with standard gestures and the snapping of fingers. Ofay half shifts to piano and sax while Negro pair provides some fast-stepping tapology.

The Copa cuties, aided by production singers and terpsers Bob Travis, Dotti Malone, Douglas Clarke and Gail Robbins, lend their usual assist to the overall proceedings. The Michael Durso orch backs the show, and Ernest DeLorenzo deserves special mention for his 88'ing in accompanying Miss Sherwood.

Holl.

Statler Hotel, L. A.

Los Angeles, June 8. Patti Moore & Ben Lessy, Chandra Kaly, Bob Ross, Eddie Bergman Orch (12); \$2-\$2.50 cover.

Having clicked at just about every room in town, Patti Moore & Ben Lessy are currently displaying their wares at a new stamping grounds, the Terrace Room of the Statler. They'll be as big a hit here, despite the fact that their slick professionalism has sometimes cued the belief that

they do their best with a trade audience.

Actually, there are few teams around that dispense such genuine entertainment as Moore & Lessy. It's good (though not necessarily always clean) fun and sold with a savvy that is a constant delight. Masters of timing, they showcase good material with a tongue-in-cheek approach to hokey comedy. Miss Moore is a topnotch soubrette and Lessy a wonderful buffoon, whether clowning at the piano or tossing away bits of zany business. Together they provide over parodies of pop tunes like "Hot Diggity" and "A Night With Me" interspersed with special material and some of their old stuff like "Wait Till the Sun Shines, Nellie." It's one of the fastest 35 minutes in show biz and they know when to get off.

Opener is Chandra Kaly, long w.k. on the circuit for his exotic dance routines accompanied by a troupe. This time he's working as a single and although undoubtedly an accomplished dancer, this type of entertainment isn't a good saloon solo. He's on about 15 minutes with an East Indian number, a jazzed-up exotic routine, and samples of calypso, samba and Brazilian native dances. Unfortunately, despite his talent, he loses 'em along the way, for the presentation is more in the concert vein.

Music continues in the capable hands of affable Eddie Bergman, his fiddle and his orch. They know what to do with show arrangements and their own fine library of dance stuff keeps ringsiders gliding between shows. Statler also is experimenting with an emcee, Bob Ross, but he's actually little more than an announcer. Kap.

Shamrock, Houston

Houston, June 7. Don Estes, L. D. Keller's Promenaders, Ken Harris Orch (9).

A bit of offbeat booking brought L. D. Keller's Promenaders, a fresh-out-of-college-looking group of four gals and four boys into the plush Shamrock room. Opening night audience, perhaps in a throwback to Texas' rural heritage, forgot its Cadillacs, oil wells and diamonds and whooped it up like crazy for the energetic and talented square dance troupe.

Decked out in nothing more complicated than dungarees and bright shirts (boys) and pretty print dresses and white aprons (gals), the Promenaders take over the room with a demonstration of barnyard terping carried on at a dizzy pace. Troupe comes on in an opening number done at nominal tempo. But after that it was hot tempo. Your hat—because—here we go as caller Keller sent them swooping, swirling and whirling through a triple-time tempo of dances.

Between opening numbers and groups finale local singer Don Estes made his night club debut. (See New Acts.) Handsome lad scored well with a diverse songbook. Ken Harris orch did fine job supplying the show and dance tempos. Fors.

Flamingo, Las Vegas

Las Vegas, June 7. Jan Murray, Ink Spots (4), Mary Meade French, Ron Fletcher Dancers (10), Louis Basil Orch (12); \$2 minimum.

Although absent from this circuit for two years, Jan Murray's video rep should carry considerable marquee merit and lure okay biz to the Flamingo during the three frames he holds forth here. His material is tops, and he deftly unfolds it to become one of the few comics who can completely master the hospice's spacious dining room which, in the past, has proved the Nemesis of many a polished funnyman. Opening "It All Depends on You" sets up his hilarious satire on the motion picture industry. Never pausing, he fires his stuff with machine gunlike rapidity as he segues from one-liners to monologs for a pace change. Wrap-up parody of "Laugh, Clown, Laugh" is little begoff.

Ink Spots have little trouble receiving prompt attention as they swing through an assortment of w.k. tunes, including "It's a Good Day," "Undecided" and "Because." Faves "If I Didn't Care" and "Old Shanty Town" are the clinchers. Mary Meade French is a pleasant sounding, attractive standup singer. Her songology, however, consists of more or less tunes such as those that make up her very effective "mirror" medley. Ron Fletcher Dancers are spotlighted in a pair of colorful numbers, "Happy Whistler" at the top and the finale, "Ballin' the Jack." Louis Basil emcees and waves a hep baton, while Miss French is supported in her turn by keyboarder Ted Groupy. Alan.

Chez Paree, Chi

Chicago, June 7. Jimmy Durante with Eddie Jackson, Jana Mason, Jules Buffano, Jack Roth, Peter Lauford, Line (6) (with Jimmy Lee), Brian Farnon Orch; \$1.50 cover, \$3.75 minimum.

The ever-durable Durante opened for his friends (and who isn't his friend?) at the Chez Paree Thursday (7) and promises to keep this nifty loaded for the next two weeks.

This "supoib" comedian's entrance was greeted by a standing ovation from his vet side aud, a testimonial to three decades of entertaining superimposed on the oft-told tales of his big heart. He doesn't have to do a thing to make the rafters ring with mitting; the legend brings 'em to their feet.

Once underway, however, he delivers himself of such sarcasms as "You gotta be wid Durante 40 years befaug ya take a bow," or "Jackson just forfeited (sic) his position" addressed to partner Eddie Jackson with the ever-present, needless and simulated fear of being upstaged). Softpedaling some of his old identification pieces, Durante blossoms forth in a new—at least to Chicago—cafe act after a three-year absence. And the customers still find him the same hilarious comic, even with a rhythm & blues ending.

Opening with "You Gotta Start Off Each Day With a Song," the Schnoz segues into a quick change bit with the assistance of the six lovelies from the house line, ending it with a stand-in popping his biceps, silhouetted behind a screen. When the stand-in comes on in the flesh, Durante rushes him off with this bum mot: "Da bum goes back to Mae West tomorrow night."

Still billing the act as Clayton, Jackson & Durante, he gives everybody a chance to get in to the act. He even brings Peter Lauford along for the closing number as a "surprise" guest. Together they do a singing, shuffling bit dubbed "Winging with Rhythm and Blues," for big returns.

Eddie Jackson struts and sings to raise the nostalgic ingredients of the act and the pearly-toothed, smiling partner of 30 years gets heartfelt palms for his several appearances, plus a warm, friendly handshake and loyalty he represents.

From opening number to closing, this is solid entertainment, built around the irrepressible comic, he of the long nose and warm heart; the pacing, the timing, the fun everyone seems to be having are all a part of it. Even the three girls (built like six) cannot squeeze the punch out of Durante. He goes off to cries of "More!"

Jana Mason intro the act with a small amount of vocalizing. Judiciously kept short, her act provides a pleasant though not overly strong beginning. Opening with "Then I'll Be Happy," femme follows with such as "From This Moment On" and a spec number, "Girls." A little weak on power in the pipes, Miss Mason gets good returns nonetheless.

Jack Roth backs with clowning at the drums and Jules Buffano provides a foil for Durante in a piano duet. Both add a plus to act.

The Chez Paree Adorables do a brief (in length and costume) pseudo-African number dubbed "Heat Wave." Good production values and leggy choreography are in evidence, with a strong vocal assist from Jimmy Lee.

Brian Farnon's house band proves the usual asset to this layout, without missing a cue. Gabe.

Top's, San Diego

San Diego, Cal., June 8. The Continentals (4), Gene Bell, Valerie Carter, Bill Green Orch (5); \$1 cover, no minimum.

Boniface Yale Kahn, eyeing the upcoming tourist lure of San Diego's Fiesta del Pacifico, has revived his show policy at this city's sole class niter. New policy will have the show nightly consisting of three variety numbers including "New Act" break-ins—a longtime staple of Top's when available. (Don Ameche and Rhonda Fleming are possibilities in latter department.)

Opening session proved a crowd pleaser with full house justifying show policy revival. The Continentals, a volatile all-male harmonic group, heads the bill with songs and gags to earn healthy response. Foursome knows showmanship, following general pattern of most vocal groups in a routine of breezy patter, capable solos and some standard impressions—in this instance a carbon of Sammy Davis Jr. doing his carbons on "Because of You."

Group scores strongest on sure-fire albeit cornball spoof of Texas with state's name inserted in parody of "I Love Paris" and a rain theme medley ("April Showers," "Singin' in the Rain," etc.). A clos-

ing "how the group was organized song bit has its moments but needs sharp editing. Ivan McIntyre's piano accomp is a definite asset.

In second spot, hoofer Gene Bell wins mitt with terp impressions of Bill Robinson, Pat Rooney and Astaire in pleasant memory-type routine. Opener goes to blonde Valerie Carter, a looker, in a song-along that's much too long for the spot. Chirp has an okay presentation but needs work on basics such as intonation and phrasing before bidding for bigger clubs. Clarinetist Bill Green is an okay emcee and his hand cuts the book nicely. Don.

Desert Inn, Las Vegas

Las Vegas, June 5. McGuire Sisters (3), Bobby Sargent, Art Johnson, Gloria Grey, Donn Arden Dancers (14), Carlton Hayes Orch (12); \$2 minimum.

The McGuire Sisters swing into Las Vegas for the first time on this month-long stand, and it's a fairly safe wager they'll be asked to return regularly. Although the McGuires have latched their wagon to a star via records and the airwaves, limiting p.a.s. to theatres and occasional nifty bows, they come to Vegas equipped with a superbly designed nightclub act. Smartly atted and lookers each they can act, clown, dance and sing with the best of the bistro perennials.

Their 30-minute stint gets underway with "Without You" and "Ain't It A Shame." Followup "Alabama Jubilee" is only number that could be realigned, dropping that instrumental insert. They sing too well to make like windjammers, and for yocks they need only to turn to their solid "Sisters" routine which is the next one up. In "Sisters," each sis—Phyllis Clark and Dorothy—proves vocal soloist ability, with Phyllis revealing aptitude at impersonating w.k. femme thrushes. Blackout to this scene has Chris and Dorothy "going out on the town," leaving sister Phyllis alone to face the crowd. The two gals return, however, and all live happily ever after—in three costly big minks "picked up somewhere" by Chris and Dorothy during their sojourn "away from home." Minks really hit metier with discicks "He" and "Sincerely," a droll routine on "Hey, Daddy," and a humorous song-dance of "I'd Rather Lead A Band."

Bobby Sargent has already established himself here as a surefire comic. His opening banter, in which he shoots in nonsense about Vegas, is fresh and paves the way for his w.k. Groucho Marx, Charles Foolsworth and disk jockey routine. Talking about video-radio quiz game, Sargent also showcases his forte as a sharp satirist, gently roasting the industry.

Donn Arden Dancers decorate the stage at the opening in a fast "Night Express" and at the center in "Roman Holiday." Latter, employing vivid sound and lighting, is one of the most effective production pieces ever staged in this town. Choreos are excellently led by vocalists Gloria Grey and Art Johnson, Carlton Hayes and his toothers deftly handle show's score, while special material for the McGuire Sisters was clefted by Harry Hammer and Murray Kane. Alan.

Hotel Radisson, Mpls.

Minneapolis, June 5. Galena, Don McGrane Orch (7); \$2.50 minimum.

Beauty and a stunning figure handsomely attired in themselves are calculated to help enable blonde thrush Galena to cut a considerable supper club swath. Add to these assets an acceptable voice, good material, an ability to handle and sell a diversity of melodies as well as a talent for comedy, and the performer's prospects seem enhanced.

Making her local debut and coming into this tony Flame Room an unknown, the Continental songstress with an intriguing act and much animation and eagerness quickly establishes herself in eye-filling fashion. Winning immediate attention at her opening show, she wound up, after some eight numbers, to a begoff. It's to Galena's advantage that her routine covers a wide range, including seldom-heard tunes with effective arrangements and some original material along with current favorites. The performer's Continental style, however, might benefit from some toning down. More restraint and relaxation probably could have increased what was a favorable reception.

Don McGrane and his orch do their usual excellent job in backing up Galena and playing for customer limbskaking. Rees.

Waldorf-Astoria, N. Y. Lilo, with The Pralines (4), Billy Regis Orch (with Charlita), Mischa Borr Orch; \$3 cover after 9:30.

There's no doubt about the Lilo showmanship—she's a cracklerjack that way, with class built in. She also has that colala appearance—both ways, grooming and bodily structure—and the kind of carefree aplomb that spills over into the audience to make her an odds-on salesman.

The blond chick who knocked 'em dead in "Can-Can" on Broadway has played several top spots on the nifty belt. She broke out with a safe act in Montreal last fall and a couple of months ago was back in N.Y. trying on the Cotillion Room of the Pierre for sale. Here, at the immense Starlight Roof of the Waldorf, she's in for three weeks after a couple of frames at the Baker Hotel in Dallas. (Harry Belafonte, ailing, couldn't preem at the starlight, with Edith Adams and Hildegarde the successful hitlers in the house.)

Lilo is a shrewd admixture of French and American as per the staging of Charles O'Curran. Some of the Gallic stuff seems almost like a caricature, or at least satiric, and her English is a lot better than Paris-might have ordered. But languages aside, she chirps it loud and lusty, soft and kittenish by turn. She trods an old route in making with the kisses of ringsider palms—if she wants to pursue that cliché, that's her business. After all, her big strength is in the comedy idiom, so that the osculatory routine may be considered par for the course.

The chantoise is a deft caperer and cutter-upper, prances about like a gazelle. She has grace and high style, a gorgeous wiggle, and a serviceable enough voice, although not at the "C'est Magnifique" and "Love Paris" trademarks, plus those gamine cavortings and character bits, than when essaying the serio-so stuff. Latter comes mostly at the forepart and thus is out of the way and forgotten as she moves into the swift and nifty midlles.

There's some neat vocal back-groundings purveyed by mixed foursome of the youthful Pralines in the scene. They give up sweep to several of her numbers. In total, a very good act, a very cheerful act that gives promise of coming to full flower within her first year on the cafe time. Nick Perito is her musical director. Billy Regis handles the orch via his trumpet, with Charlita on the vocals, and the vet Mischa Borr crew furnishes the danship sets. Trau.

Eden Roc, Miami Beach

Miami Beach, June 10. Elaine Gordon, Larry Daniels, Betty Luster, Mal Malkin Orch; \$3.50-\$5 minimum.

Of the trio of young acts current in this big swankery's Cafe Pompeii, only Betty Luster has played previous dates in the larger local rooms. Elaine Gordon, booked in as topliner, first came to attention here with the youth duo in the Monte Carlo's 225-seater last winter. Larry Daniels was a regular returnee to the more intimate locations along the oceanfront run until his long stay at the Versailles in New York, which kept him away through recent months. Withal, the package comes off in good shape despite the demands of the Eden Roc layout.

Miss Gordon is a highly attractive person, fetchingly groomed to highlight her brunet goodlooks and boasting a carefully staged book of special arrangements. In the workout of her catalog, she shows a flair for the more dramatic tunes, notably in a concept that has her doing takeoffs on Eva Tangany, Fanny Brice and Ethel Merman. Overall, the blend is well balanced, from bright and different "I've Got A Blind Date" opener through mambo-beat "St. Louis Blues," torchy "Take Me In Your Arms" and "Too Close For Comfort." Encore demands earned bring her prime piece, an imagining on Jolson's return and reaction to current rock 'n' roll craze, with straight driving finish to zing up the palm payoff.

She shows need for less of the arrangements on the special side and insert of more simply routined items such as "Take Me In Your Arms" in which the show adeptness at handling of a ballad. She looks the comer-upper, once experience in the big spot brings maturing of her individual style.

Larry Daniels in this setting takes several minutes to get the feel of the tablers and the surroundings. Once he gets his underplayed waggery off the ground by applying more punch to his material, he gets the laughs, coming steadily. The upbeat pace hits peak (Continued on page 64)

Night Club Reviews

Continued from page 63

Eden Roc, Miami Beach
with his liming of garment center job experiences and cleverly worked out delineation of a panicky first-fighter on an airliner. It's a solid routine that gets him off to hanky returns.

Betty Luster tees off matters in strong fashion with her modern toe-baller patterns. The leggy looker sets a fast pace via eye-catching spins and hits paydirt with her cape dance. Mal Malkin encooses in straight and unobtrusive manner and batons musical matters ably.

Lary.

Casino Royal, Wash.

Washington, June 5.

Mae West Co., with Tito Coral, The Seven Muscle Men, Peter Paul Linder, Bonnie Sisters (3), Migall Twins (2), Bob Simpson Orch.; \$1.50 cover, \$4 minimum.

Mae West returns with virtually the same act she offered here about a year ago. It is, however, slightly shorter and somewhat sapolified. It is also winding up its season, with Miss West bound for a tour of strawhat stock.

Newest feature of the show has Miss West singing "Rock Around the Clock" with special lyrics for her show, as she works with four male dancers. This swings into a strong finish with Peter Paul Linder singing to her and the Miss West chirping "Oh What a Night" as she hands out her room keys to the muscle men.

She comes in early with the muscle boys in dress clothes to set the mood and pace for her act with a "One at a Time" number aimed at the boys as they crowd her. There is a bedroom scene in which Tito Coral makes love to her and then a number in which the athletes show in short drapery trunks, while she looks 'em over and sings: "The Strongest Men in the World." She gets her best returns from the femme half of the audiences with a number, "I've Got Something for the Girls—Boys, Boys, Boys." Act carries its own musical director, Bob Thompson.

The Bonnie Sisters are a fine opening act with several songs they have recorded, included their newest, "Sugar-Dugar" and "Confess." Trio gets a nice mitt. The Migall Twins are a hard-working dance team. The two men offer buck and wings, soft shoe, taps and wind up with a strenuous acrobatic routine.

Louie.

Beverly Hills, Newport

Newport, Ky., June 8.

Myron Cohen, Gogi Grant, The Chords (2), Donn Arden Dancers (10), Dean Campbell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

This fortnight's fast-moving show maintains the high entertainment rating associated with Greater Cincy's top bistro over a long stretch.

Myron Cohen, in the top spot, has deleted some of the stag tales from his monolog since bowing here nearly two years ago. A specialist in Yiddish accent and mannerisms, he likewise is a polished storyteller. Leaves 'em hungry after 23 minutes.

Gogi Grant, for the first time, merits returns with a pleasurable 22-minute song cycle. A deep-to-high-falsetto-voiced chic brunet, she sells pops and standards with ease, with emphasis on her top recording, "Suddenly There is a Valley." Her thank-yous and signing off lines are delightfully different and impressive.

The Chords, newcomers, sock over 12 minutes of vocal imitations of musical instruments and satirical operatic singing. They're Gil Miller and Arnold Archer, with a background of Disney chores.

Location crew of the Donn Arden Dancers with singing encoose Dean Campbell, Gardner Benedict's tunesmiths, Jimmy Wilber's threesome for intermission dancing, and Larry Vincent, singing pianist in the cocktail room, supply high-class stuffing.

Koll.

Chez Paree, Montreal

Montreal, June 6.

Allan Drake, Sandu Scott, Baker Sisters (2), Tony Foster, Dolores Ritter, Nick Martin Orch (6), Herman Apple Trio with Laura Berkley; no cover, minimum or admission.

Present layout is one of biggest entertainment packages ever offered by the management of this attractive room. All acts are over the average mark.

Headliner Allan Drake doubles

as emcee and comic keeping both spots hot as he intros the performers and then clicks nicely during Drake and session. On night caught, Drake went overboard on time, as did a couple of other acts, and the machine-gun patter lost some of its effectiveness. Material is topical with emphasis on situation gags and has a Lindy level that appeals to Chez Paree ringsiders.

The Baker Sisters deserve kudos for their energy and all-out desire to please everyone as they range from cornball ballads to zany comedies including a so-so impress set. Although both gowned in same manner, girls are of different height and character adding to their flair for comedy; voices are okay but better material and overall tightening would boost impact.

Tony Foster, playing his first time in Montreal, scores with a solid set of pipes and an appearance that should make him a cinch with the distaff side. Songs are standard and quality good.

Chanteuse Sandu Scott, holding over from last show, continues to score with a songbook that shows good possibilities for any of the better class rooms. Appearance is well on the plus side and femme is tall, blonde and handsomely groomed. Piping is not operatic but suitable for type of song offered, which leans for the most on the special material line.

Dolores Ritter, in the opening slot, displays a healthily endowed figure as she sings and dances. Vocals are on the shaky side but hooping and personality garner a fine reception. Nick Martin's orch does show music and the Herman Apple trio, subbing for the regular Michel Sauro combo, cuts music for the customers.

Neut.

Seven Seas, Omaha

Omaha, June 5.

Fifi D'Orsay, Al Lamm Trio; no cover or minimum.

Fifi D'Orsay, who admits to 55 years of age, has lost none of her "ooh-la-la" bounce and vivaciousness. Still a looker in a low-cut gown that defies all laws of gravity, and given added prestige by her "This Is Your Life" tv shot, she's a red hot niterly item—in these parts, at least.

Miss D'Orsay's trump card is strolling around the tables and bar with a hand mike, singing to and conversing with the diners. Although many of her one-liners border on the risqué, they come out cute rather than blue, thanks to deft handjigs.

At show caught, Miss D'Orsay opened with "I Love Paris," featured "Do It Again" in a Will Rogers nostalgia bit, kidded Eartha Kitt on "C'est Si Bon" and concluded with a bangup "Gonna Live Till I Die."

That the customers go for Miss D'Orsay in a big way is proved by the packed houses. Al Lamm's Trio again cuts an excellent show.

Trump.

Gatineau, Ottawa

Ottawa, June 7.

"La in Revue" with Jackie Winston, Bonita Sisters (2), Don Maloof, Bory & Bore, Lindsay-Day Dancers (6), Champ Champagne Orch (8); \$1 admission.

His recent "Guys & Dolls" revue a smash, Gatineau Club chief Joe Saxe has knit an even tighter production with a Latin theme, calling it "Latin Revue." Special music arrangements by Kenny Campbell are used in production stanzas to back cloyed terping of the lavishly-gowned Lindsay-Day lookers and chanting, with line and solo, of bass-baritone Don Maloof (New Acts). If this revue policy is retained, Gatineau-goers are in for a season of top showmanship.

In lead slot is comic Jackie Winston, who draws a solid track of guffaws and mitting with fast-paced, sparkling comedy. Winston's material is foolproof and apparently endless and the comic exhibits a keen sensitivity to the customers' reactions. In his terms, nostalgia, chant, some impressions and mountains of gags to begoffs. Don Maloof, young chanter, works a nice solo stint plus line-chant chores. Pert Latin tersers, Bonita Sisters, fit into the revue neatly, offering a lively stint to good impact.

Bory & Bore, a unique duo terp act that turns out to be one man, remains big even after the secret is out halfway through. Male has a personality, when out from under his puppets, that shoots to the tables and grabs nice returns. Champ Champagne band gives okay handling to difficult revue score and plays for dancing.

Gorm.

Do-It-Yourself Spreads To Twain of N.Y. Niteries; La Vie's \$1-2 On-the-Hoof

There's a discernible do-it-yourself movement in the amusement industry today. At the present time, it's a nervous start with little influence, but when the right elements come along, it's likely to move in at a hefty gait. In two N.Y. spots with a niterly format the customers are left to their own resources. In Tin Pan Alley, there's a name singer to help along the movement, but in C'est La Vie, which opened Wednesday (6) on the site of Monte Proser's La Vie in the Shelton Hotel, the customers are given two bands with the invitation to help themselves to their output.

The kind of thinking that goes into this kind of investment isn't readily evident. Perhaps, the operators feel, after the inaction of teevee, the general run of public

C'est La Vie, N. Y.

Pupi Campo Orch (7), Art Waner Orch (4); admission \$1-\$2.

is about ready for exercise and at a minimum price. For one admission (\$1 to \$2) one can terp all evening, and doesn't have to spend any more loot, unless ordering at the tables. It's also true that the average citizen breaking away from the now-paid-for teevee is anxious to go out at a price that he can afford.

However, these do-it-yourself parlors apparently aren't the answer as is seen in the C'est La Vie operation, which has installed Pupi Campo's Orch (7) (ex-Riviera, Ft. Lee, N.J.) and a crew fronted by Art Waner, former bandleader at the Latin Quarter, N.Y. Both of these maestri are best remembered from spots which have had lavish floorshows and where they fit in well with the customers. However, neither of them has been casted as a lure on his own and it's likely that their draw will be limited.

On the preem night, for example, bulk of the customers looked like they were playing hooky from the over-28 terpalists—only for more money, both in admissions and in higher costs of food and beverages. This spot serves liquor at the tables, verboten in the low-cost a.k. danceries. But, in the end, a maid may meet a more prosperous type gent at these gatherings.

It would seem there would have to be more offered to a clientele than that at C'est La Vie. Since there are no such things as cheap names, nor are there many dance crews that can incite a stampede at the boxoffice, it would seem that some gimmicks are called for, and perhaps they'll be tried later here.

Mathematically speaking, the management has only 11 musicians to worry about, aside from the rest and few other items. It shouldn't take too much of a gross to cover these expenses adequately, and hence it seems that C'est La Vie can hang on for a while, even if it gets only the over-28 crowd. Spot had been operating several days weekly on that policy after Proser shut up shop on this site, and perhaps that provided the inspiration for the present establishment.

But the do-it-yourself movement takes some bright practitioners, people who can live with themselves in virtually any kind of surroundings. C'est La Vie doesn't look like it'll attract that breed.

Jose.

Sahara, Las Vegas

Las Vegas, June 5.

Dennis Day, Woodson Family (6), Natalie Nevins, Sahara Maids (14), Cee Davidson Orch (14); \$2 minimum.

It's that time of year when the competition on this circuit for tourist coin becomes its stiffest. So, in keeping with the theory that names make news—and money—the Sahara has paged Dennis Day, "one of hospice owner Milt Prell's surefire regulars. In this, his umpteenth Sahara sortie, Day unfolds a neatly packaged revival entitled "It's A Great Day With Dennis Day." And, indications are the four-stanza booking will provide an equal number of great days, and nights, for the Congo Room and its adjacent casino.

This is perhaps the best show Day ever has brought here. Tenor intermingles throughout, belting ballads, turning on his personable charm during comedy sequences and, while emceeing, keeping the show's pace at a zippy clip. Day is brought on during the opening number by the Sahara Maids, a rousing routine dubbed "Constitution." Through verse and tune, (Continued on page 65)

House Reviews

Palace, N. Y.

Rudenko Bros. (2), Catherine Harris, Trama & Leonardo, Arlena and Islay Bros. (4), Tommy Hanlon Jr., Dottie & Joe Stanford, Steve Evans, Tokayer Troupe (6), Kal Kirby House Orch; "Storm Over the Nile" (Col), reviewed in VARIETY Nov. 23, '55.

The Palace is in with a run-of-the-mill bill too heavily weighted in the forefront with novelties. Opens with Rudenko Bros., routine juggling duo (New Acts), follows with familiar toe tapping of Catherine Harris. In the troy is Trama & Leonardo, so-so knock-about pair, and fourth spot goes to Arlena & Islay Bros., Negro singers. Both are covered under New Acts.

Fifth niche is occupied by Tommy Hanlon Jr., a Palace regular who's a pleasant sort of comic with a self-effacing manner. Dottie & Joe Stanford is a weak ballroom turn slotted sixth. (See New Acts.) Next to closing is comedian Steve Evans, who practically comes with the Palace lease. Tokayer Troupe is a top teeterboard sextet closing out the bill.

In the overall, this is one of the minor spreads pitched into a house that deserves better. Or are performers that scarce for eight-act layout?

Apollo, N. Y.

Syl Austin Orch (12), Pretenders (6), Lynn & Watts, Valentines (5), Clefones (5), Clyde McPhatter, Mabel King, Teenagers (5); "Black Knight" (Col).

The rock 'n' roll beat gets a big play this outing at the Harlem flagship. Although the rhythm and style repeat throughout the hour-long bill, the house can't seem to get enough of it and biz should be solid throughout the semester.

The pattern of the rock 'n' roll packages, as blueprinted previously by Allan Freed and Tommy (Dr. Jive) Smalls, is followed closely. The vocal combos swing through several rockin' numbers and move off fast for the next turn in the wings. It's fast and frenetic and moves like a hopped-up jukebox.

In the combo lineup are the Pretenders, the Valentines, the Clefones and the Teenagers. All dish out their platter hits to the crowd's delight. Soloists are Clyde McPhatter with his clikko "Seven Days" and "Treasure of Love," among others, and Mabel King, a rockin' blues shouter.

Lynn & Watts, thrush and piano accomp team, are too slick for this frantic lineup. Gal sings solid standards in a forthright manner but the aud is too conditioned to the rockin' bounce to really appreciate her.

Syl Austin's crew hits a proper note in the backing and does okay on some instrumental workovers. Maestro's sax work on "The Masquerade Is Over" is especially good.

Gros.

Empire, Edinburgh

Edinburgh, June 6.

Bill Kenny & Ink Spots Trio; Joyce Golding (with Tony Stuart), Joe Rankin, The Ladringos (2), Scott Sanders, Jimmy Jeff & June, Les Traversos (2), Gordon L. Rolfe Orch.

Bill Kenny and his Ink Spots trio (piano, bass, guitar) score solidly as headliners here. They put most emphasis on a "Down Memory Lane" angle, pleasing the customers with favorite oldies like "Best Things in Life Are Free," "Whispering Grass," "Maybe," "Girl of My Dreams" and "Bless You."

Kenny, tall, handsome and friendly in style, has a definite way with the feminine customers, and works up neat comedy gabbing as prelude to "It's A Sin To Tell A Lie." Also scores strongly with "To Each His Own" and "Into Each Life Some Rain Must Fall."

Obvious here that Kenny has strong fan following from his original Ink Spots days, and that it's a wise move to bring him big against questionable "Ink Spots" billing.

Joe Rankin, U. S. xylophonist, clicks with experienced musician-ship, and offers entertaining novelty in his luminous mallets item, this showing just how rapidly an ace xylophonist moves his arms. Wins good palming pre-interval slotting.

On rest of a lightsome layout, not guaranteed to aid the billtoppers with its drawing power, Les Traversos, mixed twosome, are a useful dance openers. The Ladringos, pair of smiling distaffers,

loop the loop actively in revolving framework, their act being original and top-grade. Scott Sanders, vet character comedian, offers an outdated platter item in role of an old knife-grinder, and fails to register through both indifferent material and indistinct delivery.

Joyce Golding, comedienne not without talent, needs to sharpen her act, and should also show more heart and warmth. Somehow, she fails to get sympathetically across to outfronters. Aided by a male stooge, Tony Stuart, she's best in projection of four different singing voices, as a ventriloquist's dummy, and in a "Give Me a Man from the Naughty Nineties" number.

Jimmy Jeff is a confident slack wire juggler, with aid from shapely girl assistant, June (see New Acts). Effective showbarking from the resident house orch under baton of Gordon L. Rolfe. Gord.

Unit Review

A Night of Disneyland

(MULTNOMAH STADIUM, ORE.)

Portland, Ore., June 9.

Jimmie Dodd & The Mouseketeers (Karen, Cubby, Darlene, Doreen, Lonnie), Bob Ambersy, Clarence Nash, Berry's Elephants, Len Gray's Bear & Horse, Bounding Barretts (3), Bill Dietrick's Dogs & Ponies, Silhouettes (2), The Appollon, Charley The Clown, Goo Goo, Nicky Francis, Red Dunning Orch (36); produced by Homer Welch for Portland Rose Festival Assn., June 7-8, '56; \$2.40 top.

This is the first year in many that the Rose Festival outfit has set the two-night stadium show for the children. It is also the first time, in many years that a name headliner has not been on the stage sesh. The guys that signed the Mouseketeers on the dotted line easily won over all the kids in the entire northwest. Jimmie Dodd brought his troupe into town with more than 3,000 waiting at the airport to greet them and the tumult kept going throughout the two big parades when they appeared as grand marshals.

Dodd's group took over the closing spot of the two-hour show, and came on the tremendous outdoor stage with an ovation. The Disney people must have underestimated the power, draw and talent value of these great "Mousers" and could easily have sent the entire tv revue, if possible, as the exclusive layout for the nite show.

Disney's portion opened with a community sing of the traditional Mickey Mouse March. Karen, Darlene, Doreen, & Lonnie set the pace for 30 full minutes of single and duo songs, dances and patter. Cubby came on to tie the package up with some terrific skinbeating that sent the giant horseshoe rolling. Closer was Alma Mater tune and the tens of thousands went home singing. Only complaint—no enough Mouseketeers.

The first part of show was in the circus manner. Bob Ambersy of the Disney outfit acted as ringmaster for the first 90 minutes. The Appollon closed the opening half with some thrilling acro stuff atop a sway pole climaxed with the slide-for-life. The Silhouettes also scored heavily with their acro adagio stuff on a high pole. Other acts included the Bounding Barretts, campolines, Berry's three elephants; Bill Dietrick's Dogs & Ponies; Len Gray's Horse & Bear; Nicky Francis, bicycle comedy; and clowns Charley & Goo Goo; Red Dunning and his 36 musicians played a terrific background for the entire cast.

Clarence Nash of Disney Studio was on for an added bit with his original Donald Duck stint to the delight of everyone. Homer Welch of NBC-Hollywood did a big job of producing the layout. Ed Velarde gets credit for repping Disney and ABC-TV in topnotch manner. Over 36,000 customers laid \$1.50 on the line for general admish and \$2.40 for reserved seats for the two nights. "A Night of Disneyland" was a big click and the Disney kids get credit. "Disneyland" was also the theme of the grand floral parade.

Feve.

Gale Robbins for Fresno

Gale Robbins opens at the Hacienda Hotel, Fresno, Cal., July 13. The singer recently closed at the Chi Chi restaurant in Palm Springs.

Harold Jovien of Premier Artists arranged the Fresno deal.

Night Club Reviews

Continued from page 64

Sahara, Las Vegas

Day tosses some shafts of political satire (while taking no sides) as a life-size photo of himself, wearing coonskin cap and totting sole-worn shoes and golf clubs in either hand, peers over his shoulder. With "Convention," Day has the patrons right away as quips like "Steven-son ought to come to Vegas—it's the only place he's sure to lose Kefauver," spaced between the "Con-vention" lyrics, evoke roars. Ad-ditionally, because of its topical as-pect, number has paid off hand-somely in exploitation department. Day turns to lampooning tele-vision, using as his subject "Wide Wide World." While a bespectacled stooge straddles a stool and turns in a convincing portrayal of Dave Narrows, Day apes various people the NBC commentator might interview should the Sun-day telecast expand so as to take on the title "Wide Wide World Un-iverse." Wrap-up to this bit is a hilarious USSR-slanted takeoff on Walter Winchell.

His begoff is a fetching capsule of "Finian's Rainbow," during which he is backed by the Sahara Maids and members of his cast as he carols hits from the musical. Making this trip as a "Day of the Day" package is the Woodson Fam-ily, three guys, three dolls. Their flash act scores heavy mitt re-sponse as they unleash a barrage of song, terpsichore and instru-mentals. While toe and tooting di-versities are okay, they could in-crease more vocal stuff like their opening "Lullaby of Broadway," which receives solid reception. Natalie Nevins is entertaining when she steps from Day's quartet to ply soprano pipes on "Siboney," then goes comedienne for a humorous monolog.

George Wyle, who arranged Day's reusical, conducts Cee Davidson's orch flawlessly throughout. Special material for Day's act, which is smart, stock stuff, was authored by Martin Ragaway. Alan.

Seville, Hollywood

Hollywood, June 5.
Jack Costanzo Orch. (8), Carmen D'Oro, Steven Peck & Susan; mini-mum, two drinks.

Newest of the town's niteries, the Seville appears to have chosen the hard way via concentration on Latune entertainment. Its possibili-ties seem slim, particularly since aficionados usually demand name rather than run-of-the-mill talent.

Seville's strongest lure is bongo player Jack Costanzo, fronting his own eight-piece outfit with a south-of-the-border beat. He's unques-tionably one of the top bongo players in the country and his crew has the mambo-cha cha cha beat down to perfection. But, as noted, it's a limited field dancewise and the crew is much too frenetic to serve as merely listening entertain-ment for pub crawlers.

Floorshow offering, in addition to specialties by Costanzo and some of his sidemen, features the dance team of Steven Peck & Susan and the song and sway-hips act of Car-men D'Oro. Neither act is more than routine. Opening night the dance team was interrupted by a Bikini-clad femme who swarmed onstage and leaped into Peck's arms. Supposedly, she had nothing to do with the act. If not, they ought to sign her; she provided the only real divertissement.

Kap.

Lake Club, Springfield, Ill.

Springfield, Ill., June 9.
Constance Bennett & Co. (3), Miriam Sage Dancers (6), Buddy Kirk Orch.; \$1.80 admission.

Constance Bennett's Lake Club opening was D-Day for the veteran glamor girl in midwestern supper spots. If she packs 'em in for eight days like she did on debut night, the comely chanteuse should concentrate on night-club work. Her flyer into niteries bumps at present is built around the gim-mick of her lightning transforma-tion from a chic chanteuse to a hep chick replete with lipstick, candy and rubber-soled shoes. The novel-ty turn paid off in a rousing ovation from central Illinois fans.

The major portion of Miss Ben-nett's 47-minute stint has the show-biz beauty showing off her husky voice in Dietrich-Bankhead fashion. Since neither Marlene nor Talulah is known to the midwest super-club set, Miss Bennett's imitations suffer no handicap. She wows with her caustic comments and bit-of-Berlin bit. However, next time around Miss Bennett could ac-centuate the positive factors of her own personality more heavily. The fact that she clicks

with a ballad identified as hers ("Boulevard of Broken Dreams") seems to bear out suggestion for other strictly Constance Bennett-isms.

Praise must go to the scripters who have provided her with some sharp, sophisticated material which is all the shrewder for Miss Ben-nett's crisp delivery.

Working with Miss Bennett are youngsters Gene Carrons and Joe Ross. The boy-girl team impress with their solid talents for comedy and vocalistics. The team is tal-ented, but in a rapid "Triplets" number with a baby bonnet prop Miss Bennett shows she can match their energy. The "Dungaree Doll" finale when the bluejeans-clad star is whirled all over the place wraps up the act for her.

With the Bennett & Co. package, the Lake Club line (Miriam Sage Dancers) quickly goes through a bathing suit routine to set the stage for the more famous flesh to fol-low. Buddy Kirk's showbacking is creditable all the way. Wayne.

El Morocco, Mont'el

Montreal, June 9.
Teddi King, Helen Halpin, The Millionaires (4), Maury Kaye Orch. (7), Buddy Clayton Trio; \$1-\$1.50 cover.

Everybody sings this week at El Morocco in some form or other and the styles are varied enough to please all comers. Teddi King, young Victor thrush, established herself solidly with her almost demure manner but very definite piping. An obvious product of the platter biz, Miss King seldom gets too far away from the mike, there-by restricting her movements and limiting projection. Diminutive thrush has plenty of song savvy, however, and evidences a better than run-of-the-mill knowledge of phrasing and music for one who is really just starting the big climb.

Miss King's show-how comes through on such songs as "Biding My Time" and that great standard, "Lady Is a Tramp." Platter is limited to her thanks and occa-sional reference to her Victor wax-ings, as with her latest, "Mr. Won-derful," which she uses near clos-ing for solid mugging.

Comedienne Helen Halpin is a refreshing change on the niterly wheel and general mugging, com-ics and chirping command cus-tomer attention. A songbook about the story of her life is amusing but overworked in spots and her best impression is her jukebox roo-ting. A rousing inter of "Birth of the Blues" gets attractive femme off to plaudits.

The Millionaires (New Acts last week), a foursome, proving supply of such groups is almost inex-haustible, pick up a nice recep-tion. The Maury Kaye orch with Kaye at the keyboard gives stand-out support to all performers. Mus-ic between shows is handled by the Buddy Clayton Trio. Neut.

Riviera, Las Vegas

Las Vegas, June 6.
The Dinah Shore Show, with The Skylarks (5); Dottie & Partner (2), Riviera Girls (14), Ray Sin-atra Orch. (12); \$2 minimum.

The summer season is underway on this circuit and off fastest in the bid for the tourist sweetstakes is the Riviera Hotel. Its turnstiles will click merrily during the forth-night week that sees Dinah Shore making her Vegas biastro bow perched atop a power-packed show. The tv-pic-dick thrush un-veils her boundless talents to the niterly devotees as she whirls through a 45-minute sortie that is sock entertainment. (See New Acts.)

Initial spotlight is focused on the Skylarks, who springboard with a bright "Love Me Or Leave Me." They then ply vocal gymnastics in "You Hit The Spot" and "Darktown Strutters Ball." One of the few choral groups that truly makes effective use of choreo, Skylarks return to back Miss Shore in several numbers, with fellows divorcing distaff partners long enough to help star sock over "Don't Put The Blame On Me" routine.

Dottie & Partner is a solid night club act, having proved itself in prior trips here; but with the ac-cent on music, their comedy acros, are less good as they may be, are lost on this bill. Riviera Dan-cers romp through a Sadie Thomp-son routine at the top that's okay. Ray Sinatra has his orch well cued, turning podium over to Harry Zimmerman during Miss Shore's time. Later also sees Ticker Freeman nimbly caressing the 88s. Alan.

Moulin Rouge, L. A. (FOLLOWUP)

Los Angeles, June 8.
Spike Jones in Paris? Yeah, but it's no longer "Paris Toujours," but some Fractured French equivalent. To make room for Spike Jones' Musical Insanities, Frank Senn's has dropped some of this year's lay-out. The result is still an eye-fil-ling, constantly entertaining show, though the emphasis now is natu-rally on slapstick.

Jones' crew's advent marks a switch to a name policy by the Moulin Rouge but there's no let-down in quality along the line. Breath-taking production numbers (like "Storm at Sea" and "Carnival in Venice") still spice the lay-out and the 90-minute show is a spec-tacular that makes the tv versions frequently pale into insignificance.

Jones has updated much of his material, including current pop spoofings via a "Lucky Spike Hit Parade" and it's a howl from start to finish. In addition to the mac-estro, who gets the spotlighting he deserves in some excellent drum work, troupe features such stal-warts as Freddy Megan, who is as sure a clown as he is a banjoist, trumpeter George Rock, whose fal-setto voice is showcased on "Love and Marriage"; Gil Bernal's stand-out sax and vocal work; Wally Blair on clarinet; and the wonder-ful imitations of diminutive Billy Barty, particularly his Liberace takeoff. There's also Mousie Gar-ner, whose adventure with a prop bass fiddle is hilarious.

Troupe has been effectively in-tegrated into a show which retains the talents of ballerina Ffolliott Charlton to highlight some of the productions and has, as an added attraction, some fast and fancy tap stuff by the Clark Bros.

Donn Arden production num-bers and the Pony Sherrell-Phil Moody songs are still top credits embellishing what is unquestion-ably one of the biggest niterly buys in the country. Kap.

Bradford Roof, Boston

Boston, June 8.
Pat Henry, Bev & Jack Palmer, Bob Teter, Harry DeAngelis Orch. (5), Versitones (3); \$2.50 mini-mum.

With airconditioning already go-ing and summer policy in, Al Tax-ier's rooftop looks to nab plen-ty of the Hub's hot weather biz. This week's show has Taxi-er's standard lineup — comic, dance team and singer.

Pat Henry (viewed under New Acts) displays a gentle line of comic bits that go over in fine fashion. Bev & Jack Palmer, fast-paced dance act, delight the sup-per crowds with wild series of lifts and spins displaying some fancy acro work.

Jack Palmer does a stand on partner Bev's arched rib section and pair get off a torrid Charle-ston. Femme spins partner in switch and pair segue into a waltz-clinching with one-hand locked-leg airplane spin with femme low-ered to within inches of the floor in circular dips for big mugging.

Bob Teter, curly haired, well-tanned personable youngster, knocks off a slick "Lady of Spain" and "On the Street Where You Live" for openers; changes pace with "Boulevard of Broken Dreams" and takes a spot for "Lonesome Road" to good round. "Mama," in Italian, gets him off to heavy applause.

Harry DeAngelis cuts a neat show and Versitones please in the dance interludes. Guy.

El Rancho, Las Vegas (FOLLOWUP)

Las Vegas, June 5.
With the exit of Lili St. Cyr after five weeks of sharing El Rancho stage surroundings with Joe E. Lewis, Gloria De Haven enters her five. She does a satisfactory job, pleasing all comers with her style of thrashing, which is founded upon niterly concepts and the intimate pic technique of show-ing a throb as well as feeling one.

After openly confessing that she likes songs of another era, and il-lustrating by four well-entrenched current Miss De Haven flashes into the here-and-now via a satire of currently reigning Aphrodites of Hollywood. The saucy chicks are titled "I'm A Star," and keeps the bright pace for "An Occasional Man," of any period. Return to yesteryear follows with "Who's Sorry Now," perused slowly with feeling.

At this point another beloved era is limned with the intro of her father, Carter De Haven. A delightful pairing comes off in re-verse of Palace days, "Marriage is a Grab Bag," and a mere De Haven original, "That's My Daughter, That's My Dad." Nostalgic terp-ing accompanies the tune, merging into a swell exit.

Joe E. Lewis, never one to be

bogged with well-worn material, injects some new, spicy round-ers into this stanza. He spouts a Shakespearean collection, another equally amusing ditty, "Golden Wedding Anniversary," "Fishes," man's Song," and some quickies to Cole Porter melodies. Austin Mack provides the cues and piano notes.

Debut of Renee Molnar and her line of lookers is accomplished without routine casualties. The gals move where they are supposed to in backing up the distinctive selling of Miss Molnar. As flashy flesh paraders, the beauts are im-pressive; as dancers no better than they should be. Will.

Blinstrub's, Boston

Boston, June 5.
Harry Snow, Beverly & Sue; Adamsons (2), Sinclair & Alda (2), Chaludys (4), Michael Gaylord Orch. (10), Lou Weir; \$2.50 mini-mum.

Harry Snow, on the second frame of a two-weeker in this 1,700-seater, has added some new bits to his repertoire since last seen here earlier in the season and polished his act into the slick class. Opening offstage with "Father's Night Tomorrow," his big voice has terrific impact in foot-cage Stanley Blinstrub's massive boile. Walk into aud singing "Hi Lilly, Hi Lo," in which he romances the distaff side, gets big returns. He throws in two Irish numbers to please the patrons of the South Boston niterly and a boff "Sor-rento" in Italian.

A straight scene from "Mr. Rob-erts," in which he played Ensign Pulver on the road, is okay for change of pace spotted between numbers. He does "It's Wonder-ful" for healthy returns, "Cara Mia," and "Innamorata" to nice rounds. Bowoff is his recording "No Tears, No Regrets," which wraps up the aud. Snow nabs four encores with distaffers whooping it up for him in torrid fashion.

Beverly & Sue open the show with some frothy leg waving to jazz beat in boudoir setting. Two tall-stemmed femmes do their leg gyrations on a bearskin rug and zebra-striped chairs using a blue spot and getting wow reaction from the gents. The Adamsons hoist a crescent-shaped moon with femme climbing aboard for amaz-ing stands while partner holds the pole. A straight pole with loops is a new item. An item is swung on it in hot gyrations for clincher.

Sinclair & Alda get off some graceful ballroom terping and run the gamut from waltz to softshoe; bowoff is a hot mambo. Chaludys, mixed foursome on bicycles, ex-hibit wizardry with shoulder stands and headstands while rid-ing. In clincher, two femmes take over with one riding the other around head-to-head. Understand-ers gets off bike still holding head-stand, goes up and down stair props while upside-down femme twirls giant baton on her toes. Pair, still holding stand, are picked up by lad for bike spin to heavy mugging.

Mike Gaylord cuts a slick show. Lou Weir plays on the organ in-terludes. Boniface Blinstrub brought in Gisele MacKenzie opening Monday (11). Guy.

London House, Chi

Chicago, June 5.
Barbara Carroll Trio (with Joe Shulman, Al Monroe); no cover or minimum.

Back at the London House for the first time since debuting the room's music policy last Septem-ber, the Barbara Carroll trio is in for a five-week stay. If pleasing, the group is even more pleasant to listen to the second time around. The answer to the Carroll group's eminent listenability is threefold: the book, the style and the determined effort to stay out of leftfield. Miss Carroll seems to impart a lilting, impish quality to her music, a quality matched by the ever-present smile and the twinkle in her eye as she plays.

The lilting delivery is perfectly suited to the kind of music the trio has chosen, mostly standards and howtunes, such as "It's Al-right With Me," "Someone To Watch Over Me," "Give Me The Simple Life," "Everything I Have Belongs to You," are representa-tive samples. And the customers eat it up, if the din that follows each set is any indication. Part of the answer is that so much of the music can be actually recognized by the non-aficionado.

Miss Carroll gets smooth and solid support from Joe Shulman on bass and Al Monroe on drums, who have their brief moments in the spotlight and get warm cus-tomer reaction to their solo efforts. Trio goes off to big mugging. Gabe.

Ambassador Hotel, L. A.

Los Angeles, June 6.
Estelita, Freddy Step Bros., Wong Troupe (6), Freddy Martin Orch. (16), \$2-\$2.50 cover.

Here's one of the best entertain-ment buys of the season—no sock name talent but three good acts and the sparkling music of Freddy Martin's orch. It adds up to an hour-long layout that never lags.

Headlining is Estelita, a bigger click on this return than before with a fine 30-minute song-and-dance act. Staged with simplicity and great effectiveness by Nick Castle, the turn carries through a melange of latune and standard songs, all sold with punch. Brunet looker has potent pipes (al-though opening night mick trouble bothered her a bit) and she bul-warks her turn with some excep-tionally solid material. Highlights are her excellent "La Macarena," a top novelty effort in "Knock on Wood" (enhanced by an audience participation gimmick in which she distributes the "Knock on Wood" walloping strutting "Robert 2 Lec" finale. Shows like this will keep this personable Latin moving rapidly up the ladder.

Up ahead are the Four Step Bros., excellent as always with their fast top and comedy ma-terial. There isn't an outfit around to match 'em for precision stuff and individually each scores in challenge routines. Much of it is done sans musical backing to lighten the impact as they run through everything from Charles-ton to mambo in taps.

In the grand vaude tradition, the Wong Troupe provides a power-ful opener with eight stream-lined minutes of acrobatics. Sex-tet handles many difficult balance and contortion routines with ease and considerable showmanship. At one time or another each of the members, including two femmes, serves as understander to evoke spontaneous risings reaction.

Freddy Martin and his orch are back in the bandstand and consid-erably welcome. Apart from deftly handling a long and intri-cate show, the outfit plays a steady, subdued dance beat that is ideal for hotel room terping. Martin has long been the epitome of the hotel band; this return date em-phasizes why he keeps coming back so often that he's known as "Mr. Coconut Grove." Kap.

Hotel Muehlebach, K. C.

Kansas City, June 8.
Betty Madigan, Jimmy Ames, Tom-mey Reed Orch. (8); \$1-\$1.50 cover.

It's a blend of song and comedy that the Muehlebach is dishing up in its handsome Terrace Grill this session, with songstress Betty Madigan and comic Jimmy Ames sharing the bill. Opening show was overlong at 60 minutes, but had the earmarks of what could settle into an entertaining 45 minutes.

Miss Madigan has the opening spot and carries off a series of eight songs in top vocal styling, in-cluding the "Joey" on the MGM label which already has sold a neat passel. An attractive brunet, she has an expressiveness which adds much to her vocals. This one was ill-paced, however, and cut down on the receptiveness. Among oth-ers, her new recording version of "Crying" and rhythmic treatment of "Good Bye" drew nice hands from the house.

Jimmy Ames is quick on the quip and pickup. Besides which he injects mirth into a variety of subjects, including Indians, the old South and assorted subjects. Ames has something of the ventriloquist in him and brings it out in a wild bit where he "beats" a tune out of a saw, and does the soprano voice-throwing while his femme partner pantomimes "I Love You Truly." It was slow going the start, but the house was glowing warm at the close. Quin.

Chaudiere, Ottawa

Ottawa, June 5.
Al Hibbler, Herbie Sells, Buster Burnell Lovelies (6) with Ronny Sheldon & Georgia-Fay Kennedy, Harry Pozy Orch. (8); \$1 admission.

Using no gimmicks or special staging but letting his pipes do all the selling, Al Hibbler makes his Ottawa bow a solid smash in the Rose Room of the Chaudiere Club. Other than introducing his pianist, John Mordicate, and kudosing the Harry Pozy house band, Hibbler does nothing but chant and the re-turns are big. He uses discicks and others to advantage and what staging there is, is all audio.

Herbie Sells, doing around 30 char impressions to socko impact, is held over, as are the Buster Burnell Lovelies with warble chorcs handed by Ronny Sheldon & Georgia-Fay Kennedy. Gorm.

CRIX DISAGREE (WHAT ELSE?)

Critical Toughness—1955-56

In the individual records shown below, the keys to abbreviations are as follows: SR (shows reviewed), F (favorable notices), U (unfavorable notices), N (no opinion clearly expressed), Pct. (percentage of favorable reviews).

	SR.	F.	U.	N.	Pct. '54-'55
Walter F. Kerr (Her. Trib.)	56	22	30	4	.394 .354
William Hawkins (World-Tel.)	53	21	27	5	.396 .548
Robert Coleman (Mirror)	55	25	28	2	.454 .566
Brooks Atkinson (Times)	55	27	26	2	.490 .607
John Chapman (News)	55	29	26		.527 .580
John McClain (Journal-Amer.)	56	30	24	2	.535 .532
Richard Watts Jr. (Post)	55	30	21	4	.541 .426
Combined averages	385	184	182	19	.477 .512

Public reception	56	17	39		.303 .435
VARIETY (combined)	56	28	28		.500 .467

(Note: The number of shows reviewed is based on a total of 56, including City Center offerings, but excluding the Phoenix Theatre. The 17 entries listed as being received favorably by the public include nine hits, three Center productions, three special presentations and two indicated hits.)

Kerr Still Toughest N.Y. Critic

The Boys Were Generally More Rugged Than Last Season, Although Shows Were Better

The firststring New York daily newspaper legit critics are getting tougher. That's reflected in a lower percentage of favorable reviews during the 1955-56 season as compared to the previous semester. That's despite what's generally admitted to have been the best quality crop of shows in recent years.

Holding over as lead slugger from the '54-'55 frame was Walter F. Kerr, of the Herald Tribune. Running practically neck-and-neck with Kerr was William Hawkins, of the World-Telegram & Sun, who rated as one of the more lenient appraisers in the '54-'55 tabulation.

Hawkins' rough treatment of the '55-'56 product put him right behind Kerr in the number two spot previously held by Richard Watts Jr., of the Post. Watts made a complete switch, winding up with the highest percentage of favorable reviews.

Others who "praised the majority of shows covered were John Chapman, of the News, and John McClain, of the Journal-American. The remaining crix, Robert Coleman (Mirror) and Brooks Atkinson (Times), placed third and fourth, respectively, on the percentage of shows rapped.

The combined VARIETY reviews were split down the middle on pros and cons. The public, however, reverted back to form in okaying fewer offerings than any of the critics. The previous season had been unprecedented as the only time on record that ticket-buyers had not been tougher than all reviewers.

The total of no-opinion reviews was the same as the previous season, holding at 19. Only critic is stay clear of that category was Chapman. Hawkins was on the fence in five reviews.

Of the 56 productions considered in the tabulation, eight drew unanimously favorable reviews, while 10 were panned by all the reviewers.

Hugh Hunt Due in N.Y.; Aussie Play for B'way?

Hugh Hunt, London stager who has recently completed his first year as executive director of the Elizabethan Theatre Trust in Australia, is due in New York about June 20 for a two-week stay. The visit will be part of a world tour to scout talent and possibly arrange Australian tours for foreign legit and ballet companies.

During his New York stay, Hunt also hopes to arrange a Broadway production of "Summer of the Seventeenth Doll," by Australian playwright Ray Lawler, which was produced successfully in Sydney, Melbourne and other cities Down Under last season. He reportedly also plans to seek a Rockefeller Foundation grant to establish a school of acting at Sydney U.

PATRICIA JOUDRY'S 'FAMILY'

Being Financed for Canadian Production Next Fall

Ottawa, June 12.

Patricia Joudry, whose "Teach Me How to Cry" drew a respectful critical reception off-Broadway last season, has written a new drama, "Family of People." Her husband, commercial photog John Steele, is raising capital to produce it in Canada next fall, with a possible Broadway presentation later.

Mordecai Gorelik has read the script and may design the scenery.

Feuer & Martin Take Globe, N.Y. As Legit House

The Globe Theatre, which has been playing pictures since 1931, has been acquired by Broadway producers Cy Feuer & Ernest H. Martin and the Producers Theatre. It'll revert to legit, primarily for musicals.

The land on which the theatre stands, as well as a small adjoining office building fronting on Broadway, currently used as the Brandt offices and the lobby of the Globe, has been purchased by realtor William Zeckendorf. In addition to buying the theatre, Feuer & Martin and the Producers Theatre have arranged with Zeckendorf for a 99-year lease of the Globe.

F&M and the Producers Theatre (Continued on page 73)

Hartford Ripostes With 100G Claims Vs. Golden

Huntington Hartford, defendant in a \$100,000-damage arbitration proceeding brought last week by producer-director Ray Golden, has brought a counter-claim for the same amount. Meanwhile, Golden has reduced his claim to \$50,000.

Defense by Hartford charges that Golden misrepresented himself on a number of counts concerning the revue, "Joy Ride," and that any agreement between them individually was "wholly superseded by the agreement between Huntington Hartford Productions Inc. and Ray Golden, and there is in existence no valid agreement between Hartford and Golden upon which Golden may base any claim."

Golden charges he was ousted as stager of "Ride," currently in Chicago, in violation of his original contract with Hartford, which he says gave him full creative charge of the production. Hartford's attorney is L. Arnold Weissberger, while Golden is represented by Justin M. Golenbock.

AIR PROS & CONS OF B'WAY SEASON

The highly individual New York drama critics, who rarely agree on anything, reveal their customary range of opinion about the recently-ended Broadway legit season. They aren't even unanimous in rating it the best in years.

The critical opinions were solicited by VARIETY in its annual roundup of the reactions of the articulate aisle-sitters toward the various aspects of the Broadway legit scene.

There is almost unanimous agreement (with at least one violent exception) that the 1955-56 season was outstanding, but a diversity of opinion as to the factors and causes involved. For example, Whitney Bolton, of the Morning Telegraph, suggests, "It isn't so much new writers but new money coming off the printing presses in Washington in evidence of prosperity."

John McClain, of the Journal-American, attributes the upsurge to a sort of chain-reaction of good scripts, perceptive and solvent producers, available financing and a "grapevine in the theatregoing world" that encouraged the public to attend the theatre. Joseph T. Shipley, of the New Leader, sees a possible significance in the fact that a number of the lively plays originated abroad.

Ethel Colby, of the Journal of Commerce, cites the "much-needed hypodermic of new writers, plus more theme which while not necessarily new, are freshly treated and atmospherically fascinating, resulting in rightened theatre."

Robert Coleman, of the Mirror, noting that he predicted in advance that the season would be the best in years, because "so many old-line pros had announced they were tossing their hats in the ring again, and the theatre, tv and films had been developing promising new writers."

Tom Dash, of Women's Wear Daily, believes that new authors have had "stimulating" effect, but notes that the veteran collaborators, Frances Goodrich and Albert Hackett, won the principal best-play awards with "Diary of Anne (Continued on page 73)

Nuts to Studio; Whitney Bolton

Whatever else it may be, the Actors Studio remains one of the controversial facets of contemporary legit. In that, it follows in the tracks of the old Group Theatre, which was also dedicated to "the method," as the Stanislavsky technique of acting is known among the practitioners.

But if the Studio has its proponents, who are practically a cult, there are vehement skeptics, including Whitney Bolton, critic of the N. Y. Morning Telegraph. Commenting on the subject, in VARIETY's annual poll of reviewer opinion on the Broadway season, the aisle-sitter calls Studio actors "that odd, bizarre group of hardcore destroyers of beauty in performance. They are strange creatures, with a strange attitude toward a theatre that pays them and sells tickets to the public."

"The time to see any cast dominated by Studio players is four nights after the opening. They band together for first night and turn in a group performance that dazzles critics. Then they play it safe for second and third nights. By fourth night they are ready to be Studio, every man for himself, and nuts to the audiences. You wouldn't know it was the same play."

"Some celebrated writer of comic prose once wrote about some one 'running off in all directions at once.' In the Studio casts they do it."

Critics Doing Good Job, They Feel; More 'Objective' Than Old-Timers; Air a Few Gripes at Each Other

MUTED ENTHUSIASM

John Chapman of N. Y. News Comments on 'Good Season'

John Chapman, drama critic of the N. Y. Daily News, tends to be a fatalist about the theatre. Responding to VARIETY's annual critical roundup of Broadway legit, he concludes, "I can't discern any reason for its having been a good season. The themes aren't any different or more adventurous."

"The good season just happened, that's all—and we'll probably have a real stinker next season just to make up."

With New Money, 'Follies' May Be \$550,000 Show

"Ziegfeld Follies" may inflate to an approximate \$550,000 investment if plans to reopen materialize. The Richard Kolmar-James W. Gardiner production, which folded during its recent tryout tour, already rates as one of the most expensive productions in legit history, representing a deficit of over \$396,000. That represents its entire original capitalization, plus.

According to a letter sent out recently by Kolmar, however, another \$150,000 has been offered by an unidentified group to cover the cost of reopening the show. The additional coin would be made available providing the limited partners assign the lenders 50% of their interest in the company. That would still give the original investors 30% of the property, since their deal called for 60-40 split, with the management.

The refinancing of the property would entail no additional financial risk to the original backers, since the venture now represents a total loss. If the refinancing deal goes through, the producers are to turn over most of their interest in the show to the lending group.

The "Follies" scenery has been preserved and is now stored in the Shubert Theatre, Philadelphia, while the costumes are in the process of being refurbished. The Shuberts have also committed the Winter Garden Theatre, N.Y., to the show for a September opening.

Beckett Books Season For Portland, Seattle

Portland, June 12. Hugh Beckett was in town recently to set up his summer legit season for the Civic Auditorium. He operates the Moore Theatre in Seattle and also promotes legit here.

The touring "Boy Friend" will open the local season the middle of June. "Damn Yankees" follows the latter part of June. Melvyn Douglas in "Inherit the Wind" has been inked for September. Beckett also has the Town Hall Series appearing regularly here and the Moore. He has been the advance man for the Victor Borge Show for the past few months and only recently returned to his home in Seattle.

Omaha Playhouse Set

Omaha, June 12. A new Omaha Community Playhouse building has been assured with contributions to the fund drive going \$12,133 over the stipulated \$300,000 minimum. Ultimate goal is \$395,000, needed if "we want to do the job right," according to Playhouse officials.

The New York drama critics give themselves generally good notices. Disregarding perennial resentment of panned authors and actors, the legit reviewers think they're doing a satisfactory job, fully comparable to the work of the celebrated aisle-sitting names of former generations. They're not above needing their fellow-critics, however.

In polling the first-stringers in its annual roundup of critical opinion on the Broadway season, VARIETY mentioned Kim Stanley's sound-off of several months ago, to the effect that the New York reviewers are "fatheads" who habitually take a frivolous attitude toward the theatre, and who have too much power.

As usual, the critics expressed a wide range of opinion. There was even some agreement with Miss Stanley, although the boys didn't exactly give themselves the worst of it.

John Chapman, of the Daily News, counter-queries, "If Miss Stanley thinks critics are dopes, what the hell does she think actresses are?"

"Yes, critics have too much power, but that has gone on so long it's an old story. Blame the hit-or-flop economy of the theatre, not its reviewers. Today, if you say a show is 'nice' or 'enjoyable,' it's dead."

John McClain, of the Journal-American, refuses to rise to the bait. "I can only say," he states, "that I try to tell readers if a show (Continued on page 70)

'High Heels' Stubs Toe As Co-Producer Exits; Book Still Not Ready

Plans for a Howard Hoyt-Harold J. Patterson Broadway production of a partly new musical comedy, "High Heels," are up in the air. The pair, who were involved in the presentation of "Strip for Action," which folded during its hinterland tryout hike, had contemplated financing the new show via a special investment for backers of the former flop.

According to Hoyt, however, Patterson has indicated he's withdrawing from the venture. Hoyt also states that the book, by Charles K. Peck Jr., to have been ready June 1, still hasn't been submitted. Hoyt claims that Peck, a novelist and tv-film scripter, has been paid a substantial advance.

The "Heels" project involves \$100,000 capitalization, with the show utilizing the scenery and costumes from "Strip," plus six of the Jimmy McHugh-Harold Adamson tunes from that show. Material for the new tuner was also purchased from two London revues, "Fresh Airs" and "Intimacies at Eight-Thirty." Plans called for the show to open Aug. 27 at the Shubert Theatre, Boston, for a three-week run prior to a N.Y. booking.

WEST END 'THREEPENNY' FOLDS, MOVES, REOPENS

London, June 12. "Threepenny Opera," withdrawn from the Aldwych last Saturday (9) moves next Tuesday (19) to the Comedy Theatre. It will stay there for a maximum of eight weeks, depending on b.o. returns.

This will be the third house for the Bertolt Brecht tuner since it opened a few months ago at the Royal Court. It transferred to the Aldwych when the Spangue Square Theatre was taken over by the English Stage Company.

Production is presented by Oscar Lewenstein and Wolf Mankowitz. Last week the latter blamed the "iniquitous entertainments tax" for its withdrawal. He said they had already paid over \$14,000 in admission duties.

Quality of 1955-56 B'way Musicals Depends Where (On Aisle) You Sit

Whether the modern Broadway musical is a "superb" creation that has left the old-fashioned shows "back at the paddock" or represents no development at all is apparently just a matter of opinion on the part of the critics. That's indicated in the divergence of views expressed by the New York aisle-sitters, in the annual roundup by VARIETY on the Broadway season of 1955-56.

Jack Gaver, of the United Press, asserts, "There hasn't been anything as good as 'My Fair Lady' in a decade or more, and I'll put 'Most Happy Fella' up there with 'Saint of Bleeker Street,' and I'll go further and predict it'll be a popular success."

Joseph T. Shipley, of the New Leader, argues, "Since 'Oklahoma' there seems to be a spreading opinion that any novel or play can be turned into a successful musical. This may be true, with that one extra ingredient—genius. But some stories, like that behind 'Most Happy Fella,' involve psychological growth hard to make real in a musical."

Ethel Colby, of the Journal of Commerce, believes that, "In the main, our current musicals, even those top-heavy with score, side situations or ballet, leave the antiquated productions back at the paddock. Integrated imagination and humor are usual ingredients nowadays."

On the other hand, Robert Coleman of the Mirror, argues that opera "is a form fairly crying to be reborn," but he adds that "our modern musicals are superb" and "it's no wonder they're the envy of the world theatre."

Tom Dash, of Women's Wear Daily, thinks that the expense of producing musicals is reducing the quantity, but feels that "the quality of 'My Fair Lady' and 'Most Happy Fella' are ones in measure for the dearth" this season.

Gaver believes that tastes change in musical shows, but the basic requirement never changes—namely, "a good book, good score, good people, and if the gods smile at the right time." As for developments in the musical field, he asserts that Rodgers and Hammerstein's "Allegro" was far more "advanced" than their current "Pipe Dream."

The news-syndicate reviewer recalls "Show Boat," of nearly 30 years ago, and declares, "There hasn't been a score or set of lyrics to match it. And as to subject matter, it dealt with miscegenation, to mention one item. Who was dealing with miscegenation in a musical, 'South Pacific,' 23 years later? The same Oscar Hammerstein 2d."

"In short, nothing is happening in the musical field except that we don't get as many good musicals as we used to get. It takes too much money, and there are too few people around who know what they're doing when it comes to putting on a musical."

Whitney Bolton, of the Morning Telegraph, claims "The only thing happening to musicals is what happens to people. They grow up. So do audiences. The modern musicals, based in the main on accepted, legitimate, renowned plots, are a minor league extension of the opera technique. You take a famed story, preferably with a dramatic history of its own, set it to good music cast it with good acting-singing talents and you have a hit."

"The days of putting a lot of androgynous boys into fancy uniforms and having the best singer among them fall in love with the innkeeper's un-noble daughter went out with the Johnstown flood. Maybe the same night."

"Our musicals have sinew, and more and more score and lyrics are being integrated with the progression of the story. Which, come to think about it, is opera technique, after all."

In reference to "Pipe Dream," Walter F. Kerr, of the Herald Tribune, quotes Louis Kronenberger, Time magazine critic, to the effect that Rodgers and Hammerstein have "a potential soft center, like a candy bar." He continues, "It was kept firm for a long time, then in 'Pipe Dream' we seem to get stuck with it. The basic difficulty is not too much ambition or too much seriousness, it seems to me, but too damn much goodwill."

"Everybody and everything becomes so lovable it's hard to figure

out who to hate, and I do think you have to hiss somebody if you're going to keep awake. 'Pipe Dream' could have been perfectly fine if the sentiment had had any contrast to give it focus. The idea of whores baking a birthday cake is a very funny one. But if they don't seem like whores, if they just seem like nice ordinary girls, baking a cake is absolutely nothing."

"If there's a show that does suffer from too-high-a-level genre, I think it's 'Most Happy Fella.' Frank Loesser seems to me to be too consciously lifting himself. He's a wonderful musician, but the show seems to me deliberate rather than an instinctive, natural outpouring."

"By the way, what's so low about a good, straight musical? 'Guys and Dolls' is every bit as high, and maybe higher, in the freshness of its feeling and the authenticity of its style than 'Most Happy Fella.' The composer here is utterly at home, the show is a solid unit, the result is stylistic perfection."

Henry Hews, of the Saturday Review, theorizes, "composers are beginning to strive for something more than just illustrating a love story with 'numbers' that could just as easily be transposed into any other musical comedy. Rodgers and Hammerstein have permitted their good intentions to lead them into musicals where heavy stories seem to have elicited a heavy approach, and Frank Loesser seems to have run aground by trying to combine the 'high-level' operatic ring and the low-level musical comedy satisfactions."

"Alan Jay Lerner and Frederick Loewe have had the sense to use their musical comedy talents on a comedy and are following the example of such composers as the late Kurt Weill and Marc Blitzstein by using music functionally in 'My Fair Lady.' That approach promises much in the future of our musical comedy theatre."

According to John Chapman, of the News, "Our musical season has been poor, with just two good ones, 'My Fair Lady' and 'Most Happy Fella,' although I did enjoy 'The Vamp' more than most did."

2 TOURING COMPANIES BASE IN DANVILLE, KY.

The Pioneer Playhouse, Danville, Ky., is the home base for two touring stock companies this summer. Both units are being sent out by Col. Eben Henson, manager of the Playhouse, which began its sixth season June 6. Each company will tour seven or eight Kentucky cities for two weeks, alternately return to Danville, and then go out again.

John Mack Wood and Cecil Willis are staging the productions, which will hit such cities as Lexington, Louisville, Gilbertville and Cumberland Falls. The season's opener at Danville was "Tender Trap."

Critical Soul-Searching

Robert Coleman, of the N. Y. Mirror, has summed up his philosophy as a critic, in response to VARIETY's annual roundup of the first-stringer estimate of the Broadway legit season.

He writes, "Today's critics are the best and most satisfactory we have had over the past 50 years. They often sacrifice the easy wisecrack for the illuminating phrase. They are all keen students of the drama, and know their history of the theatre."

"They are eager to help rather than to wound. They have to be interesting to their readers, or they lose them. But they won't go out of their way to hurt an actor or a play merely to satisfy their vanity."

"Critics, of necessity, must be 'sadists' on occasion. Many a night, after having penned a justifiably brutal review or an inept and tasteless play, I have walked toward my apartment with my head humbly bent and hated myself. I have known that I was right, that it had to be done for the welfare of the theatre. But having respect for the sensitivities of others, I have been most unhappy."

"In other words, I had to do something that I didn't want to do. I had to wound. And, having done so, I wished to God that I'd listened to my father and been a lawyer or a railroad-builder. But perhaps I would have had to hurt people in those endeavors. That's life, and you can't escape it."

"But, what a glorious and wonderful thing it is to herald the arrival of a masterpiece. To welcome recognized and future stars. In other words, the theatre has its heartbreaks as well as its joys, for critics, playwrights, directors, actors and designers. To say nothing of the all-important backers and the boys and girls of the many unions. We're all one big family."

"I could only wish that, we could always be happy."

Cherry County to Relight

Traverse City, Mich., June 5. Cherry County Playhouse, operated by producer-actress Ruth Bailey, opens its second season July 3.

Barnett Owen returns as director, Helen Dayton as stage manager and Robinson Stone as business manager.

Chapman Should Cover Off-B'way, Says Gaver; Raps Too-Easy Reviews

Although as a press association reviewer, Jack Gaver is not in position to cover all off-Broadway theatre, he feels strongly that the critics for the daily newspapers are under obligation to do so. However, he figures that some of the first-stringer reviewing of off-Broadway is too indulgent.

In response to VARIETY's annual roundup of critical opinion of the New York legit season, the United Press aisle-sitter writes, "I do not cover all off-Broadway shows. I pick my spots. I am in a much different position than a writer for a daily newspaper."

"For example, I think it is a great dereliction of duty that John Chapman, of the Daily News, feels that it is beneath him to report on the off-Broadway theatre. A New York newspaper should cover this field, even if only with the fourth assistant reviewer. A press association reviewer obviously can be concerned only with something that has given evidence of lasting or other important quality that will mean something to the out-of-town reader."

"A couple of local reviewers have given more stature to off-Broadway productions as a whole than they deserve. They give them breaks they never would give an uptown production."

"Let's face it, some of the off-Broadway stuff is awful. A minority of it is good. The percentage is heavily on the side of junk."

T-Men Toughening On Biz Exp. Deductions

Particular attention is reportedly being given by Internal Revenue officials to business expense deductions of income tax returns of people in the managerial end of legit. Several different individuals in the last few weeks have said that in the case of road managers and pressagents, Government officials are making an especial point of hotel expense items, generally insist on receipted bills.

This is merely another facet of a reportedly toughened attitude of the Internal Revenue Dept. toward tax returns of people in show business. In the case of talent, the Government men are said to be negative about deductions for such items as agent and manager commissions and fees, and professional entertaining.

In the case of legit managers and boxoffice men in New York, an effort is apparently being made to uncover undeclared income, presumably reflecting various rumors about ticket distribution irregularities.

Critic's Credo: Be Yourself

To Write Well More Important Than Accuracy, Says Walter Kerr; Sees 'Conscientious Moment in Time'

Contemporary drama criticism is "remarkably fair and accurate," according to Walter Kerr, of the Herald Tribune, adding immediately, "present company excepted." Contributing to VARIETY's annual poll of critical opinion on the New York legit season, the reviewer continues, "I suppose a few critics do tend to take on added lustre with the years (how many of those remembered names have you read lately?). I think the ones who survive in memory survive because they wrote well, not because they were accurate. That is to say, journalistic critics tend to survive as writers rather than as critics."

"If a young critic told me he wanted to be read 50 years from now I'd tell him to develop a highly individual style at all costs, and not to worry too much about anything else. This is very much not the mood of journalistic criticism at the moment. I don't think there's a critic in town who would want to push himself into posterity at the expense of what he considers his objectivity."

"This is a conscientious moment in time. A bad case, you might say, of galloping honesty. (You understand I'm not trying to pick on the oldsters, just trying to explain why today's men may not seem as much fun as Percy Hammond or Alec Woolcott.)"

"Kenneth Tynan is having a shot at the 'posterity' kick today in the London Observer. Does it well, too."

Critics Like City Center, Phoenix; But Split on That Off-B'way Kick

The N. Y. City Center continues to be a valuable element in legit, and so does the Phoenix Theatre. Otherwise, however, off-Broadway is a mixed blessing. That's the general reaction of the N. Y. drama critics, in VARIETY's annual roundup of opinion on the Broadway season.

For example, Tom Dash, of Women's Wear Daily, comments, "I think both the City Center and the Phoenix Theatre are doing commendable jobs, although I would like both playhouses to develop a more coherent point of view in the presentation of plays. I believe that the producers of the Phoenix are recognizing this weakness and are taking steps to revive works of classic stature in future. The random hit-or-miss policy at both playhouses has not proved rewarding."

Walter Kerr, of the Herald Tribune, writes, "The last several productions at the Phoenix seem to me to indicate a resurgence here, maybe a fresh attack on basic problems—such as director-choice and play-choice."

"With Tyrone Guthrie, George Tabori and Michael Redgrave, things perked up at once. The new Phoenix plans for a more or less permanent acting company and a concentration on classics sound good to me. But again, direction is often the clue to success in this particular vein."

"City Center," he adds, "is essentially a 'stock' operation and I don't expect anything more from it, on a longrange basis, than sound stock values. It isn't geared toward making a creative contribution, at the present time."

John McClain, of the Journal-American, expresses general satisfaction with the City Center season, as do Joseph T. Shipley, of the New Leader, Robert Coleman, of the Mirror, and Ethel Colby, of the Journal of Commerce. Jack Gaver, concurs, but suggest that both the Center and Phoenix "could take a huge step forward by devoting a whole season to the plays of Eugene O'Neill, two or three seasons, actually."

McClain thinks off-Broadway "has become a monstrous effort," but says space and time limitations force him to limit his coverage of the field. Because of space requirements, Mrs. Colby doesn't cover any off-Broadway except the Phoenix. Shipley says he tends to "avoid revivals of routine plays."

Coleman believes that off-Broadway has come up with a number of notable revivals of the classics and uncovered some fine young actors, but he also has limited time for covering the field. Whitney Bolton reports that he covers most off-Broadway shows, but finds the majority of them merely "trying to catch the coattail of a fad."

Kerr, who has covered about 40 off-Broadway productions, says that in the early part of last season "too many outright amateurs were gathering the necessary few bucks and merely displaying themselves," but recently the movement has been at its "richest in the matter of revivals."

Henry Hews, of the Saturday Review, regards the general level

of off-Broadway as "extremely high." He concludes, "The more good theatre off-Broadway, the more good theatre on-Broadway. The proof is the recent season."

Dash, noting that he covers virtually all off-Broadway offerings for Women's Wear, argues that there are a number of good reasons for "going to the converted synagogues and saloons and the bandbox theatres," including the expanding public for such fare, the fact that a critic "should ever be on the hunt for new talent, or else no one would ever know about such an actress as Geraldine Page, and some of the 'best shows can be seen there.'"

He regrets the failure of some other critics not to cover off-Broadway, asking, "How can a theatre department of a newspaper or magazine ignore such productions as 'Uncle Vanya,' 'Month in the Country,' 'Cradle Song,' 'Iceman Cometh,' and the Shakespearean rights' 'Romeo and Juliet' and not feel the stings of conscience?"

Legit Followup

Damn Yankees

(46th STREET THEATRE, N.Y.) After a year's run, "Damn Yankees" remains smash entertainment. Despite a substitution in the femme starring role and several lead replacements, the Frederick Brisson-Robert Griffith-Harold S. Prince production is a musical comedy natural which has triumphantly overcome the questionable angle of its baseball theme.

As the not-so-fatal femme temptress, Sheila Bond is an acceptable stand-in while original star Gwen Verdon takes a summer vacation. If she lacks something of Miss Verdon's subtlety and hint of humor, she is about as good a hooper and has the requisite face and chassiss. However, her Brooklyn accent occasionally sounds just a touch of incongruous.

Ray Walston as the bustling Satan, Stephen Douglas as the misanthropic rookie slugger, Shannon Bolin as the grieving baseball widow, Jean Stapleton as a man-daffy fan, Robert Shafer as the possessed Washington Senators rooster and Rae Allen as the brassy sports writer are still excellent, while Marty May is a standout sub for the ailing Russ Brown as the worried manager and Albert Linville (stepping up from a couple of smaller parts) is good enough as successor to the late Richard Bishop as the late baseball owner.

The chorus retains suitable liveliness. In the case of one replacement ball player, in fact, there's a tendency to do a bit of Jerry Lewis mugging), and the hoofing of Eddie Phillips is still admirable in the dance routine with the femme star. The general up-to-par quality of the performance is a credit to stage managers James Hammerstein, Fred Hearn, Daniel Sattler and Robert Evans, as well as to stager George Abbott and choreographer Robert Fosse.

"Damn Yankees" is a cinch for many more months of profitable business. Hobe.

Likes 'Studio' Work Process

Commenting on the contribution of television writers to legit during the just-ending season, Walter F. Kerr, of the N. Y. Herald Tribune, feels that it is gratifying, adding, "but they haven't entirely licked the transition problem yet."

He points out, "Paddy Chayefsky continues to insist on a small vision, and is still at his best in the portrait-in-miniature. As for 'Time Limit,' it seems to me glib and slick, a package-deal."

"Of the new writers, Michael Gazzo interests me most. He's the real article, and wide-open. He's also interesting in that he's moved in as a part of the Studio movement, working out his play along with actors and director as they find it (the play, that is). I think this is a heartening possibility as far as work processes go. Not the only way, of course, but very useful right now, when we're trying to cut away from standardized forms."

Legit Bits

Frank and Lynn Loesser have sub-leased the New York apartment of Shelley Winters, who's leaving the cast of "Hatful of Rain" for a summer picture stint on the Coast.

Librettist-lyricists Betty Comden and Adolph Green, with composer Jule Styne, stage-choreographer Jerome Robbins and pressagent John L. Toohy, plane to the Coast this weekend for pre-production powwows with Judy Holliday, who'll star in their Broadway musical, "The Bells Are Ringing" in the fall.

Ottawa actress Jacqueline Ellis, who's with the London Old Vic company, takes over as the Queen in "Richard II" there for two months this summer, while Claire Bloom vacations. She recently returned to England after a visit home.

Theatre party agent Lenore Tobin and her husband, publisher's rep Meyer Schattner, are vacationing on the Coast.

Presumably as a comment on the dubious news value of those number-of-performances-played announcements, pressagent Richard Money issues a 100-performance release for "My Fair Lady" last week with the footnote that the musical will reach the 1,000 mark Aug. 6, 1958.

Actors Casey Allen and Fran Carlon (Mrs. Allen) did a joint m.c. job last week for the Revlon wholesale division convention at the Statler Hotel, N.Y.

LeRoy Anderson is tentatively set to compose the music for "Goldlocks," a musical about the silent picture era, for which Jean and Walter Kerr have written the book and lyrics, for production by David Merrick.

Gertrude Vanderbilt was given a life membership in the Ziegfeld Alumni Assn. at a testimonial luncheon last week at Sardi's restaurant, N. Y.

Talent agent Maynard Morris had "one of the most exciting experiences" of his life as a spectator at a bullfight in Madrid last week. He's due back next Monday (18) at Music Corp. of America.

Company manager Tom Kilpatrick became a member of The Lambs last week. Richard Bissell, who collaborated with George Abbott on the book of "Pajama Game," is a candidate for Lambs membership.

Ethel Merman planned to England over the weekend for a two-week vacation with her husband, Robert F. Six, head of Continental Air Lines.

Jerome Whyte, production manager for Rodgers & Hammerstein, due back from London this week after a periodic trip to check the British productions of "Teahouse of the August Moon," "Guys and Dolls," "Can-Can" and "King and I."

The off-Broadway Circle in the Square production of "The Iceman Cometh" may be sent to the Holland Festival for presentation in the Hague, Amsterdam and Rotterdam from July 7-15, depending on raising of \$10,000 expense fund.

Two portraits of Helen Hayes, will be permanently displayed in the lobby of the Broadway theatre bearing her name. The paintings are by Christina Perry and depict the actress as Victoria in "Victoria Regina" and as Harriet Beecher Stowe in "Harriet."

Katharine Segawa has replaced Grete Moskat. "Threepenny Opera" at the Theatre de Lyce, N.Y.

Ralph Alswang will design the sets for F. Hugh Herbert's new play, "The Best House in Naples," which will have incidental music by George Bassman. Claudia Morgan has been set for the Charles Adams-Joseph Neebe revival of "The Apple Cart," slated for Broadway next fall.

Elmer Rice leaves next Tuesday (19) for four-week London stay to fulfill a writing assignment for the Poets, Essayists, Novelists organization.

Herman Shumlin has dropped his option on Robin Maughan's comedy, "The Rising Heifer."

U.S. legit and film rights to the Russian comedy, "Klop" ("Bed-

bug") have been acquired by American producer-realtor Robert W. Dowling and British director Peter Brooke. Broadway production is contemplated, with Brooke doubling as stage.

Alex Romero will do the choreography for the Ethel Merman-starrer, "Happy Hunting," scheduled for Broadway production next December by Jo Mielziner.

Norris Houghton, co-sponsor of the Phoenix Theatre, N.Y., has been reinstated as United Scenic Artists Union member, making him eligible to design the scenery for "The Sleeping Prince."

Elected to office at the annual United Scenic Artists Union meet last week were Robert Rowe Paddock, president; Larry Eggleton, vice president; Jean Eckart, recording secretary; Emeline Roche, treasurer; Arthur Romano, financial secretary; Rudy Karnolt, business agent; and Al Ostrander, trustee.

"Shinbone Alley," a musical version of Don Marquis' archy and megalithic stories, with music by George Kleinsinger and book and lyrics by Joe Darion, has been optioned for Broadway production by Peter Lawrence.

Paul Vroom, Bernard Straus and Adna Karns have optioned for Broadway production "Double in Hearts," a new comedy by Paul Nathan.

Herman Levin, producer of "My Fair Lady," has optioned Sam Speck's comedy "Once There Was a Russian" for Broadway production next October.

Barry Nelson will star in the London production of "No Time for Sergeants," opening August 23 at Her Majesty's Theatre. Emmett Rogers, associated with Maurice Evans in the Broadway presentation of the comedy, will direct.

Joseph Schildkraut, costarred in "Diary of Anne Frank," has renewed his contract with the show for two more years, running through June, 1958.

The off-Broadway Directors Theatre will present "Affairs of Anatoli" this summer, with each of the offering's seven episodes to be handled by a different stage.

The Downtown Theatre, N.Y., has installed an air-conditioning unit and has put in regular theatre seats in place of the chairs previously used.

Ed Balin will stage the musical and dance numbers for the off-Broadway Tempo Theatre production of "By Hex," which premees next Monday (18).

TV-radio performer Robert Q. Lewis is scheduled to make his debut as a legit producer next fall. He's joining Hillard Elkins, Bernard Ilson and Sid Parnes in the presentation of the musical, "Solomon Grundy," slated for N.Y. next fall.

The 4th Street Theatre, N.Y., has reached its b.o. scale for the summer run of "Uncle Vanya." The production has undergone another cast change, with Alfred Ryder succeeding Franchot Tone.

Financier-theatre operator Louis Jasper is currently in New York from the Coast to line up plays for his recently-acquired Civic Playhouse in West Hollywood.

Sylvia Sidney will costar with Ezio Pinza in "A Very Special Baby," scheduled for Broadway production next fall by David Suskind.

Bernie Wayne off to the Coast to collaborate with Morris Ryskind on an industrial show for Buick.

Robert Rounseville will play the title role in the Lillian Hellman-Leonard Bernstein musical version of "Candide," scheduled for Broadway production next season by Ethel Linder Reimer in association with Lester Osterman Jr., who gets similar billing on the current Broadway production of "Mr. Wonderful."

Victor Samrock will be general manager and Bill Fields press-agent of "Visit to a Small Planet," George Axelrod's production of Gore Vidal's adaptation of his own television script, which is scheduled for early-fall getaway.

Staff for Westbury, L.I.; Tent to Open With 'King'

Production staff lineup for the new Westbury (L. I.) Music Fair this summer includes Allen Wayne and Paul Winston as choreographer and designer, respectively; Marvin Krause as general manager and Phil Shrager as stage-manager. Richard Barstow will handle the staging and direction, while Arthur Lief will serve as musical director. George Ross is pressagent.

The Lee Guber-Frank Ford-Shelly Gross operation inaugurates its first season June 18 with a two-week run of "King and I." Constance Carpenter, who followed the late Gertrude Lawrence in the Broadway production, will appear opposite Charles Korvin in the tent offering. It'll be the latter's first musical assignment. The canvas-top will run a 14-week season, winding up Sept. 29.

\$2,108,100 Gross

77 Playing wks.: Philly, 1955-56

Philadelphia, June 12.

Local legit piled up a \$2,108,100 gross for the 1954-55 season ending last May 26. That represents the cumulative take registered by 34 productions on a total of 77 playing weeks.

Biz was generally bullish for most shows, with receipts particularly hyped by a number of powerhouse entries in both the musical and straight play categories. The playing weeks were split among five theatres, the Forrest (28), Shubert (21), Locust (12½), Walnut (11½) and Erlanger (4).

The Erlanger's four weeks of playing time was due to only one booking, "My Fair Lady." The Forrest had 13 shows, the Walnut had six; Locust, seven; Shubert, eight.

In one instance, the tally on the Forrest and the Locust includes the same show, "Innkeepers," which split a fortnight's stand between both theatres. The total for the Forrest does not include the annual Mask & Wig Club college show.

Top draws in the tuner field included tryouts of "Mr. Wonderful," "Most Happy Fella" and "My Fair Lady." Among other strong song-and-dance properties were "Boy Friend" and "Plain and Fancy" on their post-Broadway hikes and "King and I," a road holdover from the previous season.

Lead grosser among the straight plays was the Broadway company of "Teahouse of the August Moon," while such tryouts as "Janus," "Great Sebastian," "Matchmaker" and "Middle of the Night" also racked up hefty ticket sales. "Bad Seed," on its post-Broadway trek, (Continued on page 73)

Committee of Congress

To Hear Arthur Miller

Washington, June 12.

Arthur Miller has been subpoenaed to testify Thursday (14) before the House Un-American Activities Committee.

It was disclosed here that the playwright will be questioned about Communist influence in obtaining passports.

Bolton Prefers Ferris - Wheel

What price new trends in the drama? Commenting on developments in the authorship of Broadway plays last season, Whitney Bolton, critic of the N. Y. Morning Telegraph, writes, "Trends are like tire treads. They always have new ones and they soon wear thin. There is one trend, however, which seems to have the boys in thrall. They tend to write as though they had taken a tape-recorder into a telephone booth at a United Cigar Store."

"This is called realistic writing. So, all right, I'll take a somewhat higher grade of glossy English when I can get it, but the boys do have an ear for New Yorkese. What it amounts to is a dedication

New England Silos Bursting Open; 'Can-Can' OK 19½G at Wallingford

Live Legit, Not TV

Explaining his theory that the legit upbeat during the 1955-56 season is related to the national economic boom, N. Y. Morning Telegraph drama critic Whitney Bolton writes, "The fact seems to be that it may be fun to pull off one's shoes, crack a new bottle of scotch and settle back with a tv screen, but there comes a time when a fellow and a girl, related or not, like to put on shoes again, wash their faces, stuff some money in a wallet and get out on Broadway and see a live show with dimensional actors. Tv has its enormous entertainment values, obviously, but most people like to go and see a play or a musical after a few nights of galloping pictures."

"Also, the same prosperity is bringing more business men and just plain visitors to New York. They can come to a home, but they can't see 'My Fair Lady' or 'The Diary of Anne Frank' except on Broadway, New York."

Boston, June 12.

New England's annual strawhat outburst starts tomorrow night (Wed.) at the North Shore Music Theatre, in Beverly, Mass., with the opening of "Kismet." This is believed to be the earliest summer opening in the history of the summer circuit in the Yankee area.

Next week sees a large number opening, and by the first week in July nearly all in the six-state region will be perking. South Shore Music Circus in Cohasset opens Saturday night (23) with "Plain and Fancy."

Lee Falk will open the Boston Summer Theatre in New England Mutual Hall, July 2 with "Lentil," new play by Rose Caylor (Mrs. Ben Hecht), for a two-week tryout. "Beasop's Fables," with Beatrice Lillie, is Falk's second entry.

Sanders Theatre on Harvard College campus will be opened for the first time by a group, July 5, when the Cambridge Drama Festival presents Shakespeare's "King Henry V," directed by Douglas Scale, of the London Old Vic.

Group 20 Players at Wellesley's Theatre-on-the-Green on Wellesley College Campus, open their third season June 25 with "Ring Around the Moon," by Jean Anouilh, adapted into English by Christopher Fry.

The 52d season at the Lakewood Playhouse, Skowhegan, Me., opens Saturday night (16) with "Paris," with Russell Nype and Jane Morgan. The same show will also open the Kennebunkport (Me.) Playhouse, June 25. The Camden (Me.) Hills Summer Theatre opens July 2 with Tallulah Bankhead in a revue, "Welcome Darlings," followed on July 9 by "Chalk Garden," with Lillian and Dorothy Gish.

Berkshire Playhouse in Stockbridge, Mass., opens June 25 with "Seven Year Itch." St. Michael's Playhouse, Winoski, Vt., opens its 10th season July 10 with "Father of the Bride," presented by Players Inc., who have recently returned from their fourth overseas tour. Weston Playhouse, Weston, Vt., opens its 20th season June 28 with "Rainmaker."

In Rhode Island, Michael Howard and Spofford Beadle, new producers at the Casino Theatre, Newport, have signed for star appearances by Joan Blondell, Gypsy Rose Lee, Charlton Heston and his wife, Lydia Clarke. Ogunquit (Me.) Playhouse opens June 25 with Billie Burke in "Solid Gold Cadillac." Orleans (Mass.) Arena Theatre opens June 26 with "Rainmaker."

'Can-Can' 19½G Despite Chill

Wallingford, Conn., June 12.

Oakdale Musical Theatre opened its third season of tent operation to fair business last week, despite unseasonably cold weather. "Can-Can," in a nine-performance run starting June 1 and running through last Saturday (9), grossed an okay \$19,500. The Saturday top has been boosted to \$4,200 this year, and the spot operates on a Monday to Saturday schedule instead of the former Tuesday to Sunday.

Tent is offering several extended runs this season, as well as a trio of straight plays following a string of musicals. There's a production team with the Warwick (R. I.) tent, whereby shows produced in the two spots will be exchanged weekly.

Aaron Frankel is director here, with Jerry Ross as choreographer, Don Crawford doing sets and lighting, and Samuel Matlovsky musical director. Press is being handled by Julius Bronstein Associates, with Marshall Hahn as contact man.

'Summer's Day' Tryout

Saratoga, N. Y., June 5. "All on a Summer's Day," by Robert Saffron, will be tried out at John Huntington during his 10th season of stock at the Spa Summer Theatre. The play is about a young Frenchwoman in the New York advertising business.

Other bills set so far for the summer semester include Dorothy and Lillian Gish in "Chalk Garden," Billie Burke in "Solid Gold Cadillac," Beatrice Lillie in "Beasop's Fable," with Fred Keating, (Continued on page 73)

'Middle of Night' Has 30G Profit

"Middle of the Night" has earned approximately \$30,000 profit thus far at its \$100,000 capitalization. The entire investment has been repaid to the backers and a \$10,000 profit divvy has already been made. The show thus is added to the list of hits for the 1955-56 season.

The film rights to the Joshua Logan production, currently in its 18th week at the ANTA Theatre, N. Y., has also been sold. The property was purchased by Columbia pictures for \$100,000, with the Broadway company getting a percentage of the film profits. The deal guarantees the production \$36,000 as its share (less commissions) of the basic payment.

The Paddy Chayefsky play, starring Edward G. Robinson, begins a summer layoff June 30 and reopens Aug. 27. Robi'n's contract runs until May 1, 1957.

Chayefsky will do the screenplay for Columbia and Delbert Mann will direct. The pair held similar assignments on the film of Chayefsky's "Marty," which like "Night," was originally a tv script.

Open First Show Tent In Province of Quebec

Montreal, June 12.

The first tent theatre in Quebec province will be opened June 22 by Joy Thomson for a 10-week season in the Laurentian Mountains, about 40 miles north of here.

The tent, seating 500, is situated on property belonging to H. J. O'Connell, Quebec businessman, adjacent to his lavish Mount Gabriel Club near the main highway. The spot will use an Equity company and be affiliated with the Stage & Arena Guild of America.

Critics Rate the Critics

Continued from page 67

is worth the price of a ticket. I consider myself tough but fair. Of course I goof sometimes, but so does Miss Stanley."

Walter Kehr, of the *Herald Tribune*, sidesteps even more tersely with the comment, "The question of admitting Kim Stanley to the Drama Critics Circle has not come up."

Ethel Colby, of the *Journal of Commerce*, writes, "That the drama critic has too much power, has long been true and too often proven. There have always been a few critics who propelled themselves to fast acclaim by acidity, and wholesale prejudice wrapped in fancy phraseology. These care more for private appreciation than the theatre's benefit or honest reporting."

Gaver Takes Exception

Jack Gaver, of the *United Press*, takes an individual tack, as follows: "You can argue the question of the power of the drama critic from hell to breakfast and never reach a decision. I do not think the critics overpraise frivolous plays. They simply report that certain frivolous plays have what it takes to appeal to the public. There have been many cases where they have leaned over backwards in behalf of serious works only to be slapped in the chops by the public."

"Personally, I think they tend to attribute more importance to more serious plays than they should. There is a certain very small, but very shrill, arty or intellectual or liberal (name your own poison) coterie that no critic or group of critics ever could satisfy."

"The drama critic has no power than the public does not give him."

Robert Coleman, of the *Mirror*, asserts, "The point is that critics should lower or raise their yardsticks, depending upon the show. To a farce or modern comedy, we generally lower them. Where newcomers are concerned, we usually lower them. But to a serious work of import, or a classic, we must of necessity raise our standards."

"This, I sincerely believe, present-day critics do. They use their yardsticks with compassion, understanding and yet a knowledge of what they mean. If Miss Stanley is dissatisfied with our performances as critics, I, for one, can only say, 'Sorry.' Like baseball umpires, we're not infallible, but we call 'em as we see 'em.'"

Whitney Bolton, of the *Morning Telegraph*, makes the following comment, "About Miss Stanley and her celebrated, clear-voiced opinion of critics, I was the first to rush into print holding up her right hand as the winner and new champion. She's right. She later, and I was ashamed of her for doing it, shied away from her quotes as though one had said, 'Those aren't your words, those are coiled cobras.' The fact is she's almost totally right about us being balloon-heads or whatever it was she said."

Tom Dash, of *Women's Wear Daily*, disagrees. "I think Miss Kim Stanley and her prototype group are completely off-base," he argues, "in the accusation that the critics tend to praise frivolous plays too highly and criticize serious works too severely. With the economics of the theatre today, the critic has more power than he has had in the past. This is not his fault. He did not arrogate such power unto himself. It was handed to him."

Trends in Critics, Too

On the question of the ability of the current crop of critics in comparison to the top men of years ago, Bolton writes, "I can't see much gain or loss in the intellectual integrity and graceful deportment of critics. They, too, have trends. There once was a trend for profundity, and it bored readers right away from the papers."

"In the 20's the thing to be was witty. In the 30's the thing to be was gay. In the 40's, it was first chop to be a combination of learned but casual. Nowadays, you only have to quote lines from the plays out of context."

Chapman has the following to say on the same subject, "I've been reading the old critic lately on various bits of research and am convinced of these things: Today's critics (some of them) are much better writers. They are more objective, thus less prejudiced. "They know a lot more about the theatre than some of the famous

old hacks, wits and clowns. We'll all take on color and fame as soon as we're dead."

Mrs. Colby declares, "The memorable critics of the past had as much diversity as our current crop. Alan Dale, Percy Hammond and Alexander Woolcott headed the group who preferred a colleague's sly wink to a reader's service or follow-through. Gilbert Gabriel always turned in an honest critique, and gave it his well-balanced background of drama plus musical knowledge. "However, one member of our present critics' circle has not enjoyed or recommended more than three productions in the last decade. Prejudiced? Yes."

"Indifferent to the theatre's welfare? Definitely."

"Lacking certain stars or authors, and composer-librettist Gian-Carlo Menotti, this man specializes in abstaining from voting, whereas our purpose in voting annually is not to cite the best play ever written, but to select the best of the specified season."

Less Colorful Today

Joseph T. Shipley, of the *New Leader*, offers the observations, "Having looked at some thousands of reviews in checking for my recent book, 'Guide to Great Plays,' I feel that the current brand of criticism is as colorful as the past, though perhaps less substantial. There seems to be less probing into the depths of a drama, but an equally scintillant presentation of what the critic likes or dislikes."

According to Dash, "One would be both disloyal to his craft and an utter fool to say that current day criticism is on the lower level than it has been in the past. In all seriousness, I feel that, if anything, criticism today is on a higher level."

The *Women's Wear Daily* reviewer continues, "This aura about the critics of the past is just one of those psychological mental quirks that belongs to the school of 'the good old days.' True, the critics of today are not showmen. They are not the ostentatious lot who swagger down the aisles with exhibitionistic relish. They come to the theatre early and slink modestly into their seats for their chief purpose of being at the theatre, to observe the play and appraise it correctly. Despite the fact that they have such power, they are humble men trying to do a good job."

Here's Gaver Again

Gaver asserts, "There is no critic who hasn't now, or in the past, read a colleague's report on a play at some time or other and said to himself, 'Why, that no-good ignorant, unperceptive bum.' I am apt to say it tomorrow or the next day or the next about one or all of the current practicing critics. And they, singly or collectively, are apt to say the same thing about me. Who cares?"

"Of the so-called 'giants' of criticism of the past, only two might be mentioned by anyone today—Hammond and Woolcott. The others are either too far in the past or too insignificant. Both Hammond and Woolcott were exhibitionists and not the best of critics. They (and there is an example or two present today) were more concerned with making names for themselves than they were with reporting objectively on the drama."

Henry Hewes, of the *Saturday Review*, states, "I respect the actors' right to criticize those who have the presumption to criticize him. Kim Stanley, probably our greatest young actress, is both courageous and correct in standing up for her confreres, whose complaints about critics might be taken as revenge for adverse criticism."

"I think we must recognize that the fashion in drama criticism changes just as it does in plays. I personally admire the great critics of the past, both for their graceful literary style and their ability to recreate the quality of the theatrical event they describe."

"I feel that the best of our current critics do a remarkable job taking into account the conditions under which they work, and that the old masters might not be much better in their circumstances."

Richard Aldrich, who's taking a hiatus from Broadway and straw-hat producing for an assignment with the U.S. Embassy in Madrid, has been given the title of director of operations missions there.

'Unique' Okay as Pilot For Industrial Shows; Was There a Question?

Most industrial shows using the facilities or show business to entertain the trade (and not incidentally propagandize the product) are geared to a specific item or trade name, whether baby's booties or Bermuda shorts for the octogenarian. "Something Unique," at New York's still untarnished Coliseum, is the Sewing Fashion Festival's attempt to pitch for sewing in the round, so to speak, no brand names being bruited.

The format, arena style, is a 60-minute musical tossed-salad by Kenyon Hopkins and Lee Gilmore. Despite a lavish \$60,000 production for its seven-day, 14-performance stand, it isn't particularly unique. But perhaps the brightly-eyed cast, and the elaborate yardage of the forced fashion show may be acceptable to home economists tired of strolling from booth to booth. The garment district clientele, however, will doubtless nod knowingly and mutter "Pins and Needles."

The 22-person cast and 18 musicians, can rejoice in the one-shot week's stand, industrial show budgets reputedly being considerable of the talent. This may be a solace, as the material is transparently thin without beguiling foundation.

Two dapper department store salesmen are astonished at the appearance of a magician who brings their mannequins to life. After a

Something Unique

Sewing Fashion Festival presentation of musical comedy in one act, by Kenyon Hopkins and Lee Gilmore. Features Edith Adams, Paul Godkin, Bill Hoyer, Victor Cooper, Mildred Cook, Anita Phillips, Hope Sansberry, Betty Oakes, Ruth Knowles, Pette Finley, Maria Neary, Lawrence Arden.

Dancers: Gayle Spear, Marilyn D'Honau, Ruby Herndon, Lane Plane, Bob Bakanic, Vernon Lushy, Allen Allen, Bill Gaskie.

At New York Coliseum, N.Y. June 11, '56; \$1 top.

little dancing and romancing, there's a marriage, a chintz cottage and a fashion show in the parlor.

It almost seems that anybody might have dreamed it up. Maybe anybody did. Who, for example, would want to be blamed for the ex-window model's, "What if all our children turned out to be dummies?" Or, "I've had my eye on you for six years—ever since you uncaptured me."

Fortunately there's a cast that looks good and, whenever the p.a. system works, sounds ditto. Edith Adams, as the model with the suburban future, sports some flashy sex appeal and digs "The Dress Makes the Woman When the Woman Makes the Dress" (the happiest Sewing Fashion Festival plus of the proceedings).

Bill Hoyer tops Kenyon Hopkins' orchestra with "Lo and Behold" (show's original title, but John Patrick got there with a legit comedy several years ago) as one of the clerks, while Bob Scheerer hoofs with clan. Titian-haired Maureen Bailey, as another altar-bound mannequin, is particularly perky.

Stager S. Wesley McKee, of McKee Productions, Inc., has kept the action moving around the circular stage so that nobody in the 800-seat arena can feel discriminated against, and the 60-minute show is as tight as the meandering script will allow. As for the supposedly climactic fashion parade, it's just another fashion show, and when it's over, so's the evening, without further ado about the mannequins now condemned to be people.

Sam Leve's production design is tastefully simple, although his lighting seems to function on the principle of as much as possible. Paul Godkin's choreography is adequate, particularly as he has to keep his octet of energetic hoofers in small confine.

"Something Unique" has been noised as a pilot project for future show biz-industry weddings at the Coliseum. Apart from this particular show's standard, the obvious answer is "Why not?" Why was there ever a question? Geor.

Barbara Ashley is the way the singer-actress now spells her name. She formerly spelled it Ashley.

Inside Stuff—Legit

Following the publication of his review of "Waiting for Godot" recently, Henry Hewes, critic of the *Saturday Review*, received a note from the play's stager, Herbert Berghof, saying in part, "You used the critical 'techniques' of 'perfectionists, deteriorationists, status-quoites, phrenologists, transcendentalists, political economists, theorists in all sciences, projectors in all arts, morbid visionaries, romantic enthusiasts, lovers of music and ingenuities, lovers of the picturesque, and lovers of good dinners at Sardi's and the Algonquin."

The mag aisle-sitter comments, "I don't believe he meant it as a compliment, but it made me feel much more accomplished than I had thought myself to be."

Shows Abroad

For Amusement Only

London, June 8.

Linnit & Dunfee presentation of a revue in two acts devised and written by Peter Myers, music, Ronald Lass, John Pritchett, additional material, Dugles Lees, Stanley Myers, Michael Flanders, Donald Swann, Richard Waring, Francis Bessy, Jefferson Strum, At Apollo Theatre, London, June 5, '56; \$2.25 top.

Cast: Audrey Nicholson, Thelma Ruby, Jimmy Thompson, Hugh Paddick, Dilly Lave, Ronnie Stevens, Vivienne Martin, Barry Cook, Ron Moody, Michael Charnley, Judy Carne, Barbara Young, Noel Rosanna.

Every now and then a London management comes up with a top revue, which delights the West End sophisticates and does bumper business. This season's success is presented by Linnit & Dunfee and this new production, devised and written by Peter Myers, looks set for a long and profitable run.

"For Amusement Only" is one of the few better-type revues of recent times to secure without aiming at Shaftesbury Avenue personalities. By sheer force of its own satire, coupled with the good humor and ingenuity which has gone into the writing, it is as biting and witty as a revue should be.

Not that show personalities are ignored. On the contrary, Sabrina (a local girl with highly publicized vital statistics) comes in for quite a razzing, and there's an impish piece suggesting a followup to the scheduled Oliver—Monroe film production of "The Sleeping Princess." This is a co-ed subject staged in one of the better-known English public schools, and the well-known TV character in a sketch entitled "Ich Liberace Dich," and in similar vein has a Davy Crockett number called "Ballad of Walt Disney Enterprises Inc." Lady Docket, a well-known society personality, whose millionaire husband was removed a week before from the chairmanship of the Daimler Car Co., is pilloried in another sketch.

A major item depicts an amateur company doing "The Vagabond Student," with the hero completed inaudible throughout. Another amusing diversion is provided by showing a repertory company confused between their productions of "Romeo and Juliet" and "Macbeth."

Typical of such productions, players are all good. Dillys Lave, Thelma Ruby, Hugh Paddick, Jimmy Thompson, Vivienne Martin, Ron Moody and others make the best of very good material. Particular praise, however, is due Ronnie Stevens, who stampees the house with a solo item "Mr. Morphous in the Underground." It's funny in its own right, and he gives extra polish.

Ronald Cass and John Pritchett have, together, written the right sort of not-too-obtrusive music, and Michael Charnley's staging keeps a lively pace throughout.

Myro.

To My Love

London, June 7.

Anna Deere Wiman presentation of a comedy in two acts, by Edwin Neville, adapted from "El Baile." Stars Conchita Montes, Hugh Latimer, Dennis Price, Victor Cooper, Mildred Cook, Anita Phillips, Hope Sansberry, Betty Oakes, Ruth Knowles, Pette Finley, Maria Neary, Lawrence Arden.

At the Fortune Theatre, London, June 6, '56; \$2.15 top.

Under its original title, "El Baile" (The Ball) was a Spanish Academy award winner and has been a major hit in Madrid. There are, apparently, different standards in entertainment between London and Madrid and this import, which marks Anna Deere Wiman's bow into solo management, has little hopes of a run.

With a cast of only three and a single set, the production has an unusually low overhead and might well have paid off on tour before it was brought to the West End. If the investment has not been recouped on the road, it has little chance of showing a profit.

Conchita Montes, who starred in the original Spanish production, is an actress of considerable charm and a welcome measure of talent. But the ingenious nature of the plot, which obliges her to play

three different parts, does her poor service.

As a young bride, idolized by her husband and adored by his best friend, she is unnecessarily arch, but she infuses dramatic sincerity when she plays a middle-aged woman in search of her youth, and discovering she has only a few weeks to live. In the final act she appears as her own granddaughter, playing a skittish schoolgirl extremely skittishly.

The description of the three roles more or less sums up the entire content of the play. It is, indeed, an unusually short three-act and the intermission periods are often almost as long as the acts.

Completing the cast of three are Dennis Price, as the husband, and Hugh Latimer, as his fellow entomologist. They age gracefully enough, but that's about the best that can be said of a valiant effort. Within the narrow confines of the play and the characters, Maurice Colbourne has staged acceptably.

Myro.

Bad Girl

Glasgow, June 7.

Gerald Gelberg presentation of drama in three acts, by Rebecca Leonard, stars Simone Silva, Staged by Ivor Burgoyne and Jack Melford, At Empire Theatre, Glasgow, June 4, '56; 60c top.

Martha Castleton Vera Cook
John Marshall Guest James
Monica Van Der Zyl Guest James
Ivor Burgoyne Ivor Burgoyne
Kitty Castleton Simone Silva
Ken West Stuart Wagstaff
Hank David Salton

Realistic and often sordid play, of the for-adults-only sort, offers so-called legit fodder in place of vaudeville in the theatre, and adds up to the minimum entertainment value. Play is largely a vehicle for Simone Silva, who received a quota of notoriety when she posed in near-nude at a recent Cannes film junket.

The actress, ample and shapely, gives a vivid performance as a London prostitute who returns to disgrace her English village family. She wiggles through the three-act with considerable skill, although her accents are a mixture of Continental, English and American.

Guest James is a cheery little family medico. Ivor Burgoyne and Vera Cook are adequate as harassed parents. Monica Van Der Zyl is suitably restrained as the proselytizing pregnant sister and Stuart Wagstaff is perhaps too youthful and naive as the latter's errand sweethart. David Salton is also effective in a brief appearance.

Ivor Burgoyne and Jack Melford have staged as well as can be expected from such sordid material.

Gord.

(The above play is not to be confused with the identically-titled drama, adapted by Vina Delmar and Brian Marlow, from the former's novel of the same name, produced by Robert V. Newman, at the Hudson Theatre, N. Y., opening Oct. 2, 1930, for an 85-performance run. The cast included Sylvia Sidney in the title role, and Paul Kelly as male lead. Ed.)

Investors . . . Ahem!

You know what's wrong with the theatre? Sellout shows should be closed at the end of a year's run.

That's the suggestion of John Chapman, N. Y. *Daily News* drama critic. It was broached by mail, so there was no indication whether it was serious or tongue-in-cheek.

As the aisle-sitter expresses it, "There should be a stop-clause even when a show is selling out. After a year's run, throw the show out of the theatre to make room for something new. Either do that or build 20 or 30 new theatres."

"Off-Broadway is flourishing for two reasons. It is taking advantage of cheap Chinese labor, and it gets the slopover of theatre-goers sick and tired of seeing such oldies as 'Pajama Game' and 'Witness for the Prosecution.'"

Losing 'Game'—at \$30,500

Buffalo, June 12, 1956. Legit theatres are crimping touring shows and road theatres was painfully demonstrated last week by "Pajama Game," which closed the local season at the Erlanger Theatre.

The troupe numbered 67 people not counting dressers, wardrobe attendants, etc. By union rule, 33 stagehands were required, including seven traveling with the show. Musicians and conductor numbered 26, including eight with the company.

In addition, there were a dozen in the house staff, making a total of over 150 people on the payroll for the week. That does not figure transportation costs for personnel, three baggage cars of scenery and props, plus trucking bills, extra advertising and incidentals.

For the eight-performance engagement at \$5.50 top, the gross was \$30,500 against a potential capacity of \$44,000. At that figure, neither the house nor the company was able to break even.

Faces' 23G, Hub; 'Teahouse' \$24,200

Boston, June 12. Hub's extended legit season is in competition with strawhatters opening all over this area. Two shows are on the boards again, with last night's (Mon.) arrival of the touring company "Pajama Game," at the Shubert for two weeks.

Leonard Sillman's "New Faces," well polished through continuous Hub doctorings, pulled out Saturday night (9) after a two-week try-out at the Shubert.

Estimates for Last Week
New Faces of 1956, Shubert (R) (3d wk) (\$6.25-\$4.85; 1,717; \$56,178). Pulled \$23,000 in its final previous week was \$27,400; moved out Saturday (9) for Broadway.

Teahouse of the August Moon, Colonial (C) (3d wk) \$4.40-\$3.85; 1,500; \$36,000. (Eddie Bracken, Hugh Reilly). Eased off to \$24,200; previous week, \$26,300; folds here June 23.

Columnist Raps Mpls. For Poor 'Yankees' Biz, Warns of Booking Loss

Minneapolis, June 12. Cedric Adams, Minneapolis Star columnist and local radio-TV personality, went to unprecedented lengths in his lead paragraph last Thursday (7) to plug the touring "Damn Yankees" and warn the local public that failure to patronize the musical might jeopardize future legit bookings here. The show opened June 4 and at the Lyceum Theatre.

"You wonder just exactly what our local theatregoers want on their entertainment menu," the columnist wrote in part. "We have one of the smash hits of the Broadway season, a musical comedy that Broadway patrons are paying \$8.05 a seat to see and which is on view here at \$4.95.

"Critics who have seen both the New York and traveling casts say they're on a par. Local critics have praised the production to the skies in their reviews, following the opening here last Monday." The company here has been smashing boxoffice records everywhere.

"They come to Minneapolis and what happens? The most miserable showing in the history of the production. And what does all this mean? It means that Minneapolis will be on the stink list, that our legitimate theatre may be a dead pigeon from here on in, that we never may be considered for any Broadway production from now on."

A few weeks ago, when the weather still was cool, "Teahouse, of the August Moon" garnered a hefty \$61,434 in 12 performances here, and at the same time the Metropolitan Opera pulled \$99,000 in four.

Parks-'Teahouse' \$34,100 On Week in Milwaukee

Milwaukee, June 12. "Teahouse of the August Moon," starring Larry Parks, grossed a hefty \$34,100 in eight performances at the Pabst Theatre last week. The comedy held over an added day here Sunday (10) and is current at the Shubert Theatre,

Stock Tryouts

(June 11-23)
Lessor Comores, adapted by Sue Davidson from original by Albert Husson—Bucks County Playhouse, New Hope, Pa. (12-23).
Real Me, by Hamilton Wright—Sharon (Conn.) Playhouse (12-23).
Stairway to Nowhere, by Ira Marion—Red Barn, Westboro, Mass. (12-17).

'Yankèes' Tepid \$32,000 For Full Week in Mpls.

Minneapolis, June 12. Despite press raves and audience enthusiasm, "A d m n Yankees" grossed a disappointing \$32,000 last week at the Lyceum Theatre here. The touring musical starring Bobby Clark, continues through tonight (Tue.) at a \$4.95 top in the 1,850-seat house.

It jumps to Seattle next, opening Friday (15).

Miller Revises 'Bridge' As 'From Under the Sea' For Summer Stock Show

Arthur Miller's full-length version of "View From the Bridge" will have a strawhat presentation this summer. In expanding the lengthy one-acter, the playwright has apparently altered his perspective as indicated by the new title, "From Under the Sea."

The revised drama will be presented July 3-14 by the Group 20 Players at Theatre-on-the-Green, Wellesley, Mass. The original presentation of "View," which was paired with a curtain-raiser, "A Memory of Two Mondays," also had a barn debut last summer at the Falmouth Playhouse, Conna-messett, Mass., prior to its tryout tour.

Michael Higgins, who appeared on Broadway recently in "The Lark" will have the lead role in "Sea."

Plans to test the full-length version during the tail-end of the New York stand fell through. A prospective London production also failed to materialize when the British Lord Chamberlain banned its public performance.

British producer Hugh Beaumont and Broadway producers Robert Whitehead and Roger L. Stevens, however, are working on a project, which would enable a West End showing of "View" and other U. S. plays banned by the official censor.

Whitehead and Stevens were associated with Kermit Bloomgarden in the Broadway production of "View."

British Shows

(Figures denote opening dates)

LONDON
Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-50).
Sister Duck, Gaiety (6-5-54).
Dry Rot, Whitehall (3-31-54).
Family Reunion, Phoenix (6-7-55).
Sister Duck, Gaiety (6-5-54).
Fresh Airs, Comedy (1-26-56).
Gigi, New (5-23-56).
Hole in the Wall, Gaiety (5-2-56).
House by the Lake, York's (5-8-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (2-25-56).
Love Affair, Lyric Hamn. (6-1-56).
Mousetrap, Ambassadors (11-25-52).
Off Mainland, Arts (3-30-56).
Repertoire, Shaftesbury (10-13-55).
Rivals, Saville (2-25-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Sister Duck, Gaiety (6-5-54).
Salad Days, Vaudeville (6-5-54).
Separate Tables, St. James's (9-22-50).
South Sea Bubble, Lyric (4-25-56).
Sisters, Wyndham's (12-1-53).
Such Is Life, Adelphi (12-15-55).
Summer Song, Princes (2-16-56).
The Boy Friend, Wyndham's (12-1-53).
To My Love, Fortune (6-8-56).
Waltz of Toredors, Criterion (3-27-56).
Plume de ma Tante, Garrick (11-3-55).
Caine Mutiny, Lon. Hipp. (6-13-56).
Man Alive, Aldwych (6-14-56).
Cinderella, Comedy (6-19-56).
Malice Domestic, New Lind (6-20-56).

CLOSED LAST WEEK
*3 Penny Opera, Aldwych (2-9-56).
*Interrupted Run.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)
Separate Tables, Music Box (10-22).
Cinderella, Gaiety (6-5-54).
Sleeping Prince, Coronet (Wk. 10-28).
Very Special Baby, Belasco (11-14).

OFF-BROADWAY

By Hex, Tempo (6-19).
Call of Duty, Provincetown (6-19).

'Rosalinda' Lush \$46,000, 'Wind' 28G in 5, Frisco

San Francisco, June 12. Civic Light Opera's "Rosalinda" did hefty business for its second week at the Curran, and "Inherit the Wind," which opened Wednesday (6) with fine reviews, is doing well at the Geary.

"Anniversary Waltz," in its 30th frame at the Alcazar, slipped.

Estimates for Last Week
Rosalinda, Curran (2d wk) (\$5.40; 1,752; \$52,000). (Cyril Ritchard, Jean Fenn). Strong \$46,000; previous week, \$42,000.

Inherit the Wind, (1st wk) Geary (\$4.40; 1,550; \$37,000). (Melvyn Douglas). Good \$28,000 for first five performances.

Anniversary Waltz, Alcazar (30th wk) (\$3.85; 1,147; \$27,341). (Richard Eastham, Marjorie Lord). Down to \$10,100; previous week, \$11,200.

'Joy' \$17,000 in 7, 'Bad' \$15,700, Chi

Chicago, June 12. Windy City's duo did mild biz last week as the traditional summer slump arrived.

"Silk Stockings" arrives July 25 at the Shubert and Jules Pfeiffer's touring edition of "Bus Stop" is due Aug. 13 at the Harris.

Estimates for Last Week
Bad Seed, Harris (D) (6th wk) (\$5; 1,000; \$29,837). (Nancy Kelly). Nearly \$15,700 (previous week, \$16,300); folds here June 30.

Joy Ride, Shubert (R) (1st wk) (\$4.95; 2,100; \$51,000). Nearly \$17,000 for first seven performances.

'Boy' \$26,200 in Seattle, \$48,500 Total on Stand; Had N.G. \$13,300, Calgary

Seattle, June 12. "Boy Friend" grossed nearly \$26,200 last week in the second lap of a fortnight's stand at the Moore Theatre. The touring musical nabbed over \$22,300 the previous stanza here. A Friday-Saturday (8-9) booking at the Capitol Theatre, Yakima, was cancelled, with the two days added to the local run.

The Cy Feuer-Ernest H. Martin production moved to Seattle following a miserable one-week stand at the Grand Theatre, Calgary, Alberta, the week ending May 26. Turner grossed under \$13,300 in eight performances there. The show is splitting the current frame between the Temple, Tacoma, and the Auditorium, Portland.

'Anastasia' Big \$21,700, 'Stockings' \$63,700, L.A.

Los Angeles, June 12. Three local offerings continued at a nice pace last week. No newcomers are due until June 25, when "Flowering Peach" replaces "Will Success Spoil Rock Hunter" at the Carthy Circle.

Estimates for Last Week
Anastasia, Huntington Hartford (D) (2d wk) (\$4.95; 1,032; \$28,500). (Vivica Lindors, Eugenie Leontovich). Bounced up to \$21,700; previous week, \$18,000.

Silk Stockings, Philharmonic Aud. (MC) (2d wk) (\$4.95; 2,670; \$63,000). (Don Ameche). Sellout \$63,700; previous week, \$62,200.

Will Success Spoil Rock Hunter, Carthy Circle (C) (3d wk) (\$3.85; 1,518; \$35,000). Eased to \$20,000; previous week, \$21,500.

Touring Shows

(June 11-24)
Anastasia (Vivica Lindors, Eugenie Leontovich)—Huntington Hartford, L. A. (11-23).
Anniversary Waltz (Richard Eastham, Marjorie Lord)—Alcazar, S. F. (11-23).
Bad Seed (Nancy Kelly)—Harris, Chi (11-23).
Boy Friend—Temple, Tacoma (11-12); Aud., Portland (13-16). Denver, Denver (12-23).
Damn Yankees (2d Co.) (Bobby Clark)—Lyceum, Mpls. (11-12); Moore, Seattle (12-23).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Geary, S. F. (11-23).
No Time for Sergeants (2d Co.)—State Fair, Dallas (11-23).
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—Shubert, Boston (11-23).
Rosalinda (Cyril Ritchard, Jean Fenn, Lote Hunt, Robert Wright)—Curran, S. F. (11-23).
Silk Stockings (Don Ameche)—Philharmonic Aud., L. A. (11-23).
Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely)—National, Wash. (11-23).
Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)—Colonial, Boston (11-23).
Teahouse of the August Moon (3d Co.) (Larry Parks)—Shubert, Det. (11-23).
Will Success Spoil Rock Hunter (Gene Raymond, Jesse White, Merry Anders)—Carthy Circle, L. A. (11-23).

B'way Rebounds; 'Wonderful' \$56,800, 'Yanks' \$50,700, 'Cat' 29G, 'Wind' 28G, 'Night' \$30,700, 'Matchmaker' \$22,900

Broadway made a comeback last week from the previous stanza slump. Biz soared for practically all shows. "Damn Yankees" and "Diary of Anne Frank" returned to the capacity lineup, along with "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

There were no preems and only one closing, "Waiting for Godot." Debutting this week are "Shangri-La" and "New Faces of 1956," which officially rate as the first two shows of the 1956-57 season.

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Romance), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Carmen Jones, City Center (MD) (2d wk; 14; \$3.80; 3,090; \$60,000). Previous week, \$30,000 for first six performances and two previews; last week, nearly \$38,100.

Cat on a Hot Tin Roof, Morosco (D) (64th wk; 508; \$6.90; 946; \$31,000). (Barbara Bel Geddes, Thomas Gomez). Marjorie Steele replaces Miss Bel Geddes June 25. Previous week, \$27,100; last week over \$29,000.

Damn Yankees, 46th St. (MC) (58th wk; 460; \$8.05; 1,297; \$50,573). (Sheila Bond). Miss Bond is pinching hit for Gwen Verdon who returns next Monday (18). Previous week, \$48,400; last week, over \$50,700.

Desk Set, Broadhurst (C) (33d wk; 264; \$5.75-\$4.60; 1,182; \$31,500). (Shirley Booth). Miss Booth leaves the show June 23, with Audrey Christie replacing. Previous week, \$19,300 on twofers; last week, almost \$18,200 on twofers.

Diary of Anne Frank, Cort (D) (36th wk; 285; \$5.75; 1,036; \$28,854). (Joseph Schildkraut, Susan Strasberg). Previous week, \$27,000; last week, over \$29,400.

Fallen Angels, Playhouse (C) (21st wk; 167; \$5.75-\$4.60; 994; \$27,251). (Nancy Walker, Margaret Phillips). Previous week, \$13,100; last week, almost \$16,400.

Fanny, Majestic (MD) (84th wk; 668; \$7.50; 1,625; \$62,968). (Lawrence Tibbett, Billy Gilbert). Previous week, \$31,000; last week, nearly \$31,300.

Haful of Rain, Lyceum (D) (31st wk; 245; \$5.75-\$4.60; 995; \$23,339). (Shelley Winters, Ben Gazzara). Vivian Blaine and Steven McCauley replace Miss Winters and Gazzara July 2. Previous week, \$17,500; last week, nearly \$19,000.

Inherit the Wind, National (D) (58th wk; 461; \$5.75-\$4.60; 1,162; \$31,300). (Paul Munro). Lays off from June 30-Sept. 14. Previous week, \$26,400; last week, almost \$28,000.

Janus, Plymouth (C) (29th wk; 226; \$5.75-\$4.60; 1,062; \$32,700). (Claude Colbert, Robert Preston, Claude Dauphin). Imogene Coca replaces Miss Colbert last Monday (11) and Donald Cook takes over as summer replacement for Dauphin beginning July 2. Previous week, \$16,200; last week, over \$19,700.

Matchmaker, Royale (C) (27th wk; 216; \$5.75; 1,050; \$31,000). (Ruth Gordon, Eileen Herlie, Long Smith). Previous week, \$19,500; last week, almost \$22,900.

Middle of the Night, ANTA Theatre (D) (18th wk; 141; \$5.75; 1,185; \$39,116). (Edward G. Robinson). Lays off from June 30-Aug. 27. Previous week, \$29,400; last week, nearly \$30,700.

Mr. Wonderful, Broadway (MC) (12th wk; 92; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$49,300; last week, almost \$56,800.

Most Happy Fella, Imperial (MD) (6th wk; 44; \$7.50; 1,427; \$57,875). Previous week, \$58,400; last week, almost \$58,500.

My Fair Lady, Hellinger (MC) (13th wk; 100; \$7.50; 1,551; \$64,240). (Rex Harrison, Julie Andrews). Previous week, almost \$65,200; last week, same.

No Time for Sergeants, Alvin (C) (34th wk; 268; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$38,800; last week, over \$39,000.

Pajama Game, St. James (MC) (108th wk; 938; \$6.90; 1,615; \$52,118). (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, \$35,200; last week, almost \$40,200.

Pipe Dream, Shubert (MD) (28th wk; 221; \$7.50; 1,453; \$55,039).

(Helen Traubel, William Johnson). Nancy Andrews replaced Miss Traubel last Monday (11) and Judy Tyler has been upped to costar billing. Previous week, \$27,500; last week, almost \$29,700.

Ponder Heart, Music Box (C) (17th wk; 132; \$5.75; 1,010; \$30,000). (David Wayne). Closes June 23. Previous week, \$13,400; last week, almost \$16,700.

Will Success Spoil Rock Hunter, Belasco (C) (35th wk; 276; \$5.75; 1,037; \$31,582). Previous week, \$14,800; last week, over \$17,700.

Witness for the Prosecution, Miller (78th wk; 620; \$5.75-\$4.60; 946; \$23,248). Closes June 30, to tour. Previous week, \$15,700; last week, over \$16,800.

Miscellaneous

Littlre Rose, Phoenix (R) (3d wk; 24; \$4.60-\$3.45; 1,150; \$24,067). Previous week, \$15,500; last week, about \$10,500; closes next Sunday (17), winding up season.

Closed Last Week

Waiting for Godot, Golden (CD) (8th wk; 60; \$5.75-\$4.60; 799; \$22,623). (Bert Lahr). Previous week, \$12,300 (last week, over \$20,000 at reduced prices; closed last Saturday (9) and according to producer Michael Myerberg should earn a moderate profit, with income from amateur rights, on an approximate \$25,000 investment.

Opening This Week

Shangri-La, Witter Garden (MD) (\$7.50; 1,404; \$60,000). (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang). Musical adaptation of James Hilton's novel "Lost Horizon," with book and lyrics by Hilton, Jerome Lawrence and Robert E. Lee and music by Harry Warren, presented Robert Foy's production financed at \$300,000 (including 20% overcall), cost about \$400,000 to bring in and can break even at around \$37,500 gross; opens tonight (Wed.).

New Faces of 1956, Barrymore (R) (\$7.50-\$6.90; 1,077; \$45,000). Presented by Leonard Sillman and John Roberts (in association with Yvette Schumer); production financed at \$225,000, cost about \$240,000 to bring in and can break even at around \$35,000 weekly gross; opens tomorrow night (Thurs.).

OFF-BROADWAY

Comrades, Actor's Playhouse (6-5-56).
Greenwich House, Greenwich Mews (5-7-56).
Ice-man Cometh, Circle in Square (5-8-56).
Ivory Branch, Provincetown (5-24-56); closes June 19.
Maid & Gallant Cassian, Tempo (5-18-56).
Man of Destiny, Downtown (5-21-56).
Man With Golden Arm, Cherry Lane (5-21-56).
Mrs. Warren's Profession, Davenport (6-6-56).
Threepenny Opera, de Lys (9-20-55).
Uncle Vanja, 4th St. (1-31-56).

'SHANGRI' BLAH \$17,800; ENDS PHILLY SEASON

Philadelphia, June 12. "Shangri-La" wound up its third and last stanza at the Forrest to disappointing attendance. Musical has been undergoing extensive overhauling here and producing staff is facing Broadway debut with higher hopes.

Estimate for Last Week

Shangri-La (MD) (3d wk) (1,760; \$6-\$4.50; \$47,000). (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang). Boxoffice interest continued at low ebb for this one at \$17,800; previous week, \$26,300; exited Saturday (9) for Broadway.

'Teahouse' \$41,600, D.C.; Extends Through July 14

Washington, June 12. "Teahouse of the August Moon" rolled up a fat \$41,600 at the National Theatre last week, its third. That was just a little short of capacity. The 1,677-seat theatre is scaled to 4,935.

Originally announced for a four-week run, the show is now slated to continue eight weeks, through July 14. Eli Wallach and Gene Blakely co-star.

State Of 'The Road' In America

Continued from page 1

CALIFORNIA

City	Total Visiting Productions Since 1950	Average Length of run	Average Theatre Days Per Year
Pasadena	16	1-2 days	4-5
Sacramento	17	1-2 days	3-4
Salinas	1	2 days	1
San Bernardino	7	1 day	1
San Diego	11	1-3 days	3-4
Santa Barbara	9	1-2 days	5
San Jose	19	1 day	1-2

COLORADO

Boulder	2	1-2 days	1
Denver	25	2-3 days	10-12
Colorado Springs	7	1 day	1
Pueblo	5	1 day	1

CONNECTICUT

(Not including New Haven)

Bridgeport	12	1-3 days	4
Hartford	78	2-3 days	36

DELAWARE

Wilmington	70	2 days-1 week	30-35
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FLORIDA

Daytona Beach	6	2-3 days	3
Fort Lauderdale	5	1-2 days	2
Jacksonville	5	1-2 days	2
Miami	10	3 days-2 weeks	11
Orlando	4	1 day	1
St. Petersburg	1	1 day	1
Tampa	1	1 day	1

GEORGIA

Atlanta	14	2 days-1 week	10-11
Savannah	4	1 day	1

IDAHO

Boise	0		0
Pocatello	1	1 day	1
Idaho Falls	0		0

ILLINOIS

(Not including Chicago)

Decatur	8	1 day	1-2
Peoria	9	2 days	3
Rockford	3	1 day	1
Springfield	8	2 days	3

INDIANA

Bloomington	13	1-2 days	5-6
Evansville	9	1-2 days	2-3
Fort Wayne	9	1-2 days	2-3
Indianapolis	46	2 days-1 week	28-30
South Bend	10	1 day	1-2

IOWA

Burlington	3	1 day	1
Cedar Rapids	12	1-2 days	1
Davenport	12	1-2 days	1
Des Moines	54	2-5 days	32-36
Sioux City	11	1 day	1-2
Waterloo	4	1 day	1

KANSAS

Hutchinson	6	1-2 days	1-2
Independence	1	1 day	1
Salina	3	1 day	1
Topeka	7	1 day	1
Wichita	25	1-2 days	7-8

KENTUCKY

Louisville	29	2-3 days	10
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LOUISIANA

Baton Rouge	8	1-2 days	3
New Orleans	26	1-2 weeks	52
Shreveport	11	1-2 days	3-4

MAINE

Bangor	7	1 day	1
Portland	1	1-2 days	2
Waterville	1	1 day	1

MARYLAND

Baltimore—Ford's Theatre	10 (since '55)	1 week	30-33
Lyric Theatre	8 (since '50)	3 days	6

MASSACHUSETTS

(Not including Boston)

New Bedford	1	1 day	1
Northampton	6	1 day	1
Pittsfield	0		0
Springfield	39	2-3 days	17-19
Worcester	19	1-2 days	5-6

MICHIGAN

Ann Arbor	5	1-3 days	1-2
Detroit—Cass Theatre	78 (since '50)	1-2 weeks	114
Shubert Theatre	34 (since '53)	2-4 weeks	167
Grand Rapids	10	2-3 days	4-5
Kalamazoo	4	1 day	1
Lansing	8	1-2 days	2-3

MINNESOTA

Duluth	6	1-2 days	1-2
Minneapolis	74	5 days-2 weeks	55-67
St. Paul	37	2-4 days	16-18

MISSISSIPPI

Jackson	5	1 day	1
Vicksburg	3	1 day	1

MISSOURI

Joplin	6	1 day	1
St. Joseph	6	1 week	60-70
Kansas City	70	1-2 weeks	197
St. Louis	48 (since '53)	1 day	1
Springfield	3	1-2 days	1-2

MONTANA

Billings	3	1 day	1
Butte	3	1 day	1
Great Falls	3	1 day	1
Helena	3	1 day	1
Missoula	0		0

NEBRASKA

Lincoln	5	1 day	1
Omaha	29	2-3 days	12-14

NEVADA

No Professional Theatre

NEW HAMPSHIRE

Portsmouth	0		0
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NEW JERSEY

Atlantic City	1	1-2 days	1
Asbury Park	2	1-2 days	1
Newark	3	1-2 days	1
Princeton	22	2-3 days	1
Trenton	5	1 day	1

NEW MEXICO

Albuquerque	1	1 day	1
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NEW YORK

(Not including New York City)

Albany	1	2 days	1
Binghamton	3	1-2 days	1
Buffalo	75	3 days-1 week	50-60
Elmira	5	1-2 days	1
Rochester	66	2 days	22
Schenectady	8	1-2 days	2-3
Syracuse	4	1-2 days	1-2
Troy	3	1-2 days	1
Utica	7	2 days	2-3

NORTH CAROLINA

Asheville	2	1-2 days	1
Charlotte	5	1-2 days	2-3
Durham	4	1-2 days	2-3
Greensboro	4	1-2 days	2-3
Raleigh	7	1-2 days	3
Winston-Salem	3	1-2 days	1

NORTH DAKOTA

Bismarck	0		0
Fargo	1	1 day	1
Grand Forks	1	1 day	1

OHIO

Akron	17	1-2 days	4-5
Ashtabula	7	1 day	1
Canton	6	1 day	1
Cincinnati	84	1 week	86
Cleveland	45 (since '53)	1-2 weeks	114
Columbus	75	3 days-1 week	50-60
Dayton	28	3 days-1 week	17-19
Toledo	26	2 days	9
Youngstown	12	1-2 days	3-4
Zanesville	4	1 day	1

OKLAHOMA

Enid	3	1 day	1
Okla. City	27	2-3 days	13
Tulsa	23	2 days	7-8

OREGON

Eugene	1	1 day	1
Portland	40	3-5 days	30-35

PENNSYLVANIA

(Not including Philadelphia)

Allentown	29	1-3 days	10
Allioma	1	1 day	1
Bethlehem	0		0
Bradford	7	1-2 days	2-3
Erie	11	1-2 days	3-4
Harrisburg	5	1-2 days	1-2
Hershey	22	2-4 weeks	11
Pittsburgh	81 (since '52)	1-2 weeks	140
Pottsville	6	1 day	1
Reading	15	1-3 days	5
Scranton	1	1 day	1
Wilkes-Barre	0		0
Williamsport	3	1 day	1

RHODE ISLAND

Providence	29	2-4 days	14-16
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SOUTH CAROLINA

Charleston	0		0
Columbia	4	1-2 days	0
Spartanburg	6	1 day	1

SOUTH DAKOTA

Mitchell	0		0
Sioux Falls	10	1 day	1-2

TENNESSEE

Chattanooga	3	2 days	1
Knoxville	3	1 day	1
Memphis	18	2-5 days	9-10
Nashville	15	1-2 days	3-4

TEXAS

Amarillo	1	1 day	1
Aus in	13	1 day	2
Beaumont	2	1 day	1
Dallas	3	2 days-3 weeks	36-50
El Paso	9	1 day	1-2
Fort Worth	15	2-3 days	5-6
Galveston	1	1 day	1
Houston	21	2-5 days	14
San Antonio	18	1-2 days	6
Waco	1	1 day	1
Wichita Falls	3	1 day	1

UTAH

Ogden	0		0
Salt Lake City	20	2 days	6-7

VERMONT

Barre	1	1 day	1
Wilmington	2	1 day	1
Rutland	0		0

VIRGINIA

Norfolk	15	2 days	5-6
Richmond	28	2-3 days	14-16
Roanoke	3	1 day	1

(Continued on page 73)

Leisure Era Drama

Continued from page 1

day date in five years while Buffalo, something of a break-in town, has played 75 attractions.

There are oddities to be noted in the statistics on the commercial "Road." Hershey, Pa., with excellent facilities, has had 22 engagements in five years whereas Harrisburg has housed but five while nothing whatever hit either Bethlehem or Wilkes-Barre. Other towns that have played nary a legit since 1950: Rutland, Vt., Ogden, Utah, Cheyenne and Laramie, Wyoming, Bismarck, N. D., and Portsmouth, N. H.

Not For Gamblers

Touring drama is totally unknown to the State of Nevada despite the vaudeville-talent boom in Las Vegas. There has been some talk of opera and plays but one body of opinion holds that gamblers won't sit still long enough for a full three-act drama.

Taken together a lot of people spend a lot of time keeping the pullmotors working over the body of the legit drama west of the Hudson River and north of Scarsdale. Meanwhile America is a nation with tens of thousands of graduates of the history and arts of the theatre, some 412 colleges granting a Degree in Theatre! Starting around 1910 Harvard, Yale, Carnegie Tech, Columbia, NYU and many another university has fed lots of trained-for-theatre talents to the pro playhouses of Broadway.

Realistically it must be conceded that there have been absurdities in the U.S. Educational Theatre, too much proneness of teachers to teach new teachers to teach theatre. This process has reached saturation and the prevailing mood among the academicians is to fly the campus and come to grips out in the real world with actual IATSE grips.

As for the Community Theatres: they run the gamut from impressive artistry to stark amateurism with considerable artsy-craftsy in between. Quite a few companies are well-financed, staffed and supported. Some progress beyond affording a paid general manager, stage director and scenic designer and also compensate their actors. Community playhouses are of many sorts and mixed reputations. Some tend to swish up the Bard's best dueling scenes and fall rolling their beautiful mascaraed eyes to the balcony; some carry avant garde pretensions to the thin line of preciousness. Nonetheless a lot of first-rate production is kept on the boards even in the age of CinemaScope and Sarnoff, thanks to the Community theatres.

A Commentary

One who is acutely knowledgeable on Community Theatre problems expresses them in these words:

"The main problems that confront any community theatre, are, of course, the building or audiences at the box office or through subscription, and the maintenance of a high standard in their work. This last is not always effected by the financial condition of the theatre. Some of the poorest companies, financially speaking, may turn out the best of productions, whereas the wealthiest may do shoddy and careless productions. One of the factors effecting the quality of presentations is the lack of permanence in the community theatre. Personnel of the various theatres may show a high degree of turn-over due to varying demands on the individuals from their own businesses or occupations. Lack of experience and training is another item to be considered. The community theatre is, by its very nature, a recreational theatre and in most instances is carried on in that atmosphere."

"The community theatre always has one advantage to begin with and that is that they can produce them infinitely more cheaply than a professional company and can, by the same token, offer their fare at the boxoffice for half or below the admission price of the professional theatre. The professional theatre on its part must, therefore, offer a much higher standard of theatrical production or be forced out of business by the operation of the community theatre."

"The community theatre in the United States is exceptionally strong and is growing each year. It has been a very valuable asset to the American theatre picture."

State Of 'The Road'

Continued from page 72

city	Total Visiting Productions Since 1950	Average Length of run	Average Theatre Days Per Year
WASHINGTON			
Seattle	46	1-2 weeks	60-70
Spokane	10	1-2 days	3-4
Tacoma	20	1-2 days	6-7
Yakima	7	1 day	1
WEST VIRGINIA			
Charleston	13	1 or 2-6 days	7-8
Huntington	9	1-2 days	3-4
Wheeling	11	1 or 2-5 days	4-5
WISCONSIN			
La Crosse	5	1 day	1
Madison	15	1-2 days	5
Milwaukee—Pabst Theatre	14 (since '54)	2 days-1 week	30
Palace Theatre	55 (since '55)	1 week	55
WYOMING			
Cheyenne	0		0
Laramie	0		0

Winter Resident Stock Companies

*—Asterisk Indicates Equity

- Sombrero Theatre
- Phoenix, Arizona
- Producers: Richard Charlton and Ann Lee
- Tucson Winter Playhouse
- 377 East 5th St.
- Tucson, Arizona
- Producer: Alexander White
- British Colonial Playhouse
- Nassau, Bahamas
- Producer: Lee Falk
- o King Features
- 235 East 45th St., N.Y.C.
- Beaumont, Bermuda
- Hamilton, Bermuda
- Producer: Bruce Yorke
- N.Y.C. representative: Bob Mayberry
- Associated Artists
- 730 Fifth Ave., N.Y.C.
- Actor's Workshop
- San Francisco
- Managing Director: Jules Irving
- 136 Valencia St.
- Canadian Rep Theatre
- Ottawa, Canada
- Managing Director: Ian Fellows
- *Coconut Grove Playhouse
- Coconut Grove, Florida
- Producer: George Engle
- *Palm Beach Playhouse
- Palm Beach, Florida
- Manager: Paul Crabtree
- *Valentine Playhouse
- Sarasota, Florida
- Producer: Stuart Lancaster
- Arena Theatre
- Silver Springs, Florida
- Producer: Col. Eben Henson
- *Wagon Wheel Theatre
- Rockton, Ill.
- Producer: Walter Williamson
- Avondale Playhouse
- Indianapolis, Ind.
- Producer: Sol Blickman
- Pioneer Playhouse
- Danville, Ky.
- Producer: Col. Eben Henson
- *Dramatic Art Center
- Ann Arbor, Mich.
- Producer: Joe Gietrak
- Quarterdeck Theatre
- Atlantic City, N. J.
- Producer: Cheryl Maxwell
- *Paper Mill Playhouse
- Millburn, N. J.
- Producer-Director: Frank Carrington
- Circle View Playhouse
- Latham, New York
- Producer: Lee Gordon
- *Arena Theatre
- 12 Hoeltzel St.
- Rochester, N. Y.
- Producers: Dorothy Chernuck and Omar K. Lerman
- The Playhouse
- Etie, Pa.
- Managing Director: L. Newell Tarrant
- Circle in the City
- Philadelphia, Pa.
- Director: Robert Sickinger
- *Dallas Civic Theatre
- Fair Park
- Dallas, Texas
- Producer-Director: Ramsey Burch
- *The Playhouse
- 1416 South Main St.
- Houston, Tex.
- Producer: Herb Kramer
- *Alley Theatre
- 509 Berry Avenue
- Houston, Tex.
- Producer: Nina Vance
- *Barter Theatre
- Abingdon, Va.
- Producer: Robert Porterfield
- *Fred Miller Theatre
- 2842 N. Oakland Ave.
- Minneapolis, Wis.
- Managing Director: Mrs. Mary John
- *Equity Company

Grant Theatre Degrees

- Some of the leading universities with theatre departments are:
- U. of California at Los Angeles Dept. of Theatre Arts, Kenneth Macgowan, Chairman
- U. of Delaware, Newark, C. Robert Kase, Chairman
- Catholic U. Speech & Drama Dept. at Washington, D. C., Father Gilbert V. Harney
- Northwestern U. School of Speech at Evanston, Ill., Lee Mitchell
- U. of Illinois Speech Dept. at Urbana, Ill., Bernard Hewitt
- Indiana U. Speech Dept. at Bloomington, Lee Norville
- State U. of Iowa at Iowa City, Edward C. Mack
- Tulane U. Theatre & Speech Dept. at New Orleans, Monroe Lippman
- U. of Michigan at Ann Arbor, Mich., William P. Hatstead
- U. of Minnesota Speech Dept. at Minneapolis, Frank M. Whitling
- U. of Missouri Speech & Dramatic Art

Mass. Safety Official Bans Sabbath 'Nowhere'

Boston, June 12.

Sunday censorship, which had presumably been killed in Massachusetts under a State Supreme Court decision last year, turns out to have been merely scotched—at least as applied to legit. A minor state official apparently noted that the court ruling outlawed prior Sabbath censorship of films, tv and radio, but exempted the stage.

As a result, a tryout of "Stairway to Nowhere," by Ira Marion, has been banned for June 17, a Sunday, and will close the preceding night. It opens tonight (Tues.) and was to have played through Sunday at the Red Barn Theatre, Westboro, Mass.

The tabu was issued by the State Public Safety Commission. Local papers in several Massachusetts cities have rapped the State's action.

Raymond A. Marr, of Boston, an investigator for the Commission, was the only official to read the "Nowhere" script. Asserting that it is a story of an unmarried couple living together in a cottage, he recommended that its "whole trend is unsuitable for performance on the Sabbath."

The official described himself as a former vaudeville actor, manager and producer. He said that he often makes deletions in legit plays, including former Broadway hits before okaying them for Sunday presentation in the state.

Feuer & Martin

Continued from page 67

will share equally in the venture, with the former operating the venture. Monty Shaff, general manager for F&M, will manage the house. The seating capacity will be upped from around 1,200 to about 1,400, including 700 orchestra seats. That will provide an approximate \$55,000 capacity gross at a \$7.50 top.

The Globe will continue to operate as a film outlet until next fall, when renovation plans are expected to be completed. It will revert to its original frontage on 46th Street.

The Globe originally bowed as a legit house Jan. 10, 1910, with Montgomery & Stone in "Old Town." The house, operated by Charles Dillingham, converted to films in 1931, with "Cat and the Fiddle" as the final legit offering.

Negotiations to restore the theatre to legit have been going on for 10 months. Feuer and Martin came into the picture after the Producers Theatre failed last summer in an attempt to lease the house from the Brandts. Partnered in Producers Theatre are Roger L. Stevens, Robert Whitehead and Robert W. Dowling.

New England Silos

Continued from page 69

and Maria Riva in "Tea and Sympathy." The 587-seater, now being air-conditioned, opens June 25.

Judith in 'Black Chiffon'

Cincinnati, June 12. Judith Anderson in "Black Chiffon" was last week's curtain-raiser on the Cincinnati Summer Playhouse second season under tent under the direction of Stanley Tackey.

This week's show is Signe Hasso in "Anastasia."

7 B.O.s for Skaneateles

Syracuse, N. Y., June 12. The Lyric Circus at nearby-Skaneateles, has opened boxoffices in seven surrounding locations for its fifth season, beginning Saturday (16) with "King and I." Tickets are being peddled here and in Skaneateles, Auburn, Cortland, Geneva, Ithaca and Seneca Falls.

Production staff for the tent includes Thomas Phillip Martin as musical director and Diane Marsh as choreographer. Ted Isaac, ex-Broadway drummer, is handling publicity.

Edwin Lester, general director of the Los Angeles and San Francisco Light Opera seasons, and Charles E. Meeker, managing director of the Dallas (Tex.) State Fair Musicals, are vying to get the initial booking of a national company of the tuner for their 1957 seasons. A London facsimile will also be presented by Hugh Beaumont, but will be delayed until the show's costars, Rex Harrison and Julie Andrews are available to repeat their roles.

Crix Disagree (What Else?)

Continued from page 67

Frank." He adds that a factor in the quality season was the diversity of shows offered.

Gaver Takes Exception

Taking an opposite view, Jack Gaver, of the United Press, complains, "There has been a lot of guff written about the 1955-56 season almost since the first couple of months last fall brought in a few presentable plays within a short time. I'll go along that it has been an 'interesting' season, but the 'best' attitude has been perverted as it percolated through various channels to the general public.

"There has been no boom or 'best' in the sense of the amount of production," he continues. "Also considering the 44 genuine productions (excluding off-Broadway, repertory, limited runs and one-person shows), I would give financial solvency to only 14, that's stretching a point in a couple of cases by looking to future payoffs from films or tv. This was no higher percentage than has prevailed in recent years."

Similar differences of opinion were expressed on the question of whether there was any significance in the seemingly unusual surge of offbeat or highbrow plays, and on whether there had been any perceptible new trend in dramatic writing. McClain wasn't impressed. "Good highbrow has never necessarily been b.o. poison," he says, "and the year's double-dome stuff happens to have been exceptionally well produced and acted. I see no great trend there." Bolton and Mrs. Colby take a similar view.

Dash reasons that there is a limited public for plays of "ideas and mental ferment," but none of the seasons crop of such shows had or will have a really long run. Shipley thinks that cerebral plays appeal to today's predominantly bald-headed audience the remarks as an aside that he's a balding critic, while Coleman believes that spread of higher education is building a public for such theatre.

Kerr's Views

Kerr, expressing preference for the word "literate" instead of highbrow, suggests, "Maybe we're coming to a time when we're willing to listen to international voices. Certainly more foreign plays have succeeded this year than before, and by the same authors who have failed before. Maybe the "literate" drama has stopped trying to prove something and decide merely to investigate. With less thesis and more character examination, it seems more open-minded, exploratory."

Maybe the "literate" drama has found how to compromise—if that isn't a dirty word—with the showier theatrical tastes of audiences. Notice how fast, shifting, and theatrical the "Lark" was. Notice how much comedy was contained in the essentially bitter "Tiger." Notice the murder-mystery aspects of "Chalk." Let's say that literacy is being applied to less rarified structures.

Henry Hewes, of the Saturday Review, attributes the quality of the season to "onbeat" handling of offbeat plays. In addition to "Diary of Anne Frank," "Tiger at the Gates," "The Lark" and "Chalk Garden," he mentions the off-Broadway revivals of "Uncle Vanya" and "Month in the Country." He also cites the click of the farce-for-farce sake "Matchmaker" after the failure of the original "Merchant of Yonkers."

Gaver, dissenting again, denies that "Tiger," "Chalk" or "Lark" are highbrow and adds that their boxoffice success has not been enough to be "remarkable." Of "The Lark," he remarks, "It hasn't the class to comb G. B. Shaw's beard, and how old is Shaw's 'Saint Joan'?"

"This isn't new or news," he goes on. "Chalk Garden" was a dramatic mess with a few bright lines and was about as 'advanced' as my black cat, who is already well into the second grade reader. I frankly don't see any significance in the boxoffice acceptance of any of the plays cited, and I deny that any of them had a really big general boxoffice acceptance on the basis of the play alone."

Coleman deplores 'Brevidy' Coleman sees an unfortunate authorship trend in "brevity, under-writing and unwillingness to develop characters and ideas fully." He asserts, "Many a flop that we have seen could have been a hit had its author added another 15

or 20 minutes of trenchant dialog in the right places. But the tendency toward shortening the running time may be due to high union scales, or production costs."

Dash thinks that authors have generally been "adhering to the established practices." Mrs. Colby declares Chayefsky and Gazzo "tend toward the classicists," because "their major character are tragic and their treatment is deliberately uncluttered."

McClain sees "a somewhat interesting angle in what Chayefsky seems to be doing. That is, the emphasis of the pedestrian manner of speech and everyday actions of middling people. Nobody else is doing it with such effect and faithfulness. It is a bright new note and I think Chayefsky is capable of much stronger results than in 'Middle of the Night.'"

Gaver, again an objecting minority, asks, "New trends in playwrighting? Your naive is getting tiresome. Let's just say the boys are getting dirtier and more boring. And a damned sight less dramatic and human and interesting."

On the subject of the contribution by new playwrights, the critics appear to be in, for them, comparative agreement. The prevailing belief seems to be that the late-comer authors have been helpful, but not vital. As the Journal-American's McClain expresses it, "Sure, there have been some good new ones, but nothing staggering and certainly nothing to indicate that tv will supply a new class each year. The old pros are still running the team, even if some of them didn't score this year."

The Mirror's Coleman figures that the newcomers "look up the slack" left by the non-arrival of expected works by established names. As for the contribution of tv writers, Shipley suggests that the flop efforts should not be overlooked, and adds that video scripts "seem to think that enough guys to fill an evening make a play."

Bolton takes a somewhat similar slant, commenting, "The new playwrights are contributing interesting and fresh ideas, but they also have contributed some significantly shaped and hued dogs to the living theatre. Looking back over almost 30 years of seeing shows in New York, my memory is that every season brought forth new playwrights. Sherwood was once a new playwright. So was Kaufman."

"Hopefully, every playwright has something to say. To be sure, some of the new ones say it a little better than other new ones, or even some old ones. But mostly they tend to speak in a patois and write in a patois which is mostly Manhattanese, west side division."

Gaver declares, "There are a few new playwrights each year. I wouldn't give anything special to those we had this season." As for the failure of some of the established names to come up with new scripts, the UP reviewer argues that's another repeat of a familiar situation. "There is absolutely nothing significant about this," he concludes.

More Views

On the subject of the absence of new plays by the established authors, Mrs. Colby comments, "Sooner or later on all creative people, some degree of lethargy or static settles. Could be lack of inspiration or interest."

On the same point Bolton quips, "If I had their money the same thing would happen to me." John Chapman, of the Daily News, takes a somewhat similar view. "Why should the old-timers keep on working forever?" he asks. "They're either rich or sick—both damn good excuses."

On the subject of the emergence of new playwrights and the inactivity of the established ones, Gaver generalizes, "Dramatists, like authors of any sort, flame high in the sky and then fade after a time." On the same point, Mrs. Colby offers the explanation, "Taxes have discouraged many who've made their pile. Others are fanning their vanities before the tv cameras, and getting paid for it without burning the midnight oil."

Bolton, on the same general subject recalls the play, "Serena Blandish," in which a visitor asked the butler how the animals were, and the butler, with infinite ennui replied, "As usual, sir; some dead, some dying."

Stock Items

Eleanor D. Wilson has gone to her summer home at Stockbridge, Mass., and will appear at the Berkshire Playhouse there in "Wayward Saint," "Heartbreak House" and "Little Foxes."

Betty Jane Watson is playing the lead in "South Pacific" this week and next at the Warwick (R.I.) Music Theatre and the two weeks starting July 2 at the Camden (N.J.) Music Circus. She's doing the "Annie Get Your Gun" lead at Camden, July 30-Aug. 5, and at Lambertville (N.J.) Music Circus, Aug. 6-19. Her husband, Jerry Austin, is doing "King and I" at Lambertville, currently through July 1; at Neptune Music Circus, Asbury Park, July 2-15, and Camden, July 16-29. He's doing "Student Prince" at Lambertville, July 20-Aug. 12, and at Camden, Aug. 13-19.

Managerial personnel at the Playhouse-in-the-Park, Philadelphia include S. M. Handelsman, managing director; Ethelyn Thrasher, manager; Barney Abrahams and Charley Suggs, treasurers, and Tom LaBrum, pressagent.

Paula Trueman will have the lead role in "Solid Gold Cadillac" at William Miles Berkshire Playhouse, Stockbridge, Mass., the week of July 9.

The Starlight Theatre, Pawling, N. Y., begins its 23d season June 26. Isobel Rose Jones is director, while others on the production staff include Floyd Allan, scene

designer; Gerald Thomas, stage manager and Geri Klages, press-agent.

Dave Lipsky is handling publicity for the 17-day run of the Danny Kaye show at the Carter Barron Amphitheatre, Washington, beginning June 21.

William Hunt's Red Barn Theatre, Northport, L. I., begins a 10-play season next Tuesday (19) with a fortnight's run of "Seven Year Itch."

Frank Westbrook will be choreographer at the Green Mansions Theatre, Warrensburg, N. Y., and Hershy Kay will be arranger-composer for the musicals and revues there.

Art Carney, regular on Jackie Gleason's tv show, "The Honey-mooners," will tour the straw hat circuit this summer in "Seven Year Itch."

The Tellulah Bankhead revue, "Welcome, Darlings," will be the opening bill at the Camden Hills Summer Theatre, Camden, Me., beginning July 2. Barn has switched a star policy this year.

T. C. Upham's Crest Theatre, Wildwood Crest, N. J., gets rolling June 27 for an 11-week season.

Fred Clark and Benay Venuta will co-star in "Bus Stop" at La Jolla (Cal.) Playhouse, opening June 26.

The Deertrees Theatre, Harrison, Me., begins operating July 3 under the new management of Emily Perry Bishop.

Doing It the Hard Way As P.A. for 'Mrs. Warren'

Additional employment garnered off-Broadway by members of the Assn. of Theatrical Press Agents & Managers is not without its headaches. That's illustrated by Francis Adler's production of "Mrs. Warren's Profession" at the Davenport Theatre. The producer, who also stars in the play, has refused to accept the services of Betty Lee Hunt, union pressagent originally hired for the production.

Miss Adler reportedly wasn't able to get along with Miss Hunt and last week had one of her staffers notify the newspapers not to pay attention to any releases sent out by the p. a. The producer then had Sarah B. Dona, who's associated with production, send out the press material.

The matter then became a union problem, but attempts to settle the situation failed. Miss Hunt, who thus far hasn't been paid for her services, is withdrawing from the assignment. Another ATPAM member will replace her. In handling the spot, Miss Hunt had to take on an associate, Max Karper, since she was already pressagent-ing another off-Broadway group, TSR Productions at the Provincetown Playhouse.

The "Mrs. Warren" production also had another withdrawal when Peggie Dear, who's been active in London legit, exited as stager.

Off-Broadway Shows

Comrades

The Actor's Playhouse revival of satire in three acts, by August Strindberg, adapted and staged by Miles Dickson; sets and costumes, Richard Channing Kirk; lighting, David Simon. At Actor's Playhouse, N.Y., June 5-'56; \$3.30 top. Cast: Jed Duane, Mervin Williams, Anthony Varro, Virginia Hamlin, David Simon, Alba Oms, Paula Baum, Hal Kramberg, Shirley Norris, Lisa Markah, Carol Hunter, Connie Simon.

The mustardiness is so marked in August Strindberg's "Comrades," currently receiving its "American premiere" at the Actor's Playhouse, that it's difficult to imagine it ever having had theatrical virtue. Although written in the Swedish playwright's heyday, and although attempting a satiric approach in place of the usual gloomy misogyny, this variation on the battle of the sexes was never a Strindbergian fore-runner.

It's conceivable, of course, that in 1888 there was humor and point in a woman's try at dominating the male animal. Since the author notoriously took a dim view of distaffers, however, his "satire" had more broadsword style than the rapier's, and today that heavy-handedness seems like nothing but heavy-handedness, nor has Miles Dickson's adaptation or staging masked this flaw.

Not only does this revival move along at a plod, but some of the company tend to "suffer" rather painfully. Only Mervin Williams, as a doctor friend of the family, gives a performance of any vibrancy, and the play takes on some life when he's about.

Otherwise, as the artist husband and artist wife who mentally, physically and emotionally clobber each other in the struggle for domestic supremacy, Jed Duane is merely matter-of-fact, while Alba Oms does a curiously monochromatic portrait of uneasy silences and murmurings.

Richard Channing Kirk has provided a colorful Parisian studio, but "Comrades" is clearly not the play to enliven off-Broadway these warm summer evenings. Geor.

Mrs. Warren's Profession

Frances Adler revival of satiric drama in three acts, by George Bernard Shaw. Features Miss Adler. Staged by Pearl Pearson; asst producer, Morgan Seaton; settings, Don Swanson and Dela Holiday; costumes, James Doll. At Davenport Theatre, N.Y., June 6-'56; \$3.45 top. Cast: Paula Soans, Robert Harrigan, Frances Adler, Jeff Fernald, Clyde Fyfe, Pat Malone.

After sundry pre-opening mishaps, Frances Adler's version of "Mrs. Warren's Profession" has come into the Davenport Theatre. In style, esprit and wit, the production bears only superficial resemblance to George Bernard Shaw's play of the same name, although the lines and ideas are recognizably his. It's possible that a firm directorial hand might have helped, but the shift of stager was one of the misfortunes contributing to the delayed opening.

Shaw's once fresh point of view on the morals and economics of prostitution now sounds like pretty stodgy stuff, and although there's still incisiveness in many of the twists of thought, the company at the Davenport almost exclusively gets the wrong kind of laugh. Possibly "Mrs. Warren" has had her day, though the current revival is hardly determining.

Miss Adler is featured in what has been announced as her reper-

tory company. She has surrounded herself with troupers Pat Malone, Robert Harrigan and Jeff Fernald, and brought in the two new faces of Paula Soans and Clyde Fyfe.

Only Miss Soans seems to be on speaking terms with GBS, her portrayal of Mrs. W.'s daughter being forthright and colorful. Fyfe has an amiable personality, and the three character men cope, although Malone's reverend gentleman leans toward caricature.

As for Miss Adler, judging by the opening night reception, she has her faithful following. Her Mrs. Warren, however, has not the requisite, sparkle and acuity, so that she seldom compels emotional involvement. As settings, Don Swanson has provided interestingly painted drop curtains which, unfortunately, are squeezed between dingy black drapes.

Isn't there a law against 20-minute intermissions and 8 o'clock curtains that go up at 8:30?

Geor.

'Family Reunion' Click In West End Revival

London, June 12.

"Family Reunion," revived last Thursday (7) by Tennent Productions at the Phoenix Theatre, is an unqualified boxoffice smash, primarily on the strength of the outstanding cast. Sybil Thorndike, Paul Scofield, Gwen Ffrangcon Davies, Lewis Casson and David Horne play the leads.

Peter Brooke staged the lesser-known T. S. Eliot drama, which is presented as part of the Schofield-Brooke season at the Phoenix.

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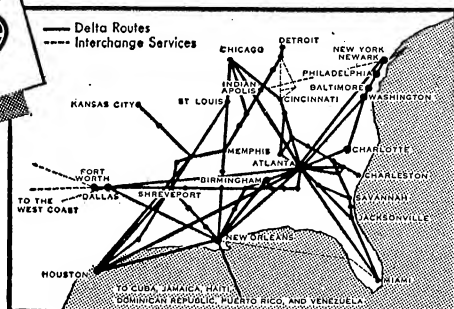
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Literati

Delicate Distinction

The Bill of Rights committee of the New Hampshire Constitutional Convention has killed a "freedom of the press" resolution sponsored by a Pittsfield delegate, E. C. Ferguson, at the request of Thomas F. McKeon, co-publisher of the Pittsfield Valley Times.

The resolution had proposed that the New Hampshire Constitution be changed to read that freedom of the press "shall be inviolably preserved," instead of "ought . . . to be inviolably preserved" as the Constitution now reads.

Out of Live Cold Storage

Hermann Field, held by the Communists for five years in "live storage" in a Warsaw cellar, returned June 8 to his family's Valley Farm in Shirley, Mass., to write a novel about his experiences. The 46-year-old teacher and architect, brother of Noel Field, State Department employee who disappeared behind the Iron Curtain in 1949, said the one thing he learned was "never to rush again, and am going to relax and take my time."

Hermann Field was about to leave Warsaw for Prague in search for his brother when he was picked up and taken by the Communists. His brother, he said, decided to stay in Hungary when he was freed. "Noel is a very sick man; I've received only brief letters from him since I was released," he said. At the farm are his wife, Kate and their sons, Hugh, 12, and Alan, 11.

Steve Allen on Humor

"The Funny Men" by Steve Allen (Simon & Schuster; \$3.95), is considerably more than one "comedian's" report on 18 top entertainers. "The men I've written about," Allen declares, "are not necessarily the funniest or the most important. They are just men concerning whom I found I had a certain number of things to say."

Beginning modestly with "I do not believe there are any absolute truths in the arts," Allen dissects and blueprints not only comedic properties of but entertaining in general, and of the contemporary funny-bone in particular. Although he cautions that "this is not a funny book," readers will respond to many passages with lusty risibility.

Allen believes one of the difficulties facing comedians today lies in the fact that the public has been spoiled with too much good entertainment. "Television is such a terrible grinding machine that we occasionally have to be reminded of just how great our great comedians are,"

Down.

Lardner, The Frustrated Clefver

From one angle, Donald Elder's new biography of Ring Lardner might well have borne the subtitle, "An American Tragedy." There is both irony and tragedy of a sort in this story of the life of the man who was one of the foremost sports writers, humorists and short story tellers of his generation, but who more than anything else wanted to be a topnotch writer of pop songs and musicomedies. This lifelong ambition was only partially achieved three years or so before his death when he wrote the successful "June Moon" in collaboration with George S. Kaufman.

Because of what might be called Lardner's dual nature the tragic story of his life will make more than ordinarily interesting reading for both show biz and sports fans, although Elder's style is heavy-handed and the book's pace is slowed by over-generous quotations from Lardner's writings—some of which, especially the earlier efforts at comedy, now seem dated and far from funny. Even so, the 409-page tome (Doubleday, \$4.75) sports plenty of chuckles—as, for instance, Frank Schulte's piercing parlor-car comments on his fellow Chicago Cubs' custom of breaking their hearts over every lost ball game.

Lardner himself lost his fondness for big league ball after the majors, inspired by Babe Ruth's acclaim, gave the horsehide a liberal injection of jack rabbit virus and made home runs less than a dime a dozen. Lardner's heart was in the old tight, pitchers' battle,

strategic sport. His songwriting ambitions suffered from the fact that he also didn't like the pop tunes that prevailed after jazz came in and found it hard to write lyrics of the type popular in the '20s. Like many other students of pops, he seemed to feel the golden age of American hit tunes was, roughly, from about 1892 ("After the Ball") to 1917 when jazz began to make a shambles of tearjerker ballads, coon songs and ragtime. As a musicomedic lyricist, Lardner had savvy, with and polish but his work falls short of the best of such practitioners as P. G. Wodehouse, Irving Berlin, Richard Rodgers and Oscar Hammerstein 2d. He particularly liked to work with Bert Williams, his lifelong show biz idol.

In view of VARIETY's consistent campaign against smutty leeries, it's worth noting that Lardner, in his "Over the Waves" department of The New Yorker, carried on a relentless war against the frequent bad grammar and the even more distasteful double entendres of much of the pop music of 30 years ago. Pity the guy, who died in 1933, aged only 48, from a mixture of TB, alcoholism and heart disease, isn't around today to pay his disrespectful respects to rock 'n' roll.

Walsh.

Press In Near East

Joyce A. Swan, exec veep of the Minneapolis Star, currently circling the globe, commented at some length on the illiberal circumstances characterizing the press in Middle East. Power struggle within the Arab League was "unknown" in the Arabian countries, notably in Jordan itself.

"The government-owned radio station hasn't said anything about it. None of the seven dailies or eight weeklies could print the story because they are forbidden to publish anti-government news, unauthorized news about the royal family or military information. If they do, their license may be withdrawn or they may be suspended by the government."

"The problems of the middle east are greatly intensified because there is no way for the people to get the facts, plainly and honestly, except to some extent in Israel and Lebanon."

"Moreover, only a small percentage of adults can read or write."

"All radio stations are government-owned. The one television station in the middle east, recently launched in Baghdad, was installed by the British and paid for by the Iraqi government. (The station expects to have 5,000 sets in use in a year.)"

Swan reports that Lebanon, partly a Christian nation, is nearest to enjoying freedom of press but that Beirut, the capital, has 32 dailies, an economic absurdity. Only three make a profit and most of the papers are thought to take secret subsidy from the Arab potentates, possibly Saudi Arabia, to "omit news favorable to the West."

Friends Exit S. F. Paper

Disagreement over a new contract has resulted in columnists Ted and Dorothy Friend leaving San Francisco Call-Bulletin, afternoon Hearst daily.

Friend said his lawyer, James M. MacInnis, had advised the couple to reject terms offered by Call's publisher, Lee Etteson, and Friends left paper same day.

Rumor that Paul Speegle, radio-TV columnist of the opposition Scripps-Howard News, was going to take Friends' position proved only partially true. Speegle is switching to Call-Bulletin, which offered him more money, but he will continue writing a radio-TV column.

Replacement for Speegle at The News is not set yet, but it's understood that first shot will go to Guy Wright, staffer from Scripps-Howard's Pittsburgh Press who arrived in Frisco last week.

CHATTER

Paul L. Lawrence, of Chicago Tribune, to Edinburgh arranging coverage of upcoming International Festival events.

Paul E. Yergens, with House Beautiful for the last two years in sales capacities, named business

manager of the mag and its Supplement Division.

Evening newspapers in three British centers, Newcastle, Middlesbrough and Aberdeen, have gone up in price by one-third. They now cost approximately four cents per copy. Reason is rising production costs involving newspaper, wages, transport, and other items, according to the proprietors.

Writing a Book

Continued from page 2

body sells any books today. We just sell labels. If your name is Wouk or Michener or Shellenbarger or Shakespeare or O'Hara your book automatically sells and automatically gets on the best seller list. It also automatically gets to be a Book of the Month or some other club selection which guarantees a big sale. The book doesn't have to be any good. It just has to have the good label."

* * *

But why, asked the author, would anybody even go to the bother of printing a book if they couldn't sell more than 1,900 copies?

"Because the way the game is rigged," said the kindly old editor, "we can't lose. Before we would even accept a book from a bum like you, much less give you any \$3,000, we would first go to the publishers of those 25-cent reprints. One of these fellows would read your epic and offer us, say, \$5,000 for the reprint rights. Under the standard contract, the author gets half of this reprint sum and we get half."

The old editor leaned back and looked smug.

"But," he explained, "we ain't going to give you your half until the first returns are in. Let's say your book is the stiff it turned out to be and you owe us the \$2,400 from the original advance. We just don't give you the \$2,500 from the reprint sale. You owe it to us. Catch on? We just don't lose. We refuse to."

* * *

The editor lit a pipe and looked more editorial.

"You take a big publisher like me," he went on. "I operate out of these four rooms in this loft building. I don't own a pound of paper and hardly a pot of glue. You bring me a manuscript. I farm it out to a printing house. It costs me about 85 cents for each book the printer manufactures."

"Nor do I take any chances with distribution," he continued calmly. "I just turn your books over to a wholesaler."

And how does a wholesaler get into the act?

* * *

"Well, if it's a \$3 book, for instance, and it costs me a top of 85 cents to produce, I just give it to the wholesaler for \$1.60 a copy. By the time it gets bought by a customer—if, indeed, any of them ever do get bought—somebody has cut up \$1.40. I don't care who or how. I got my \$1.60, which is all I want. Anyway, I take little chance. I only print a few books until I see how it's going."

"If, by some miracle, you happen to have a hit. I call the printer and he starts knocking off extra copies. Then if they want the English rights or even the Scandinavian, I have 10% of that resale, too. Just read your contract, son. Also, unless you put up an argument in front, I'm going to dig you for as much as 20% of the movie rights."

Well, as might be expected, the clever young author was pretty upset about all this. And do you want to know why I'm so upset about the clever young author? On account of because the clever young author is me, Me, ME!

British-U.S. Orchs.

Continued from page 2

but no local band has yet been suggested for the swap that is demanded by the British and American unions.

Last but by no means least, blind piano-star George Shearing is reported to be fixing a tour of Britain with his quintet for November. Shearing was born in Britain, but has just become a naturalized American, and it is a piquant situation that he had to wait for that to happen before he could start blueprinting a tour with his group in the country of his birth.

In exchange for Shearing, the novelty group led by drummer-singer Ray Ellington is likely to make the trip to the States.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, June 12.

Is the reason a halfback may reverse his field, and not get hung from a goalpost by fans if trapped, because the guy is in uniform? I ask because men in uniform even make liars of themselves in "Unidentified Flying Objects," a UA release of a Clarence Green-Russell Rouse souped-up documentary of the saucerian mystery, and so far none has been rounded up and tried for perjury, a crime that seems to be nudging homicide for priority in the courts of the land.

Having been first to trap these objects from outer space between hard covers and having taken a lot of kidding in regard to same, I suppose I should have been suffused with sardonic delight on seeing unbelievers hit the sawdust trail with such force that the trade view is that they have come up with a boxoffice picture.

At conventions I am hailed as "the dean of the flying saucer investigations," a title, I sadly report, carrying no pension from visitors from Elsewhere, wherever that is. Anyway, in "Behind The Flying Saucers" I was their first pressagent but they seem to be playing latetardy converts and not me.

The First Disk Jockeys

Once on a Ken Murray television program the master of blackouts admired how well I stood up under all the ribbing about those little men from outer space.

"Maybe," I said, "they sent down their jockeys the first time. Remember it was a long ride."

As a matter of melancholy fact I feel like a pathologist in this whole inquiry. I dealt with grounded saucers and dead crews. Since then test pilots, amateur astronomers, truck drivers even, have turned in personal histories of riding around in flying saucers, one of them operated by a big crew captained by a beautiful dame named Aura Rhanes from the Planet Clarion, and try to find it.

This character later told of meeting Aura in Las Vegas, but she would not recognize him here.

The Vegas Test

"Any dame in Las Vegas who would brush off a solvent male," I told him and the assembled multitude, "must have been from outer space!"

Later the character's wife, fed up with his "experiences" with Aura, left him.

This lunar fringe, which gathers around any newsworthy subject, ultimately drove the Armed Forces into evaluating no reports unless they came from one of their own. But this did not reduce the number of UFOs.

Once asked to fill in on a tv show I had some difficulty in the early part of the seminar finding out who my ally was. I recognized George Pal among those present. He was on the show pitching for one of his science-fiction pictures. In fact he showed a shot of an atomic explosion, and having seen him prepare and shoot this in miniature, on a Par stage, I was fascinated by the simulation.

Toward the end of the show a Capt. Ruppelt, a kid who had been head of Project Bluebook, one of the Air Force's hush-hush designations which had followed the "closed" Project Sign (which itself had gone underground as Project Grudge) trotted out a picture of flying saucers. He said he had taken it a few days before. After the viewers got a closeup of the pic, Ruppelt said he had faked the picture in his own backyard, just to show how easily it could be done.

Semantics, Kid, Semantics!

Well, this was supposed to close the show and push believing peasants back on their heels. But I saw the fallacy of Ruppelt's clincher and said, "Just a minute, Sonny Boy. This happens to be a psychosis which too many Pentagonians share. That is, if a thing can be simulated, the original must have been a fake."

"You just saw George Pal simulate an atomic explosion, mushroom and all, and if you believe that because Par's specialists in technical effects could do this, atomic fission does not exist, brother, are you in, for some lethal radiation before you're much older."

About a year later Ruppelt, trucking a pro photog's camera, came up to me at a convention of specialists in saucerian phenomena held at Giant Rock about 50 miles east of Palm Springs in the most desolate area of the western world. As many as 5,000 repair there annually, and it is the most spontaneous, unrehearsed convention of sweet-mannered screwballs in the world. George Van Tassel, a former test pilot for Lockheed, owns the Rock and I guess he bought it because it has a landing field of sorts. Ruppelt was shooting pictures of everybody and shot some of me. He told me he was doing a book on flying saucers for Doubleday, and it is on this book that Messrs. Greene and Rouse built their UA release.

In the picture, however, Al Chop carries the story. He was a civilian p.a. of Project Sign and in fact shuttled between the Pentagon and Douglas Aircraft for years. His part is played by Tom Towers, who handles aviation for an L.A. daily. I thought Towers played the part surprisingly well for a non-pro. He even grew tense, his eyes bulging when the Air Force brass finally decided to okay some saucerian footage caught in the skies above Montana and Utah.

Now, I had heard for at least three years about that footage and was as curious as anybody else about it. All I can say now is that if this is the best proof the Pentagonians have got about the reality of flying saucers they were right in the first place and should forget the whole thing.

I rather suspect, however, that they released to Hollywood only the tamest stuff they had in their vaults.

One Not In The Picture

The reason I say this is because I saw some footage three years ago that makes the footage in "Unidentified Flying Objects" look like an Edison talkie of 1912 compared with the Hollywood product of today.

It was caught above Mullolland Drive by two cameramen who had recently completed a picture in the Andes. Their camera had got badly knocked about on that one and after repairs they were testing it for pan shots.

As they panned over Hollywood an object looking like a Mexican hat spun into view from the left. It ran parallel with high tension wires, speeded up its circular motion, looked Hollywood over, then made a complete reversal of its direction and disappeared over Nichols Canyon.

The picture was in color. We ran it forward and backward, trying to see if it had been faked. We had top studio cameramen, special effects experts and other study the film. They agreed to a man that it is not only hard to fake in color but would cost a fortune to get the effect of this object flying over an easily recognizable area.

Why It Was There

We had specialists in magnetic detection check the area. They discovered evidences of unknown vortexes, geophysical faultings, and other indications that an object directed by an outside intelligence might be mapping the area.

The cameramen began to get scared that they had something too hot for them and wanted to destroy the film. Later they said they had turned it over to the Air Force. In any event, that was the last I saw of it and it was vastly superior to what appeared in UA's UFO pic. As the fixed policy of all governments these days seems to be to keep the facts from its own people until a rival government's spies release the material, or is at least known to have the material, the rest of you may not see what I saw for years.

That Al Chop could face reporters and tell them a project was closed when he knew it wasn't and that Capt. Ruppelt could tell the press in Washington (when he was in Dayton at the time it happened) that the blips on radar, coming in by dozens on Capital scopes, were due to temperature inversions, only to withdraw the idiotic explanation the next day, are among the few laughs the picture gave me.

Opera Theatre Heir to Chi's Lyric; Carol Fox Has Employee Status

Chicago, June 12. Civic pride and Carol Fox won the final round last week in a five-month battle for control of the Lyric Theatre which ended in the death of the two-year-old opera company and the formal birth of a new organization which already has the machinery in motion for a '56 season.

The Lyric, mortally wounded by the personal infighting that broke out last February between its trio of co-founders—Miss Fox, secretary-treasurer Lawrence V. Kelly and artistic director Nicola Rescigno—was ordered liquidated by Superior Court Judge Abraham L. Marovitz and its assets and liabilities turned over to the Opera Theatre Assn.

The new group immediately retained Miss Fox as interim general manager pending a formal okay by its board of directors. Move was so well-timed that it came as Miss Fox was in New York to explain the new setup to the performers' managers. Opera Theatre takes over the previously-negotiated artists' pacts for conductor Dimitri Mitropoulos, singers Eleanor Steber, Richard Tucker, Renata Tebaldi, Titi Gobbi, Jussi Björling and others who will appear during the five-week season starting at the Civic Opera House Oct. 10.

While Miss Fox remains in the picture as general manager, she'll be an employee and not a board member of the Opera Theatre Assn. Kelly is definitely out and it's questionable whether new group will heed Judge Marovitz's suggestion that Rescigno's talents be used in the new organization.

Many Mediators
The real significance of Opera Theatre is that it represents a collective effort by a host of civic financial and business leaders and Mayor Richard Daley's administration to resolve the Lyric personality wrangle which in a few short months changed the fledgling opera company from a source of community pride to one of extreme embarrassment.

No one but the three individuals involved knows the full story as

to what occurred in their private relationships to end in grimy bitterness a fruitful professional relationship that had produced two highly successful seasons of Chicago opera which were hailed as symbolic milestones of the Windy City's cultural renaissance. It was only after the wrangle was far advanced did the Lyric angels realize that under the novel corporate setup there was no way to resolve the conflict. The feuding factions made up the company's full board of directors and the deadlock resulted from the three-to-three vote standoff. Thus the drastic liquidation proceedings had to be used to end the ridiculous state of paralysis.

That's why the Opera Theatre has been carefully set up to place final authority with the Chicago opera donors. Anyone who contributes a minimum of \$1,000 is automatically a member. The membership will eventually okay the interim board of directors which includes such high-powered civic biggies as Fairfax Cone, prexy of the Foote, Cone & Belding ad agency; General Robert Wood, Dr. Morris B. Fishbein, former American Medical Assn. prez, and several others of like calibre. Barrister Thomas L. Underwood is serving as temporary head of the outfit.

The board will have the right to hire and fire and to spell out the duties of Miss Fox as the general manager. OTA's first job will be to launch a fundraising campaign to pay off the \$112,000 in debts it inherited from the Lyric and another \$150,000 to finance the upcoming operatic schedule. Opener is Puccini's "Girl of the Golden West" with Eleanor Steber and Mario del Monaco and Dimitri Mitropoulos conducting.

ALESSANDRO'S 1G PRIZE

San Antonio, June 12. Victor Alessandro, conductor of the San Antonio Symphony Orchestra, has been chosen to receive the 1956 Alice M. Ditson award for Distinguished service to American music.

Nylon Shed

Montreal, June 12. Montreal Festivals, civic enterprise using an artificial island in an artificial lake, has bought a nylon "shed." It's to protect concert audiences of up to 2,500—seated on the banks of the lake in Lafontaine Park—from rain, and will be erected only when it threatens.

Co-op Pops; One Conductor Doubles As No. 1 Trumpet

New Orleans, June 12.

George Jansen will be one of three conductors who will baton the Crescent City Concerts Assn. "pops" orch this summer. It will mark his third season on the podium for the cooperative musicians concert venture which replaced the defunct Summer "pops" series two seasons ago. Series at Municipal Auditorium will be presented in July and August.

Musicians banded together to present a concert series on a share-and-share-alike basis, agreeing to split the box office returns to pay and choose conductors from their own number.

Jansen will conduct three weeks and when not conducting the orchestra, will play first trumpet. Other conductors will include James Yestadt, on the music staff at Xavier university here, and Renato Cellini, conductor of the New Orleans Opera House Assn.

400 STUDENTS HIT TANGLEWOOD JULY 1

Boston, June 12.

Berkshire Music Center, summer school of the Boston Symphony Orchestra, is now preparing for its 14th year at Tanglewood, Lenox, Mass., which will commence with the arrival of some 400 students from all parts of the U. S., Canada and Europe on Sunday, July 1.

Charles Music, music director of the Boston Symphony, is director of the center; Ralph Berkowitz is dean, and faculty members include Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Geofredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first chair members of the Boston Symphony.

Strauss (Great-Grandson) Gets Japanese Invite

Tokyo, June 12.

Eduard Strauss, conductor of the Vienna Philharmonic Orchestra, has been invited to Japan to conduct the Tokyo Symphony Orchestra for three months this summer. Strauss, great grandson of Johann Strauss, will relieve the orchestra's regular leader Masachi Ueda from the end of July and will take the Tokyo group on a tour of major Japanese cities.

London's Royal Opera Deficit Averages \$1,000,000 Annually

London, June 12.

The Royal Opera House, home of Covent Garden Opera and Sadler's Wells Ballet, is operating at an annual deficit of almost \$1,000,000, and although ballet tours of America have helped to cut the losses, they could not be relied on "for ever and ever." That is the financial assessment contained in a 10-year survey published last week under the title "A Review 1946-1956" which was amplified by Lord Waverley, chairman of the board, at a conference here last week.

In a detailed breakdown of the Opera House finances, the review insists that even on capacity returns for every performance throughout the year, the gross could not equal annual outgoings. Recent price increases have helped only modestly and strong hint was given that admissions would have to be upped once more.

Apart from backstage staff, the Opera House maintained a chorus of 70 at an annual cost of \$120,000, an orchestra of 80 with a payroll of \$295,000 and a ballet troupe of 70, which added a further \$250,000 to the bill. In addition, guest artists accounted for a further \$100,000 a year.

To keep the House on an even keel necessitates a Government subsidy of around \$1,000,000 annually and last year the grant amounted to only \$700,000. The burden of the deficit, said Lord Waverley, must be shared between the Government and the public. The recent price increase would yield about \$84,000 a year, but a further rise in admission charges would have to take cognizance of the price level of other theatres in the West End.

There had been suggestions of an amalgamation with Sadler's Wells Opera or assistance from industrial firms, as at Glyndebourne. It had also been mooted that they should link up with radio and television interests as in America, but all these suggestions had been investigated and proved impracticable.

MUSIC TRUST FUND CONCERTS IN TEXAS

Dallas, June 12.

The fifth season of summer Starlight Concerts starts Sunday (17) with a Rodgers & Hammerstein festival. Five more free shows will follow, on alternate Sunday nights, in the State Fair of Texas bandshell.

Concerts will be presented by Local 147, American Federation of Musicians, through a grant from the Music Performance Trust Fund of the American Recording Industry, and in cooperation with the City of Dallas Park Board and the State Fair of Texas.

Staff includes Joanne Hill, producer, soloist and fennec; Ralph Beck, musical director of a 50-piece concert band; Toni Beck and Jack Harwood, choreographers; Curt Howard, stage manager; and William Peabody, house manager. Advisory board has W. J. (Bill) Harris, city councilman and prexy of Local 147, AFM; L. B. Houston, city's park director and James H. Stewart, exec veepee-general manager of the State Fair of Texas.

Concert Footnotes

Leonard Bernstein profiled by Eleanor Harris in *Statepost's* next as "The Happy Genius." Jan Peerce of Met opened last night (Tues.) at a new stand: Kirov Theatre, Leningrad, Russia singing "Rigoletto" and repeats Thursday in same role. This follows his Moscow date at the Bolshoi. He'll also sing at Kiev.

John Edwards, manager of Pittsburgh Symph., in New York for few days on symph biz.

Zinka Milanov, Met soprano, sailed yesterday (12) for Covent Garden opera dates ("Tosca") and recitals in native Yugo-Slavia.

Dance Guild Inc. has been authorized to conduct a business as book publishers in New York, with capital stock of 200 shares, no par value. Gary Karp is a director and filing attorney.

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and
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Markevitch, Krips, Solti Bookings Strengthen Symphony of Air

Emergence of the-Symphony of the Air as major trade show-case is indicated by engagements of three world-famed conductors who will make their New York debuts next season with the former Toscanini-NBC orch.

Trio of maestros includes Igor Markevitch (Dec. 18); Joseph Krips (Jan. 4th) and George Solti (April 11th), all in Carnegie Hall. Symphony of the Air also will be batoned by Sir Thomas Beecham and Leopold Stokowski, but trade interest will center on Markevitch, Krips and Solti. All three have international recording reps, but have yet to make New York debuts.

All three, incidentally, are with Herbert Barrett Management which looms as a coming major bureau. Siegfried Hearst, vet exec formerly with NCAC where he headed conductor division, joined Barrett earlier this year and brought with him score of top con-

ductors, as well as other major artists. Debuts of Krips, Markevitch and Solti are first major breakthrough of Arthur Judson's virtual monopoly on conductors in New York. Judson heretofore has been regarded as leading batonist agent and in his dual position as manager of artists and of New York Philharmonic Symph has wielded unprecedented power.

Symphony of Air also may do concert version of Puccini "Turandot," with Robert Lawrence batonning. Inge Borkh and Richard Lewis considered for leads. For Lewis, this will be New York debut. Borkh has not yet appeared here, but will be here with Pittsburgh Symphony under Steinberg in fall. Symph of Air appearance, if consummated, will mark her New York debut in full-length operatic role, though concert version. Both Borkh and Lewis have big reps abroad and have scored with San Francisco Opera.

Bing—Who Doesn't Croon

[EPILOG TO THE AGMA-MET UPROAR]

The Metropolitan Opera and the American Guild of Musical Artists last week "compromised" their quarrel and signed a two-year pact. Minor points and one major remain unnegotiated but on the broad disputes these are the settlement facts:

- (1) Chorus will get \$1.70, the old rate, for the first 15 hours of weekly rehearsal; thereafter \$2.55 an hour, equivalent to time-and-a-half.
- (2) Job security will start with the new roster in the fall and all then on the payroll will be guaranteed tenure subject to management's privilege of dropping five (formerly seven) choristers and four (formerly five) ballet members at the end of the second season. This returns to management some turnaround in eliminating deadwood and recruiting new personnel.

Still to be negotiated is the recording payments contract, vital to the Met in view of its deal with the Book-of-the-Month Club to produce regular operatic albums for subscription sale. This naturally concerns the principals.

After-Effects

End of the Met-AGMA to-do left behind assorted impressions, comments and wisecracks, all of which provide readings to the climate of operations at the home of grand opera. The prolonged and considerably embittered discussions have apparently had the following results in terms of personality:

Anthony Bliss, chairman of the Met board, emerges generally respected as a human being though somewhat deprecated as an "amateur" in labor union negotiations. "He never worked in his life and simply, cannot understand employee psychology," is a typical comment.

Al Manutti, head of Local 802 of the American Federation of Musicians, who had 95 men with a minimum guarantee of \$159.50 a week at stake, is recognized as the catalyst and plenipotentiary who brought the warring sides to final agreement.

Rudolf Bing, German-British managing director lost stature with the opera crowd, his final interview at dockside before quitting N. Y. charging AGMA with "persecuting" him because he was a foreigner having left a bad taste with in a many-nationality troupe. One quip, "We bargained four months with Bing and settled the dispute in four days without Bing."

Mortimer Becker, acting exec secy of AGMA while Hyman Fain is on leave in Israel, became a definite personality during the struggle. Actually a lawyer attached to Jaffe & Jaffe, AGMA counsel, he will complete the recording negotiations and then resume his regular practice.

Robert Moses, who had nothing directly to do with the AGMA-Met bickering, actually was the offstage prompter who may have altered the course of negotiations, of which more in a moment.

Second Guesses

Hindsight is in full cry at this writing, among the convictions now credited being the idea that the breakdown of negotiations at several points was partly pseudo since management always had the assurance of Musicians Union mediation. This idea is baseless and fanciful, declares the Met.

Local 802 was in a ticklish spot, since it could hardly remain indifferent to an AGMA strike that might cost a lot of musicians their livelihood. Trapped in the unforeseen results of its own smart contract provision that it could reopen its own pact if any other guild got a wage boost, 802 could not remain neutral.

Met repeatedly made the point of its fear of concessions to AGMA opening the door to 802, but when AGMA finally threw the challenge, "If we get the musicians to promise to waive their clause, will you settle?" the log-jam began to break open. So thinks AGMA.

Persons wise in public relations tactics think the Met's position was scuttled by the coincidental publicity from the Robert Moses Park Commission, anent the plans for Lincoln Square's new cultural arts centre, in which the Rockefeller will be conspicuous. With a new opera house looming large in the project, it made the AGMA demands seem like peanut stuff. Was the Met coming or going?

Following the settlement two rumors spread in Manhattan opera circles. It was speculated that John Brownlee, AGMA's president, might one day emulate another Met singer, Edward Johnson, by becoming the house's managing director.

It was also speculated that AGMA will alter its rules to force members connected with management to withdraw (or face expulsion action) and thereby surrender their right to attend union meetings while owing loyalty to man-

Cincy's Thuman Retires

Cincinnati, June 12. Cincy's ace impresario, J. Herman Thuman, has dropped the curtain on a 47-year career. In that span he managed the Artist Series here and, for part of it, in Louisville.

Last week he turned over the booking enterprise to the recently merged Cincinnati College of Music and Conservatory of Music. Taking over his reins is J. Ralph Corbett, industrialist and former Crosley Broadcasting Corp. exec.

Concert Films for Young Under Mrs. Nina Collier; School-Level Target

"Music for Young People," series of half-hour films focusing on various concert performers with commentary by "name" artists, is being produced by Mrs. Nina Collier, exec director of Arts & Audiences Inc. Part of the program, being turned out under the aegis of the Educational Television and Radio Center, was set for screening at New York's Museum of Modern Art last night (Tues.).

Idea is to introduce music to school-level audiences via educational-tv and subsequently other audio-visual outlets. Each half hour will be explained and footnoted by guest artists, such as Yehudi Menuhin who does the commentary for a concert by the N. Y. Woodwind Quartet. This was the pilot of the series.

Assisting Mrs. Collier are Marcelle Cisney, tv director who recently joined N. Y. City Centre Opera; Arnold Sundgaard, documentary film writer, and Lydia Perera, specialist in children's programs. Lee Bobker is director of the series.

HARVARD GLEE CLUB'S GALA EUROPEAN TOUR

Cambridge, June 12. Harvard Glee Club embarks Friday (15) on an eight-week, 30-concert tour of Great Britain and Europe, leaving on a specially chartered plane that will take the 42 singers and their musical director, Prof. G. Wallace Woodworth to The Hague where they will give their first continental concert at the Holland Festival.

They will appear at Brussels on June 22, under the sponsorship of the Societe Belge-Americaine; and in Paris on June 26 in the Salle Gaveau, where the club sang in 1921. Patrons for this will be Hon. C. Douglas Dillon, United States Ambassador to France; Charles Munch, musical director of the Boston Symphony, and Mlle. Nadia Boulanger, who will be presented with the Harvard Glee Club Medal for distinguished services to choral music.

A concert in Rome is skedded for July 4 and later in Berlin. British Broadcasting Corp. will present the chorus in England in Albert Hall as one of the regular Promenade Concerts and at a later concert in London will present Ralph Vaughan Williams with the Club. The tour will close with a program of sacred music in Westminster Abbey on Aug. 2.

agement. This would be a serious matter to stage director-managers, whose work as such requires union membership.

106 L.A. Philharmonians Arrive Under Auspices Of Japanese Dailies

Tokyo, June 12. The 106-member Los Angeles Philharmonic Orchestra, largest musical group ever to visit Japan, arrived here this week for the last series of concerts in its current Far East tour.

Director Alfred Wallenstein and his men will play in the top cities of the country and appear on radio and tv broadcasts during their three-week stay. Orchestra was invited by the International Cultural Exchange Assn. of Japan, and sponsored by various Japanese newspapers while here.

NBC OPERA HUDDLE

Sets 'Butterfly' For Ft. Worth Nov. 2-3 Next

Fort Worth, June 12. Representatives of NBC and NBC Opera Theatre arrive here Saturday (16) to make arrangements for its presentation of "Madame Butterfly" on Nov. 2 and 3.

A press conference and luncheon will be held at Amon Carter Field by WBAP-TV and the Fort Worth Opera Assn. for the visitors, including Alfred R. Stern, vicepres of NBC Theatrical Division, Kagan Corp.; Chandler Cowles, general manager, NBC Opera Co.; Thomas Skelton, stage manager; Leonard Meyers, press and promotion manager; Robert Aaron, NBC Station Relations Dept.; and Schuyler G. Chapin, of Judson, O'Neill and Judd, for Columbia Artists Management, Inc.

J. H. Snowden of the Fort Worth Opera Assn., Mel Dacus, his manager, and officers of the association will be on hand to greet the NBC Opera representatives.

Russian Musical Group To Invade London

London, June 5. Yet another Russian entertainment is skedded for London. It was announced last week that the Soviet Army Ensemble, comprising 200 officers and men of the Red Army, together with a small femme contingent, will do a short run at the Empress Hall, the 7,000-seat arena in Earl's Court. Due to open June 29.

The company, which features a Russian orchestra, dancers and Soviet Army Choir, will present native dances, music and singing, as well as a number of British songs. They'll perform once nightly with a Saturday matinee.

A rep of the Soviet Ministry of Culture is due here this week to discuss the program with Empress Hall officials. Already, arena engineers have begun work on a 2,400 square foot stage.

Re-Seating at Detroit

Philadelphia, June 12. Three Philadelphia musicians will be in the ranks of the Detroit Symphony next season.

Gordon Staples, just returned with the New Orleans Symph from its South American tour, will become assistant concertmaster to Mischa Tschickoff. Albert Tipton, formerly Philly Orch. flutist, takes over Detroit's first flute chair. Bill Sabatini, son of the conductor of the Trenton Symphony and first horn for the San Francisco Orchestra, will fill the same post in Detroit.

Concert Associates Come Unglued

Colbert-LaBerge and Lauren & Hokanson Resume Bookings Independently

Colbert-LaBerge and Lauren & Hokanson, indie concert bureaus which merged a year ago under combo name of Concert Associates, have split and again are operating separately.

Colbert-LaBerge, specialists in chamber ensembles, have taken new offices. Top attractions under the Colbert banner include Elizabeth Schwarzkopf, soprano, and string of quartets, including Italian, Hungarian, Juilliard, Amadeus, Berkshire and others. New this season will be Smetana Quartet, first instrumental group to tour U.S. from behind Iron Curtain.

Facing 12 (Producing & Operating) Unions, Met Opera's Economics Made Its Alarm Real, Not Pseudo

Boston to Russia

Boston, June 12. The Boston Symphony Orchestra has accepted the invite of the Russian Government to give concerts in Moscow and Leningrad late this summer. Russians assume all transportation costs for the 104 members and their conductor, Charles Munch, during a six-day stay. In addition, the orchestra is expected to receive a stipend.

A skedded tour of Europe has already been set for August and September at the end of the Tanglewood Festival in the Berkshires.

Promises Maria Callas Will Attend Her Trial In Chi Next November

Chicago, June 12. Soprano Maria Callas is apparently "booked" for a Chicago appearance despite her protests she'd never return after the "embarrassment" she suffered here in a weird backstage scene when a flock of process servers attempted to lasso her as she flailed a Lyric Theatre performance at the Civic Opera House last fall.

Federal Court Judge John P. Barnes last week refused to dismiss two breach of contracts suits entered against the singer by E. Richard Bagozy, New York attorney who claims he discovered her, and the Zenith Management Corp. Her attorney told the judge she would be present for the trial in November after lawyers for Zenith sought to have her cited for contempt of court because of her failure to appear for depositions.

Bagozy claims Miss Callas signed a 10-year management pact with him in 1947 which he subsequently sold to Zenith. They are asking 10% of her earnings which they allege totals \$1,000,000 during the period.

Divas, who made her initial operatic smash in the country with the Lyric here the past two seasons, has switched her allegiance to N. Y.'s Metropolitan this year.

RICCI WOWS SO. AFRICA

U. S. Violinist Draws Raves—Paper Clocks Applause

Johannesburg, May 29. A pint-sized violinist from Oakland, Cal. with an Italian name and an American accent has wowed the concert critics here. He is Ruggero Ricci and his debut at packed City Hall was described by the toughest local critic as "something to tell your grandchildren about."

Ricci offered an unaccompanied Paganini Caprice following a Beethoven Concerto and a Tchaikovsky—the kind of sheer stamina on top of artistry which impresses Afrikaners.

Star stop-clockted the applause after Beethoven as two minutes 45 seconds.

Grand opera, as exemplified by Manhattan's Metropolitan, involves 12 unions. It requires much deftness to keep all the elements in balance. "Remember, we are producers, too; not just theatre operators."

The above broad horizon comment Monday by a Met spokesman may serve as a frame of reference for the management (and Board) attitude. In other words, it was not unctious of the Met to argue that opera economics were special. The possibility of suspension of the 1956-57 season was real and not trumped up; the season of 1948 was cancelled and, though restored two weeks late, constituted a precedent.

As the Metropolitan sees the settlement of last Thursday (7), which must be ratified by the AGMA membership (considered assured), there was no basic rewriting of the agreement, but only modification of overtime clauses. "Therefore, the question has not come up of Local 802 of the musicians union having to waive its right to reopen its contract under the most-favored-nation clause."

The Met thinks that the Guild (and the press) brushed aside an important aspect of the new season, namely that it begins two weeks earlier (Oct. 29) and that the employees accordingly get 24 instead of 22 weeks in N. Y. "That figures about 9-10% more take-home pay on the season," it's explained. (The spring tour typically runs seven weeks additional). "Perhaps there is no gratitude for this extra working time, but it should be remarked that it means more money for the staff and more deficit for the company."

Pointing out that Anthony Bliss, Rudolf Bing and Reginald Allen visited the AGMA board of directors early in 1956, long before negotiations began, and beseeched the union's sympathy, the Met still asserts, "Our position was realistic. To keep face and faith with the other unions, our relations with AGMA had to be harmonized with existing commitments." Met expresses "appreciation" for cooperation during the past season by the musicians and stagehands, respectively.

With different union pacts having varying dates of expiration, the Met was in a spot. "AGMA may choose to argue that our economic plight is no affair of theirs, but we cannot disregard the problems of financing a new season against open imbalance."

PHILLY DELL SETS SUMMER TALENT

Philadelphia, June 12. Robin Hood Dell, Philly's free al fresco summer concert series, kicks off a six week season next Monday (18) evening with Eugene Ormandy. Rudolf Serkin, pianist, and Jacob Krachmalnick, violinist, are the first two soloists. A concert version of "Traviata" brings in vocalists Elaine Malbin, Rudolf Petrak and Hugh Thompson.

The Dell offers three concerts a week, the costs born by philanthropic group known as "Friends of the Dell," which raises \$75,000. City matches this sum with a similar amount and the public is invited.

Other conductors to appear this year will be Eric Leinsdorf, Jose Iturbi, Franz Allers, Igor Markevitch, Alexander Hilsberg, Leonard Bernstein and William Steinberg.

Soloists set for the season include Erica Morini, violinist; Maryann Filar, pianist; Frances Yeend, soprano; Regina Resnik, mezzo-soprano; Eugene Conley, tenor; Nicola Moscona, bass; Jose and Amparo Iturbi, pianists; Camilla Williams, soprano; Lawrence Winters, baritone; Eugene List, pianist; Bonnie Murray and Patricia Marand, sopranos; William Tabbert, tenor; Inge Borkh, soprano; Vitya Vronsky and Victor Babin, duo - pianists; Michael Rabin, violinist; Gloria Lane, mezzo-soprano; Beverly Sills, soprano; Richard Cassilly, tenor; Arthur Budney, baritone; Zino Francescatti, violinist; and Jan Peerce,

Broadway

Mary Pickford and Buddy Rogers sailed for Europe last week on the S.S. United States.

Columbia Pictures signed David Rich, out of tv, as a director, with no assignments as yet. Jascha Heifetz has both front cover and back cover pictures on the current *Winds* Magazine. Helen Hayes fronts for Women's National Finance Chairmanship of National Citizens for Eisenhower.

Empire State Festival at Ellenville opens July 4, with a pageant celebrating a local character—Rip Van Winkle.

Walters passes through town from Miami, his winter stand, to Lake Carleton Club at Pike, N.H., his summer haven.

Sig Maitles, associated with various film companies in the east in past, went westward yesterday (Tues.) to establish his own ad-pub consultant office.

John Modenos, Greek baritone, given the American Theatre Wing Concert Award, which carries with it a fully-sponsored Carnegie solo recital in the fall.

Anita Loos, Nicole Maurey and Harry Brandt, prez of Brandt Theatres, among those who sailed for Europe yesterday (Tues.) on the S.S. Ile de France.

Dorothy Beth Lefkowitz, daughter of Nat Lefkowitz, secretary-treasurer of the William Morris Agency, affianced to attorney Burton Lawrence Litwin.

Vic Hyde, comic and one-man band, flies out June 24 for a month at the China Theatre, Stockholm. Making N.Y.-to-Europe a seven-year steady on international vaude dates.

Ira Senz, the make-up artist and wigmaker, and Mrs. Senz (the former Harriet Lorraine, niter and opera singer), leave for the Coast Sunday (17) as their first stopover on a round-the-world trip. That was tv's Walter Brooke and Betty Wragge who co-authored the baby boy. Much confusion arose because it came out Brooks in original births item and there are a number of Walter Brooks in show biz.

Metro director Jeffrey Hayden and his wife, actress Eva Marie Saint, are due Friday (15) from the Coast enroute to Paris, where he'll live up locations for Metro's "The Vintager." Couple are due back in two weeks.

Irving Evans, assistant managing director and veepee of Radio City Music Hall, back on job after seven-month siege in hospital. An arthritis victim, he made two trips to N. Y. Medical Center after one other hospital ordeal.

Miami Beach

By Lary Solloway

Lou Walters in town last week for a brief visit.

GAC opened Florida offices on Lincoln Road with Leonard Romm in charge and Bert Oshins as aide.

Versailles Hotel's big new cafe, run by Alan Gale during 1955-56 season, being dickered for by several nitery ops for takeover Xmas.

Lonnie Sattin, Capitol Records songster, first act to be held over since Eden Roc's Cafe Pompeii premed last winter, optioned for return date next season.

Hotels and clubs in the area looking forward to Lions International convention at end of June when 30,000 members will fill Miami and Miami Beach for annual get-together.

Allied Public Relations will handle "this year's hotel" publicity. Firm snagged the (currently building) Americana Hotel account. The 450 roomer will feature a big cafe, with top names to be booked.

Paris

By Gene Moskowitz

(28 Rue Hachette; Odeon 4944)

Fernanda Montel is back from U. S. and into Le Carrolls.

Alfred Hitchcock's 14-year-old pic, "Lifeboat," getting its initial first-run date here.

Cleffer Linda Roberts in and finding some of her ditties being sung in boites around town.

Charles Boyer in to star in "Paris Palace Hotel" opposite Francoise Arnoul. Henri Arneuil is directing.

Alicia Marques back from Las Vegas and into strippo boite Le Grisbi to do her torrid carica teo session.

Doris Lilly, author of "How To Marry a Millionaire," in for research on a new book, "How to Be Courtied in Five Languages."

Reunion of four old friends here, with Gloria Swanson, Marlene Dietrich, Ginger Rogers and Norma Shearer all enjoying Europe.

Edith Piaf's record-breaking stint, at the Olympia Music Hall will

lead to the unprecedented move of having her hold over for another three weeks

Mel Ferrer confabing with Max Ophuls on the future date of the two version pic (English and French), "Les Montparnos" they are to make together here. Film is to be in C'Scope.

Claude Dauphin, signed to star in three quarters of a pic for Georges Lacomb's "Nous Ne Sommes Plus Des Enfants" (We Are No Longer Children), will utilize the first section of this film, made in 1934.

Julius Dassin starts his next film, "Christ Recrucified," based on the novel of Nikos Kazantzakis, in Greece this summer. It concerns the effect of a Passion Play on the characters of a little village who are to play the main roles in play.

Comedie De Paris, after using a tryout legit policy, finally is giving in because of bad biz. Turns its stage over to a touristy strip show. It is located in heart of Pigalle. It untheated only one play that got into a regular house, "A Corps Perdu" (To A Lost Body), but it never made the grade at the Ambassadeurs in spite of good reviews.

Madrid

By Ramsay Ames

(Castellana Hilton; 372200)

The Xavier Cugat in for a week's vacation.

The Ballet Marques de Cuevas packing them in nightly at the Teatro Carlos III.

Juliette Greco singing at Pavillon, in gardens of Retiro Park. She will be followed there by Fernanda Montel.

Jorge Mistral, star of Spain's first C'Scope film, "La Gata" (the Cat), out to Rome for "Escalvas de Cartago" (Slaves of Cartago).

Photog Sam Shaw doing double duty on "Pride and Passion" since still man Ken Danvers was flown to London a few days ago with a rare skin infection.

UA prexy Arthur Krim due in for talks with Stanley Kramer and a look at the latter's "Pride and the Passion," now on location in Avila. "P. and P." is being released by UA.

Jose Vila Selma's adaptation of Julien Green's "The Enemy" opened last Thursday at the Teatro de Ensayo de Ateno. It has been cited as one of best legit efforts of year.

Robert Cummings and wife Mary Elliot incognito in Madrid one day last week. The only person who knew they were here was Pedro Chicote, who gave them a quiet cocktail party in his famous museum of beverages, rare liquors and centuries-old bottles.

Riviera

By Ed Quinn

(151 Blvd. l'Océanatoire, Nice; 53998)

Richard Morley in Nice lining up tele film series with Riviera background.

Rena Ventura, producer and orch leader, slightly hurt in car accident while coming to Riviera.

Gary Cooper spent 10 days with family at the Hotel du Cap, Antibes, before going to Rome and Athens.

Gerard Philipe left for Belgium after directing and starring in "Till Eulenspiegel" 10 weeks in Victoria Studios, Nice.

Marlene Dietrich and Vittorio de Sica in Monte Carlo for a month shooting United Artists-Titanus pic, "Monte Carlo Story."

Pierre Fresnay in Monte Carlo to film "The Golden Keys," with Gregoire Aslan and Gil Vidal. It is being directed by Marcel Joanon.

Otto Preminger preparing screen story of "Bonjour Tristesse" at Hotel du Cap, Antibes. He is conducting talent search for femme lead.

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

William Inge's "Picnic" to be presented in mid-June at Bremen's Schauspielhaus, starring Hans Otto Ball.

Franz Molnar's "Oil and Champagne" was televised on German radio net June 9, with Fritz Umgelter directing.

Vienna's operetta composer Robert Stolz presented a program called "The Whole World Is Heavily Blue" on Hessischer Rundfunk, local radio, June 8, concerning famous European composers and singers.

Hollywood disk jockey Johnny Grant headlining a variety show playing for armed forces personnel in French Morocco during June. Barbara Rush, and Carlene King John, "Miss USA" and comedian Roscoe Ates are on the show.

London

(Temple Bar 5041/9952)

John Davis planned to Rome over weekend to attend the Rank Organization's Italian sales convention.

The Motion Picture Assn. hosted a luncheon to Abel Green at the Dorchester penthouse yesterday (Tues.).

Jack Benny is to be among the principal guests at today's (Wed.) Ladies' Day luncheon of the Variety Club.

Lady Harewood inaugurated a film exhibition in Trafalgar Square sponsored by The Observer.

Norman B. Rydge, chairman of Greater Union Theatres of Australia, to be guest of honor at a Dorchester cocktail party June 25.

Bennett Cerf, who has filled two guest spots in the BBC-TV edition of "What's My Line?" sails tomorrow on the liner United States.

Sir Henry L. French and Anthony Havelock Allan to Rome for meetings with Italian producers. George H. Elvin, ACT's general secretary, also in the Italian capital for talks with the local film unions.

John MacMillan confirmed as program controller for Associated-Rediffusion, the London weekday commercial tv company. He had been acting controller since he succeeded Roland Gillett earlier this year.

Berlin

By Hans Hoehn

(760264)

"The Drunkard," a melodrama, and a lineup of vaudeville acts will be the next production of Berlin U.S. Community Theatre early in July.

Local actor Franz Stein presented with Federal Cross of Merit. England will world preem "Iron Petticoat," at forthcoming Berlin Film Festival.

H. J. Lingsfelder, head of artist and repertoire department of Request Records, Inc. (N.Y.), will visit Berlin this month for talks with local music publishers.

Rave reviews given for Swiss actress Liselotte Pulver for her portrayal of Piroshka in Schorch's "I Often Think Of Piroshka." She attended local preem at Gloria Palast.

Pvt. Charles E. Kynard, a former member of Lionel Hampton's band and now a pianist in 298th Army Band, chosen to tour with a group of G.I. talent contest winners throughout Europe.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1A; Tel. A45045)

New York City Ballet will appear Aug. 26, 28 and 30 at Salzburg Festivals.

Ministry of Education earmarked \$50,000 for cultural-short film producers.

State opera singer Vilma Lipp returned from Leningrad, where she appeared as "Traviata."

Film star Nadja Gray badly injured in car accident while shooting feature, "Stallion Maestro," in Salzburg.

Encyclopaedia Britannica Films shooting in Rosenhugel studio cultural films with Vienna Symphonies under Hans Swarowsky.

Swedish star Ulla Salatt inked for the Volksopera in "Kiss Me Kate." Musical recently reached alltime record with \$80,000 in b.o. receipts.

Australia

By Eric Gorrick

(160 Castlereigh St., Sydney; MA 7778)

Greater Union Theatres aiming to raise \$50,000 for local charity. Don Cossack Choir doing radio chores after concert runaround here.

C'Scope installations here presently now total 730, with more coming up.

"Teahouse of August Moon" is smash hit in Brisbane for J. C. Williamson Ltd.

"Marty" (UA) is real surprise here as pic passes its 14th week at Esquire, Sydney.

"Can Can" clicking at Empire, Sydney, after six-month run in Melbourne for J. C. Williamson.

"Boy Friend" will do a New Zealand runaround under the J. C. Williamson banner after Melbourne run.

Roger Livesey and Ursula Jeans click in "The Reluctant Debutante" at Royal, Sydney, for J. C. Williamson.

Peter Scriven's Marionettes at Elizabethan Theatre, Sydney. First time stringers played a legit house in Aussie.

Hans Wetzel appointed chief sound engineer of Pagewood studios

tele division. Wetzel for years was with Gaumont-British.

Herc McIntyre will huddle with Norman Rydge, GUT chief, in London prior to returning to his Sydney base. McIntyre is Universal chief here.

Borovansky Ballet, after three-year run here, winds up 1956 season next August and will then be reorganized for 1957.

Rome

By Robert F. Hawkins

(Archimede 145; Tel. 800211)

Harry Salzmann shooting his tele series with Buster Crabbe up at the Tirrenia Studios near Leghorn. Ilya Loperts are at the Grand, looking over local product. Jean Pierre Aumonts (Marisa Pavan) are in town.

Eugene Vale expects to settle down to some unfinished writing chores in aphia or some other quiet spot near Naples.

Richard Basehart and wife Valentina Cortese recovering from injuries in bad car crash on road from Naples. Their child was unhurt in accident.

"I Girovagli," pic Hugo Fregonese directed here with Abbe Lane and Peter Ustinov, has been sold for Switzerland, Portugal, Spain, Syria, Israel, Egypt and Iraq.

Gian Carlo Menotti, currently in town, has a project in mind which would combine youth festival with a musical event in a small, unchosen Italo town. He is currently gathering funds to back the idea. His "Telephone" plays the Aix-en-Provence music festival.

Philadelphia

By Jerry Gaghan

Joe Campo and Tony West to be delegates at national AGVA Convention (18).

Jack Downie's South Jersey spot lead the liquor license and will play to teen-agers as Frankie Crane's Jazz City.

Three local groups booked by the New Frontier, Las Vegas, are Ted Forrest, Steve Gibson and Redcaps plus Mike Pedicin.

Athens

By Irene Velissariou

(44 Thnou Str. 614515)

Athens Symphony gave its last concert of season.

Dancer Antigone Tsitsi will give recitals in Pireaus and Salonica, too.

Dizzy Gillespie and his American jazz band here for series of performances.

Trio Los Panchos is sharing billing with local talent at several nightclubs here.

American conductor Vladimir Brailowsky due here to conduct Radio Athens Symphony.

Greek National Theatre of Manos Katrakis will present "Christ Recrucified" by N. Kazantzakis.

Nicos Hatzisicos Company has begun rehearsals of "A Midsummer Night's Dream" by Shakespeare to be presented at the National Gardens.

Omaha

By Glenn Trump

Gene Pursell Trio (he's ex-Lawrence Welk vocalist) opened at the Hawaiian Room of the Town House.

Local 70, AFM, sponsoring free Sunday band concerts here by Vincent Emmanuel's 45-piece outfit.

Judges for "Miss Omaha" contest included Kendrick Wilson, Community Playhouse director, and Elaine Jabenis, WOW-TV staffer.

San Francisco

Irving Levin, Frisco district manager of the Golden State chain, heads the theatre distribution committee for the United Bay Area Crusade.

Herman Kersken, managing director of the Fox here, placed in charge of Fox West Coast houses in the Oakland area. Fay Reeder, chain's ad chief of northern California division, has had management of 4,500-seat Fox added to his responsibilities.

Chicago

The Charlton (Lydia) Hestons visiting relatives here.

Agent Milton Schuster still ailing; this time he's in Edgewater Hospital for surgery.

Alfred Prowitt, ex-Daily News rewriter, joined Lee Schooler's Public Relations Board.

Fred Thompson, longtime manager of the Bismarck's Swiss Chalet, switched to Churchill eatery.

Drake's Camellia House switch to an entertainment policy in September with Fernanda Montel booked in.

Hollywood

Hal Wallis back from N.Y. Eddie Albert returned from Tokyo.

Alfred E. Daff planned in from Europe.

Otto Preminger returned from French Riviera.

Rita Moreno in from 10-day tour of Korean installations.

Richard Shepherd checked into Columbia Pix as talent head.

Sheldon Reynolds here to cast next film, to be made in Mexico. Lawrence Weingarten checked in at Metro after six weeks in Europe.

Adlai Stevenson toured the Metro studio as a guest of Dore Schary.

Don Boutyette elected prexy of The Publicists Assn., Local 818, IATSE.

Samuel Goldwyn Jr., scouting locations in Sonora for "The Proud Rebel."

Sol C. Siegel heading for London, Paris and Lisbon to produce "Les Girls."

Because of Humphrey Bogart's illness, Columbia pushed back starting date for "Good Shepherd."

Mark Stevens received Indoor Sports Club's annual award for efforts in behalf of physically handicapped.

President Eisenhower invited Y. Frank Freeman and George Murphy to represent the film industry at a White House meeting June 13.

Boston

By Guy Livingston

Gisele MacKenzie current at Blinstrub's.

Anita O'Day current at George Wein's Storyville.

Booker Danny White had Eileen Barton in for club dates.

Eileen Rodgers in Monday (11) for three days of disk promotion.

Pearl Bailey in Monday (11) for bally on "That Certain Feeling."

Lillian Rose inked for July 15 date at Salisbury Beach Frolics.

Rudy Vallee opens at Al Taxier's Bradford Roof Wednesday (20) for 10-night engagement.

Jeffrey Hunter and Virginia Leith in for bally on "Kiss Before Dying," current at Loew's State and Orpheum.

North Shore Music Circus, first of strawhatters to get underway, opens Wednesday (13) with "Kismet" benefit for Beverly Hospital.

Boston Area inked for July 16, 16 days in Public Garden with "Saint of Bleaker Street" Saturday night (9), first of many offerings including jazz, poetry, art, drama and dance.

Beacon Hill Theatre, where "Little Outlaw" (BV) is current, lost a day's take of \$1,673.35 to a bandit who held up and robbed the assistant manager as he was about to drive to a bank to make a night deposit, Saturday night (9).

Portland, Ore.

By Ray Feves

Hilo Hattie and her All-Hawaiian Revue at Amato's Super Club.

Jim Wakeley heads big free show at a local auto dealers spot for two days here.

Phyllis Inez topping show at Tod McClosky's Frontier Room. Spot has one big act policy.

Herman Weik given honorary doctor of arts degree by Portland U. when he appeared here last Wednesday night (6).

Jack Matlack is producing the Molalla Buckeroo stagewhosh with Gene Autry, Champion, Annie Oakley, Montie Montana and Heck Harper July 4-6.

"The Boy Friend" in at the Auditorium June 13-16. Victor Borge is inked for June 20. "Damned Yankees" is set for June 26-30. All here under Hugh Beckett banner.

Minneapolis

By Les Rees

James S. Miller back with "Damn Yankees."

Louis Armstrong played St. Paul Auditorium one-nighter.

Old Log strawhatter opens 16th season this week with "Kind Sir."

"Ozark Jubilee's" warbler Marvin Rainwater into Flame nitery.

Continental songstress Calen continuing at Hotel Radisson Flame Room.

Suburban Silver Lake Play-Mor Ballroom had Crew-Cuts and Blue Barron band.

Northwest Variety club held its season's second "Ginerama," a gin rummy tournament.

Dancing Gordons, 75 and 72-year old husband and wife, continuing at Hotel Lowry Driftwood Room.

Joe flew to N.Y. to appear on "Toast of Town" network tv show.

Northwest Variety club took theatre collections during "Damn Yankees" engagement at Lyceum in campaign to raise funds to defray cost of an additional floor for its heart hospital here.

OBITUARIES

MARGARET WYCHERLY

Margaret Wycherly, 74, actress whose stage, screen and television career embraced more than a half-century, died June 6 in New York. Born in London, she made her stage debut in 1898 in "What Dreams May Come." Thereafter she tramped in stock with such yesterday stars as Richard Mansfield before coming to Broadway in the late 1900s.

For years Miss Wycherly was a fixture in the Broadway scene for as every new season got underway she invariably had a role in a fresh presentation. Her extensive ledger credits occupy more than two columns in Who's Who in the Theatre. Among her more notable parts were those of Ada Lester in the longrun "Tobacco Road" and Rosalie La Grange in "The Thirteenth

In Memory of

My Dear Friend

VINCENT TRAVERS

Mickey Alpert

Chair" at the Garrick, N. Y., in 1920.

Miss Wycherly, who frequently appeared in Shavian and Shakespearean productions, in recent years was active in both films and tv. She was cast in the screen version of "Richard III" and also had roles in "Sergeant York," "Forever Amber," "Loves of Carmen" and "President's Lady," among others.

Her marriage to the late playwright, Bayard Veiller ("Within the Law," "Thirteenth Chair," "Trial of Mary Dugan," etc.), was dissolved in 1922. A son of that union survives.

FRANK TRUMBAUER

Frank Trumbauer, 55, former top jazz saxophonist, died in Kansas City June 11 on his way home

Our Employees Record With Deep Sorrow the Death of Our

Staff Designer,

ERNIE SCHRAPS

A Pal to All of Us

Brooks Costume Company

from his job as chief clerk of Civil Aeronautics Administration. He became ill on a bus, got off at St. Mary's Hospital and collapsed and died just inside the door. His mother is a patient in the hospital recovering from a heart attack.

Born in Carbondale, Ill., Trumbauer lived as boy in St. Louis and in 1921 joined the Ray Miller group in his first professional job. He went on to the Benson orch in Chicago and the Jean Goldkett orch, which he conducted. He joined Paul Whiteman in 1927 and was featured sax man nine years. Later he led his own orch until 1940. Last professional engagement was at Castle Farms, Cincinnati, in

JOHN GOLDEN

Died June 17, 1955

It's been a long, lonesome year, boss—
We miss you very much.

Alice Cooke and Emma Rothblatt

March, 1940, after which he developed an interest in flying.

Surviving are his wife, son and daughter.

SAMUEL TRINZ

Samuel Trinz, 66, retired Chicago theatre owner, died June 5 in San Jacinto, Cal. In partnership with Harry Lubliner, Trinz was one of the midwest's pioneer exhibitors, starting with a small house in Milwaukee in the early 1900s. This original Lubliner & Trinz theatre was the first one in Milwaukee designed primarily as a film house.

Moving to Chicago around 1914, the partners founded a theatre circuit which at its peak included some 30 houses. These were absorbed by Balaban & Katz in the late '20s and Trinz became the producer of all B&K stage shows. He left B&K in the early '30s, and

again in partnership with Lubliner, acquired the Monroe and Clark theatres in Chicago's Loop. At his death, the Clark, now managed by his son, Bruce, was his sole remaining theatre interest.

His wife, a brother, three sisters and two sons survive.

JACQUES C REVILLE

Jacques C. Reville, Metro branch manager in Charlotte, N.C., for the last nine years, died June 4 in that city. Born in Wilmington, N.C., he was the son of the late James C. Reville, a theatrical producer. He joined Metro as a salesman in Memphis in 1929.

Reville, who entered the film industry with the S. A. Lynch and Arthur Lucas Enterprises in Atlanta, later was managing director of the National Theatre, Richmond. For a time he was also a stock company producer, wrote lyrics and was active in film production with such oldtime firms as Vitagraph, Fox and Christie.

Surviving are his wife, son, two daughters and a sister.

B. REEVES EASON

B. Reeves (Breezy) Eason, 69, pioneer film director, died of a heart attack June 9 in Hollywood. Specializing in actioners, he directed more than 200 pictures. He megged Tom Mix, Williams S. Hart and William Farnum, among other silent screen stars.

Born in Fryors Points, Miss., Eason acted in stock and vaudeville before launching his screen career in 1913 as a director with the old American Film Co. Thereafter he worked in that capacity for a number of independent companies and most of the majors. He also directed action sequences in "Gone With the Wind," "Cimarron," "Duel in the Sun" and the first version of "Ben Hur."

ALEXANDER C. JOHNSTONE

Alexander C. Johnstone, 77, author, composer and member of a musical family, died June 7 in Kearny, N. J., after a long illness. He composed the music for such songs as "Fiddlers Three" and "Sunshine Jazz."

Johnstone also authored the book for the pre-World War I musical, "Red Canary." He was a brother of the late Will B. Johnstone, author, librettist and cartoonist.

Surviving are his wife and another brother, Thomas, an author and composer.

JOHN M. YOUNG

John Michael Young, 72, founder of Hollywood West Coast Theatres and for a time a partner in Fox West Coast, died June 2 in Hollywood.

His first venture in theatre business was the ownership of the Apollo theatre in 1914, which led to the formation of the Hollywood chain. The latter subsequently became affiliated with the FWC circuit.

Surviving are his wife, a brother and two sisters.

ALFRED L. JONES

Alfred L. (Al) Jones, 38, assistant manager of the State Fair of Texas' midway and concessions, died in Dallas June 5 of a heart attack. Before joining the Texas expo this year, he was a WRR deejay for eight years and also emceed the fair's outdoor summer free shows on the midway. In 1955 he took a KGKO d. j. slot there, but left to assume his current post.

Survived by his wife, three children, mother and two brothers.

DOUGLAS G. MONTELL

Douglas G. Montell, 58, publicist and former sports broadcaster, died June 6 in Los Angeles. A native of Alameda, Cal., he was a sports writer on The Oakland Tribune before becoming a sportscaster of Coast football and basketball games in 1934. After World War II service with the Marines, he worked for a number of ad-pub firms in the San Francisco and Sacramento areas.

His wife survives.

FRED J. HEISEKE

Fred J. Heiseke, 65, pioneer Minneapolis musician and orchestra leader, died June 9 in that city. A lifelong Twin Cities resident, he was a violinist and conducted orchestras at Minneapolis loop Radio City and State when those theatres played stage shows or offered musical entertainment.

His wife and a son and daughter survive.

INSP. J. T. BROWN

Inspector J. T. (Joe) Brown, 61, former director of music for Governor General's Foot Guards and founder and director of Royal

Canadian Mounted Police and Ottawa Boys' bands, died June 5 in Ottawa. His father, Capt. J. M. Brown, had been also a w.k. (in Canada) military band director.

Wife, two sisters and brother survive.

WILLIAM GOLDMAN

William Goldman, 41, TCF Television Productions staffer, died June 7 in Hollywood of a heart attack. He had been with 20th-Fox for 16 years, and at the time of his death was vicepres of Office Employees International Union, Local 174.

Surviving is his wife, and three children.

JACK MEADOWS

Jack Meadows, 54, songwriter best known for "Big Head," a number always associated with British comedian Max Bygraves, died June 4 in London. He also wrote many other tunes for Bygraves including "Don't Look at the Funny Man." It was featured by the comedian in the recent British film, "Charley Moon."

Four sons survive.

ALBERT M. KELLER

Albert M. Keller, 77, civic leader and president of the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park playhouse, St. Louis, died of a stroke June 8 in that city. Elected to membership in the association in 1924, he was elevated to the presidency in 1954.

His widow survives.

LEROY PETERSSON

LeRoy (Pat) Pettersson, 58, former member of the Maple City Four, male vocal group which sang on WLS' National Barn Dance in Chicago for over 28 years, died June 5 in Evanston, Ill. He retired from show business in 1954.

Survived by wife and a brother and sister.

HENRY R. WALL

Henry R. Wall, 34, theatrical agent and publicist, died June 11 in New York. He was with Warner Bros. from 1943-45 as special assistant to the publicity director of the company's Washington office. He had also been with CBS.

His mother, father and three brothers survive.

FRED J. LOAKES

Fred J. Loakes, 55, for 13 years chief projectionist at the Walt Disney studio, died June 7 in Los Angeles following a cerebral hemorrhage. He was past president and charter member of Studio Projectionists, Local 165.

His wife and two sons survive.

Jose Attilio Mentasti, 58, general manager and director of Argentina Sono Film, until recently Argentina's major motion picture studio, died of cancer May 29 in Buenos Aires. He was a son of Luis Mentasti, who founded and headed Sono Film some 20 years ago.

Barbara Ann Korda, 30, San Francisco concert pianist, was killed in an auto accident June 8 in Palo Alto, Cal. She leaves her husband, Murray, a concert violinist, her mother, a brother and sister.

Eugene Marcus Bailey, 55, film actor, died recently in San Antonio. He worked in silent pictures under the name Jean LaRue and was seen in "Where The Pavement Ends" and "Tracey, the Outlaw."

Ernest Schrapf, 65, noted theatrical costume designer, died June 6 at the Percy William Home, East Islip, L. I. For the last 15 years he was head designer for the Brooks Costume Co.

Ingram S. Roberts, 55, radio-tv sales manager, died June 4 in Kew Gardens, L. I. He was national regional sales manager of KGBT, AM-TV, in Harlingen, Tex.

Nestor M. Pardo, 63, a Spanish commentator for the Voice of America and Paramount News, died June 5 in New York.

Marie Dickson, 57, assistant treasurer of the Playhouse Theatre in New York, died June 10 in that city.

Films' New Thought

Continued from page 1
if he does, it's a temporary remedy."

Point made is that the industry should be willing to face the fact that, under the impact of television, which is likely to be greater than ever this fall, the living habits of this country have undergone a drastic change. Contributing factors, of course, are the move to the suburbs, the diversion of leisure time coin into house

building and furnishings, the high cost of babysitters, etc.

New Sales Concepts

"Perhaps it is time to recognize that the motion picture no longer must appeal to every man, woman and child in the country," noted one observer. "There was a time when that was true. But, today, we know—or ought to know—that the motion picture has lost its appeal for a certain segment of the population. Why not accept that fact and rather concentrate on the 'in-between' group that can be interested. Trying to embrace the whole mass of the public may be a waste of time." He added that other industries, via careful analysis, had established just where their markets were.

The question of a market analysis, which some companies feel is very necessary, has been shelved for the moment. At the last meet of the presidents the cost of such an analysis was put at between \$125,000 and \$150,000. But some of the companies aren't enthusiastic about the idea, maintaining that the facts of the market are substantially known to them.

While they are working hard on a variety of projects aimed at lifting the b.o. out of its rut (there has been a slight improvement over the May slump in recent days), some execs will confess privately that they are working on shortterm methods.

For instance, while a big giveaway project has been proposed (echoes of the \$64,000 Question), one of the participants in the discussion was frank in admitting that even if successful this wouldn't help substantially to put the industry on a sounder b.o. basis. "A family may come out once or twice via the lure of big coin, but not much more than that," was the comment.

"Until and unless we go to the trouble of finding out where our audience really is, and what keeps it from coming to the theatres, we'll always be just postponing the inevitable," said one of the ad-pub toppers last week. "We need a thorough study, from the bottom up, and that certainly should include an appraisal of advertising costs in relation to attendance. We have been doing things in certain ways for a long, long time. It's time that we woke up and learned to adjust ourselves to changing conditions, even if these conditions aren't wholly favorable to us."

MARRIAGES

Christine Matsios to David W. Davis, New York, June 6. Bride, professionally known as Christine Mathews, is a muscomedy performer; he's director of the Finger Lakes Lyric Circus, Skaneateles, N. Y.

Barbara Keaton to Al Wallace, Reno, June 4. He's a bandleader. Virginia Irwin to Bob Hagopian, San Francisco, June 5. He's facilities director of KQED there.

Sonja Henie to Niels Onstad, New York, June 9. Bride is the ice skater.

Carole Braunstein to Gilbert Breines, New York, June 9. He's a musician with the Chicago Symphony.

Bette Sullivan to Donald Reed, Leicester, Eng., May 31. He's manager of Palace Theatre, Leicester.

Mary Elizabeth Smith to Andrew W. Sidaris, Dallas, June 4. He's senior director at WFAA-TV there.

Sybil Hill to James Deuchars, Edinburgh, June 6. Bride is daughter of Jimmy Hill, Empire Theatre manager.

Dana Wynter to Gregson (Greg) Bautzer, Carmel, Cal., June 10. Bride is a film actress; he's a Hollywood lawyer.

Lila Steinberg to Jerry Kurland, June 3, N.Y. He's a dancer in the Broadway musical, "Most Happy Fella"; she's non-pro.

Phoebe Snow to Bill Bevir, London, June 8. Bride is former secretary to Pete Ustinov; he's publicist for Linnit & Dunfee.

Georgene Amato to Charles Raab, Portland, Ore., June 2. Bride is daughter of George and Mary Amato's Supper Club.

Suzi Chandler to Benny Farah, Portland, Ore., June 10. Bride was member of The Cordolins; he's half of The Dandees.

Patricia Evelyn Preis to Robert D. Beveridge, San Antonio, June 13. Bride is daughter of Rex Preis, commercial manager of WOAI, there.

Joan Radabaugh to Frank Berkostny, Santa Barbara, Cal., June 3. Bride is assistant Coast editor of Photoplay; he's a commercial photog.

Arlene Schoor to Stewart Fried, New York, June 10. Bride is secretary to traffic manager at ABC.

General Tire

Continued from page 1

cussions already have been held with Moss Hart and Alan Jay Lerner, involved in turning G. R. Shaw's "Pygmalion" into the smash "My Fair Lady," about making a musical comedy out of "Alice Adams." Studio would provide complete financing, own the property outright and, of course, be free to make a film version of the musical if desired.

Also under consideration for this treatment are such properties as "Stage Door" and "Kitty Foyle."

At present Broadway costs, a top musical can be produced for something under \$400,000—less than the cost of the average programmer. If it's a hit, the return can far exceed that of the average film and amount to many times the amount studio could realize in peddling the rights to some other legit producer.

While there has been occasional studio participation in legit productions in the past, the RKO project marks the first serious consideration of full scale Broadway production. If successful, it could set a trend for other studios, virtually all of whom have pix in the vaults which could serve as the basis for legit.

Scared of London?

Continued from page 2

"Unfortunately I have a film to do—if only I had known earlier."

And so I appeal to you to confirm or otherwise that American stars would like to do a play in London, but that they are scared.

The character I am looking for is stage-age 38 to 45; great charm and sex appeal; serious minded; sense of responsibility; sensitive and sincere; suppressed inner fire; virile.

In case you may think that the play isn't any good, let me hasten to add that none of the American stars has read it.

Peter Saunders.

(The writer is a London producer whose hits have included "Witness for the Prosecution" and the current "Mousetrap" and "Spider's Web."—Ed.)

BIRTHS

Mr. and Mrs. Jerry Cotter, son, New York, May 20. Mother was Peggy Fitzgerald of RCA information dept.; father is drama editor of The Sign.

Mr. and Mrs. Paul Badura-Skoda, daughter, Vienna, recently. Father is a pianist.

Mr. and Mrs. Myron Mandel, daughter, New York, June 6. Child is granddaughter of RKO Theatres ad-pub chief Harry Mandel.

Mr. and Mrs. Richard Morley, daughter, Nice, May 29. Father is a film producer.

Mr. and Mrs. Marvin Wentworth, son, Inglewood, Cal., May 30. Father is chief engineer at KCOP.

Mr. and Mrs. Stanley Rubin, son, Hollywood, June 4. Mother is actress Kathleen Hughes; father is a producer at RKO.

Mr. and Mrs. Fred Pierce, son, Brooklyn, N. Y., June 5. Father is with ABC-TV's research and development department.

Mr. and Mrs. John Howard, son, Hollywood, June 7. Mother is actress Eva Rolf; father is art actor.

Mr. and Mrs. Dick Moore, daughter, San Francisco, May 23. Father is producer-director with KQED there.

Mr. and Mrs. John Hall, daughter, San Francisco, June 2. Father is maintenance engineer with KGO there.

Mr. and Mrs. David Ward, daughter, Hollywood, June 5. Mother is singer Jackie McDonald; father is a musical conductor.

Mr. and Mrs. Dudley Levey, daughter, New York, recently. Mother is a sales exec with Sterling Television.

Mr. and Mrs. Norman Lessing, daughter, Hollywood, June 7. Father is a screen writer.

Mr. and Mrs. George Douglas, daughter, Burbank, Cal., June 1. Father is manager of studio operations at Universal-International.

Mr. and Mrs. Guido Cantelli, son, Milan, Italy, June 10. Father is guest conductor of the New York Philharmonic.

Mr. and Mrs. Cal Milner, son, Philadelphia, June 4. Father is a WPN disk jockey.

Mr. and Mrs. Harold J. Panne-packer, daughter, Philadelphia, May 31. Father is on WRCV-TV sales staff.

FOUR MOST HAPPY FELLAS

ON OUR 8th CBS-TV BIRTHDAY



Photo by JERRY SALTSBERG

Ed Sullivan

Marlo Lewis

Ray Bloch

Johnny Wray

THE ED SULLIVAN SHOW

Sunday Nights, 8-9

OVER CBS-TV NETWORK

for LINCOLN-MERCURY DEALERS of UNITED STATES and CANADA

VARIETY

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Vol. 203 No. 3

NEW YORK, WEDNESDAY, JUNE 20, 1956

PRICE 25 CENTS

CONEY & B'WAY: SHABBY TWINS

TV Without Exploitation Likened To a Beautiful But Unmilked Cow

Network television programs with high audience ratings don't necessarily push merchandise, as sponsors have discovered. Principal blame is placed on the agencies, which are accused of not understanding the meaning or the value of the word exploitation.

A vet executive who moved from motion pictures, where the word does have a meaning, into television, recently said that videotites confuse the definition and duties of publicity and exploitation. He noted that most large agencies have publicity departments, but publicity is an area that is duplicated, and just as easily handled, by the networks. He said that Madison Ave. has failed to take video identities and integrate them with print ads or carry them to the point of purchase by means of banners, stickers, racks, bottles, boxes, or by whatever means is available and practical, to point out to consumers that his is the product advertised on tv.

Definitions were offered to distinguish the two words: Publicity refers to "planting yarns or names in any media, to call attention to them." To exploit something means to apply "at a local level, exclusive of publicity, any instrument that pushes the program or product"—in short, merchandising.

In all of television, there has only been a handful of web sponsors for which agencies have done exploitation. The amount of national or regional spot exploitation, whether through programs or just

(Continued on page 13)

Up Royal Opera Grant But M.P. Asks Inquiry Into Artistic Regime

London, June 19. In a bid to bridge the \$1,000,000 gap reported last week, The Royal Opera House, home of Covent Garden Opera and Sadler's Wells ballet, has had its annual grant topped by \$56,000 to a total of \$756,000. The recent financial survey divulged that even capacity houses could not meet annual outgoings.

According to Lord Waverley, chairman of Covent Garden directors, the Arts Council (administrators of the grant which is allotted annually by the Government) felt that the present allotment fell some \$224,000 short of the sum necessary to keep the theatre in financial order.

Provincial members of Parliament are nettled because they feel the Opera House grant is too big a proportion of Arts Council money to be "gobbled up" in London. The employment of German artists has also been questioned in relation to expenditure.

Beverly Baxter, MP, has asked for an inquiry into the artistic direction of the House.

Reverend Praises

Big Top Morality

Keene, N. H., June 19. Circus people were praised by Rev. Edward S. Sullivan of Roxbury, Mass., the circus chaplain who has traveled more than 30,000 miles with "big tops," mainly Barnum & Bailey and Ringling Bros., in more than 32 years of association with this field of entertainment, in a talk at the annual breakfast of the Holy Name Society here.

"The right type of family and religious life is greatly in preponderance in circuses," declared Father Sullivan. "These people lead a far more exemplary life than the average citizen, with no arrests for drunken driving nor barroom brawls and extremely few divorces. The few divorces are mostly among the officials of the circus, not the performers."

French Rebel At 'Lazy' Ways Of Yank Importers

By FRED HIFT

Paris, June 19. Six French producers of important status are now pledged to the projected plan of refraining to lease or sell their product to independent American distributors unless the latter participate in the Jacques Flaud - proposed new scheme of things for Gallic filmmakers. Flaud, representing the Centre National de la Cinematographie, has advocated establishing a distribution network in the

(Continued on page 63)

Total Nudity Okay If Sincerely Arty—New Code Viewpoint

Hollywood, June 19. Production Code Administration demonstrated again last week that it will give the most liberal possible interpretation to Code regulations to encourage art documentaries. PCA granted a seal to "The Naked Eye," indie written, produced and directed by Louis Clyde Stoumen, under the banner of Camera Eye Pictures, which includes extensive scenes of total nudity. It marks the first time that the code has thus approved such photography as an art form.

(Continued on page 53)

SODOM-BY-SEA VS. SLIME SQUARE

By JO RANSON

Two of the great New York City entertainment beats of yesteryear—Coney Island and Broadway—are having a contest to see which is the shabbier. The greasy, vulgar feeling of Surf Avenue is now duplicated on the Main Stem. The Longacre which became Times Square could read Dime Square; and on some nights and some corners, substitute Slime Square. If the change had occurred abruptly instead of perceptibly over two

No Comment

What has the Broadway Assn. to say about the present state of the Main Stem? What steps have been taken to prevent further deterioration or upgrade existing conditions? Inquiry at the association office elicited only a characterization (picturesque) of this paper and a slamming up of the phone.

decades the present condition of Broadway would be recognized as a New York civic scandal.

The Times Square area is lousy with pokerino parlors, gypsy fortune telling tearooms, shooting galleries, shuffle alleys, quick sketch artists, pin ball. In an area once fashionable with lobster palaces and wine restaurants the bluejean is

(Continued on page 2)

112 Peelers in 20 Boites Tip How Striptease Has Caught On in Paris

Paris, June 19. With more than 112 full-fledged stripteasers, plus uncounted amateurs, now appearing in over 20 boites around town, not considering the usual undraped femmes in the more stable niteries, flesh seems to have won over fantasy in the nightclub picture here. Peeling is also creeping into the summer small revues, plus showing up more glaringly in the oldtimers, such as the Folies-Bergere and the Casino De Paris. It also is making inroads into various films.

On the surface this looks like the old frigidaire to Eskimos bit. How come that a country like France, where the nude was emancipated in 1893 after a bitter struggle between students and blue-nosed magistrates over a Four Arts Ball's uncensored girls, suddenly goes wild over the process of getting to the essentials? How

(Continued on page 63)

Buck Ram, a Rock 'n' Roll Clefifer, Sez 'Drop the Tag But Keep the Beat'

Ceylon's Rampantly Pro Own Customs

Cracking down on outward manifestations of "western" culture, the government of Ceylon has outlawed ballroom dancing and foreign films.

Reports from Colombo last week said the current wave of nationalism had even reached the dinner tables of the better hotels. At the place that serves the Ceylon law-makers, western dishes have been discontinued and have been replaced with the native variety.

Motion Picture Export Assn. so far has no report on the Ceylon move vs. pic imports.

'Egghead' Clicks From Europeans Jolt U.S. Film Biz

At a time when film theatre biz in New York is just gradually coming out of the dumps, the success of two French entries—"Riff" at the Fine Arts and "Proud and the Beautiful" at the Paris—is giving the companies food for thought.

Boxoffice on both of these foreign linguales has been lively beyond all prior expectations and serves as a reminder that the foreign film biz, too, now appears to

(Continued on page 53)

The rock 'n' roll label has now become rock 'n' roll music's worst enemy. That's the opinion of Buck Ram, manager of several r&r acts and clefifer of a flock of a r&r tunes, including the hit, "The Great Pretender."

He claims that the press and deejay buildup in the past year has given the phrase a bad connotation and put the music in an undesirable class in many quarters. He admits that for every good r&r song, there are 15 bad ones, but he thinks that lumping them all into one group is unfair. He's now pressing to drop the r&r tag and use in its stead "happy beat for happy feet."

Ram blames the record companies and the Tin Pan Alley writers for putting r&r music in its current unsavory state. "The honesty and the sincerity of rhythm and blues (forerunner to rock 'n' roll) have been taken out of the music by disk companies and writers who decided to capitalize on the earthy quality," he said. The honest expression that was the key to r&b has been turned into suggestive songs by the unscrupulous diskers and cleffifers, he added. "The presentation of Elvis Presley," he pointed out, "is not doing rock 'n' roll any good."

However, he believes it's unfair

(Continued on page 63)

U. S. Garrison Troops Now Starved for Entertainment; Mansfield New Pin-Up

Hollywood, June 19. Growing need for entertainment for troops in the Far East Command is emphasized here by deejay Johnny Grant on returning from his latest junket to that area to bring a breath of home to American forces.

"People don't seem to realize the conditions under which these troops live," he declared, "or how much it means to them to see entertainment personalities. Right now, the gal they'd most like to see is Jayne Mansfield. None of 'em have ever seen her—but they've heard so much about her that she's their Number One request."

Since the abandonment of the Hollywood Coordinating Committee, Grant reported, amount of entertainment available in that theatre has dropped off sharply. Far East Command has been buying some entertainment units, but their limited funds obviously preclude the use of top names or even of sufficient units to meet the demand.

Gen. L. L. Lemnitzer, Commander-in-Chief of the Far East Command, and Gen. I. D. White, Commander of the Eighth Army, are understood to be slated to come to the States in a few months to take

(Continued on page 61)

German War Brides Make Salinas, Cal., New Market For German-Made Films

There's no way of telling where the business might come from.

Letter received by Munio Podhorz's Casino Film Exchange, which distributes German features, says the Crystal Theatre in Salinas, Cal., is now interested in booking his films. And the theatre explained:

"This area has undergone a terrific change in population due to the fact that the 5th Division of the Army was relocated from Germany to Fort Ord. Most of these men came home with German war brides. It was through their insistence that we investigate the possibility of booking German films."

Jo Ranson Goes Strolling

BROADWAY

Broadway's progressive deterioration now sums up in blaring record cubicles, painted live turtles, sexy neckties, hot buttered popcorn and Italian hero sausage sandwiches. Broadway is a tawdry, tattered, demolition, hey-buddy-wanna-buy-a-watch, strip tease colony.

On Broadway you are right smack in the middle of Sodom-by-the-Sea. You are knee deep in pizza pavilions where the chefs in the windows stage free acts for the gaping tourists.

Once rejoicing in a dozen legit playhouses, 42d St. is pizza pie crazy with Lola's Pizza Establishment locked in combat with "The King of Pizza" on the other side of what was, once but is no longer a glorious avenue of showbiz.

Lola is touting several styles including a pizza with sausage while "The King" is arrogantly proclaiming that his "pizza pies are made with cheese only—no meat." Another Broadway pizza entrepreneur is currently offering a tie-in special—a low-priced pop drink if gulped with an Italian dish or Coney Island chicken. The pizza pie pitch is "wanna enjoy it, told it, then eat it."

Not to be outdone by Coney's purveyors of soft drinks, the juice squirters on Broadway are several blends ahead. In addition to dispensing such staples as orange juice and root beer, the mild drink mixologists are pouring flagons of mixtures slugged papaya, pina colada and coconut champagne, all guaranteed to go to your stubbed toes.

17c Hamburgers

Next door to "The King of Pizza" is Grant's, a sort of Nathan's Famous of Coney Island, where the price structure is figured down to the penny and where you can grab a hot dog for 12c and a hamburger for 17c. This is the apogee of culinary art for the West 42d Street members of Les Amis d'Escoffier.

As in the past, you walk down a flight of stairs to catch Professor Heckler's Trained Flea Circus (over 25 years in this location) in Hubert's Museum on West 42d Street but before you reach this extravaganza you go through a tumultuous maze of penny, nickel and dime snatching mechanical en-

(Continued on page 52)

CONEY ISLAND

Both man and the elements have done a convulsive job of cracking, chipping and crazing the face of New York's principal summer watering hole. Virtually nothing is being done by private enterprise to stem the decaying tide of Coney Island's shabby carnival chaos.

The resort is an architectural eyesore, a collection of fleabitten, peeling, firetraps housing a motley assortment of dubious games of skill and dispersing heavily fried, non-digestible comestibles.

One of Coney's prominent eyesores, the old Municipal Bath house at the approach to the seashore, now used for storage equipment of Commissioner Bob Moses' Park Department, will be razed at the end of the summer thus marking the end of an historic structure. Once a handsome building, it now appears mangy and rotting and its disappearance will bring considerable lustre to the upcoming Aquarium site.

If perhaps the rest of the Island's operators would follow the example set by Moses, Brooklyn's mammoth spa might gain in stature by drawing a better brand of business. Commissioner Moses has performed huge sanitary miracles on the beach and boardwalk. His dedicated workers have fought valiantly to teach the bathers how to behave at this more-crowded-than-the-Ganges-River spot.

The Park Department is constantly improving the beachfront but no man, not even Moses, can call a halt on the number of visitors who come to the beachfront in search of relaxation. It continues to be a hellish place for a sensitive soul to make one's way to the water's edge. It is like breaking through a steaming jungle by machete.

Moses' Credo

When the New York City Park Commissioner was first given the job of modernizing Coney's seashore, a number of editorial writers thought he should not streamline the famous waterfront. "Human nature seems to demand at least one place where you can still throw waxed papers on the beach and be damned to the man in a sailor hat who comes to pick it up," an editor observed.

Always raring for a verbal fight with dissidents, (Continued on page 52)

Berlin Film Festival's Strictly 'No Welcome' For Communists

By HAROLD MYERS

Berlin, June 19. Having been elevated to the status of Cannes and Venice, this year's Berlin Film Festival, which opens in the Western sector of the divided city next Friday (22), is rising to the occasion by attracting the top brass of the international film industry. In line with its new standing it is also receiving top grade support by personalities and product.

The decision of the International Federation of Film Producers to grade Berlin as a Class A festival involves a change of procedure. Hitherto, films entered for the junket have been judged solely by public voting, but the International's rules require trial by jury. They are, therefore, aiming to have it both ways and will give awards in each of the two categories.

Unlike Cannes and Venice, however, the Berlin authorities do not open their screens to products from Eastern Europe. No entries are permitted from Russia, China

(Continued on page 53)

Dept. of Coincidence

Pittsburgh, June 19.

A local threesome that gets together for lunch whenever they can is comprised of John John, Metro exploiter in this territory; John Johns, veteran Pittsburgh Playhouse actor, and John A. Johns, an artist on the afternoon Scripps-Howard Press.

What they have in common should be quite obvious.

Cinerama to Venezuela

Deal has been set for the opening of the first Cinerama theatre in South America.

"This Is Cinerama," first picture in the process, will open at the Teatro Del Esto in Caracas, Venezuela, Sept. 13, it's disclosed by Harry M. Kalmine, v.p. and general manager of Stanley Warner.

Shabby Twins

Continued from page 1

worn with simulated harness decorated in zircon. Broadway has become Coney Island in spades—dirty spades.

It was George Jean Nathan, speaking of Broadway, who observed that "fiction and legend, working their wicked will upon those innocents living in the farther reaches of the land, have converted what is one of the oldest, cheapest and most thoroughly unromantic streets in the whole world into a luxe avenue of fairyland."

Meanwhile Coney Island is openly an eyesore. It is nostalgia gone to seed, the Gay 90's reduced to its bare boards off which the winds of time have blown the paint. Coney is nightmare entombment among the sweating multitudes. Its voice is loud and its manners rowdy but it can't match the degeneracy that swirls around the edges of today's Times Square, spilling over to 8th Avenue which, around 42-44 streets may be the most malodorous mixed-up moral sewer of the metropolis.

However, a good deal is being planned to improve Coney Island. A new \$10,000,000 super-aquarium for one. But practically nothing seems to be in prospect for the improvement of Slime Square. It's a standoff most nights between the police squad cars and the riffraff.

Two stories by this writer which appear in the present issue represent his (1) regular spring visit to Coney, (2) a special 1956 stroll down Broadway and the adjacent lanes.

Wald on Unspectacular Spectaculars

Hollywood, June 19.

Nothing is a joy forever and now that the novelty of home entertainment has worn off, television must learn—as Hollywood did—that selectivity is the key factor in entertainment. And the problem is particularly acute, opines Jerry Wald, in the case of the "unspectacular spectaculars."

Columbia exec producer feels that tv producers are in danger of crying "wolf" once too often. As a result, audiences have begun to develop the ho-hum attitude that obtained when Hollywood product was over-sold and over-emphasized by advertising out of proportion to the true worth of individual pictures.

'Trapeze' Recalls Paris Circus to Scully

Codonas Were Scots—Aerialist Mother of 11—
L. A. Statue Honors Lil Leitzel

By FRANK SCULLY

Hollywood, June 19.

Is that so? Was the Cirque d'Hiver "a flea-and-rat-ridden circus" in Paris, as described by critics reviewing "Trapeze," the Lancaster-Curtis-Lolobrigida starer on which Hecht-Lancaster Productions is spending \$1,000,000 in exploitation?

I'd always thought of it as a charming and colorful circus, for it was there that the Flying Codonas performed in life more thrillingly than any film can ever simulate. Alfredo, the greatest of the trio, did his triple somersault 60 feet in the air, the only flyer up to that time ever to do it. He broke out of the spin and caught Lalo's hand, for Lalo was the catcher and Alfredo and Victoria were the fliers.

Except for Vicki they are all dead now and she never had a serious accident until some grandchildren slammed a car door on her hand recently and broke it.

People remember a Codona being killed in Copenhagen in 1931 when the rope holding her ring broke and she plunged to death, but that was Alfredo's wife, Lillian Leitzel. In Los Angeles' Inglewood cemetery, there's a statue in pure white Italian marble to her memory. It shows a winged angel lifting a girl trapezist up to him. It cost \$25,000 and it was Alfredo's monument to his wife. He himself has been buried there since 1937.

The trio came from a family of circus people. Their mother was an aerialist and managed to give birth to 11 children between shows. Today kids may wonder if a flying Codona isn't an object from outer space, but for the first 30 years of this century and for many of the last, among the most famous names in circus life were the Hannefords, star bareback riders; Hugo Zac-

(Continued on page 61)

NO 'LOST HORIZON' MUSICAL FOR COL

Hollywood, June 19.

With the opening of "Shangri-La" on Broadway, Columbia has apparently cancelled its plans for a film version of the James Hilton novel "Lost Horizon," on which the Broadway show also is based. Columbia originally filmed the novel in 1936.

Studio scheduled a film version two years ago, listing Fred Kohlmar as producer and Jule Styne and Leo Robin to turn out the score. Nothing has been done on it, however, and the property has been shelved for at least the foreseeable future. It does not appear on any of the production schedules for the balance of this year or the first quarter of 1957.

Old Film Festival At Westhampton, L. I.

Westhampton, classy sister of Long Island's monied resort, Southhampton, will hold a Cavalcade of Film Classics this coming weekend, June 21-23. Antique celluloid will be unspooled at the local cinema and a gala ball will be given at the Bath & Tennis Club.

Dubbed Motion Picture Hall of Fame and Barnumed by Earl Blackwell of Celebrity Service, the Long Island "Festival" of the past will draw military guards, searchlights and the usual trimmings.

William S. Hart, Mary Pickford, Geraldine Farrar, Mabel Normand, Rudolph Valentino, Douglas Fairbanks, and Joan Crawford (sic) are among the participants in the old-timers poll (of film critics) which attends the event.

Angel's 10% Discount

Angel Records has come up with a discount deal for its summer hypo plan. Diskery is offering a 10% discount to dealers ordering a minimum of \$400 in merchandise up to July 27.

In addition, Angel is giving the dealers a 100% exchange privilege on all factory-sealed records.

Mike Todd Around the Samovar

Hollywood, June 19.

Mike Todd took plane from here for Washington to confer with the Russian Embassy on a film project "so colossal I can't even talk about it." He discloses, however, that the U. S. State Dept. is filled in—it had publicly claimed on Todd's previous "War and Peace" negotiations in Moscow that it was not informed, although Todd insisted otherwise.

Despite published statements in Moscow journals which clearly lay it on the line that the Tolstoy novel will follow the Soviet line as laid down Todd is sanguine that he can compromise the issue of editorial control of "War and Peace" and proceed with production as part of his five-film deal.

Meanwhile Todd's American film, "Around the World in 80 Days" is booked to open Nov. 15 in a Moscow theatre. Trading off, Todd gets distribution rights to two USSR features, "Othello" is one. Title of other film, says Todd, "I can't even pronounce."

Italians Out To Force-Draught Wobbly Features

Rome, June 12.

In an attempt to salvage the most from a slow 1955-56 season, in which Italian films reaped their lowest earnings in years in the home market, Italo producers and distributors have linked hands with exhibitors in a move to squeeze the maximum number of dates for local product out of what remains of the season. Special attention will go to "suffering" pix which have as yet received no dates at all. In addition, an "Italian Film Week" scheduled for June 21-27 is slated to see Italo product played in all key situations throughout Italy, with screening time for foreign pix, even if booked, to be relinquished by their distributors.

This information was sent out by ANICA, the Italo Film Industry Assn., of which Yank companies are members. It raises certain vital questions regarding the Italian film quota law, as well as risking establishment of dangerous precedents regarding enforced screening of Italian product. Hence, the MPEA office here has referred the whole matter to the New York board for a decision.

Specifically, the ANICA letter advises that the campaign in favor of the Italian film has been under-

(Continued on page 61)

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BANKS READ ONLY MAIN TITLE

Fleischer, in \$2,750,000 Suit, Claims His Shorts Can't Be Tied to TV Ads

Max Fleischer, veteran cartoon producer, this week plastered Paramount, DuMont Broadcasting and others with a \$2,750,000 suit because his shorts are being televised "without proper credit and authority." Action, filed in New York Supreme Court by attorney Stanley H. Handman, also seeks an injunction permanently restraining the tv-ing of any of his shorts.

Fleischer's product, including the "Superman" and "Betty Boop" series, was among the shorts sold by Paramount to U.M.&A. Corp., whose assets subsequently were taken over by National Telefilm Associates. His "Popeye" reels were peddled to Eliot Hyman.

Fleischer claims his product cannot be legally presented on tv in connection with commercial advertising and insists that the credits have been "altered and mutilated" with the result that his reputation has been damaged.

In N. Y. this week the producer stated it's his intention to prevent "the improper exploitation of my reputation and the films which I produced." He added: "In certain instances credits have been inserted which mislead the public by giving credit to people who never had anything to do with the production of my films. I will not consent to being relegated to anonymity by allowing others to reap the artistic prominence and financial reward of my lifetime of creative work in the motion picture field."

Didn't Know House Was On Fire Until I Read It In 'Variety': Crowther

The "villain" himself never knew he was being hissed until he read it in *Variety*. So states the N.Y. Times film critic Bosley Crowther whose comments on United Artists' "Trapeze" resulted in (a) UA yanking the ads from the Times (temporarily) and (b) most of New York's film colony getting itself pretty hot up.

Crowther made one comment: "There seems to be an illusion that I am part of the film industry. I am not. I am part of the staff of a newspaper to whose management and readers I owe my loyalty."

There has been a widespread tendency to characterize Crowther as one who does not "love" films and rejoices in panning them, especially if they're highly touted. On that point Crowther offers no observations.

(Related stores on page 5)

Milwaukee Censors Agin 'Crime'—It's Detrimental

Allied Artists' "Crime in the Streets" this week was dealt a censorial uppercut in Milwaukee despite the fact that the production's prototype, an original by Reginald Rose, who also did the screenplay, stirred no such reaction at all when it was presented nationally on television via ABC-TV.

Milwaukee Motion Picture Commission, which is raising the objections, wants the town fathers to take legal steps to ban the film from any further exhibition. "Crime" opened first-run at the Warner Theatre (Stanley Warner) but has yet to play any subsequent dates.

Valentine Welles, secretary of (Continued on page 6)

Hal Wallis' Stand

Hollywood, June 19. Hal Wallis at request of Paramount's Y. Frank Freeman will grant right for Jerry Lewis to make one picture solo but stresses his contract for team to do three more features is in full force.

Dean Martin as a straight romantic lead opposite Doris Day in "Pajama Game" separately pends.

Zanuck Pact Okayed

New York Federal Court Judge Thomas Aurielo last week approved terms of the new 20th-Fox contract under which Darryl F. Zanuck is to operate as an independent producer.

Objections presented by four minority stockholders failed to take into account the "fairness and unreasonableness" of the contract, the jurist ruled.

Par Is Financing Brando Pic 100% On Basis of 'Idea'

Paramount is financing 100% a feature whose producer has no previous production credits and for which there is no story. Deal is with Pennnebaker Films, owned by Marlon Brando, who's to star in the film when a script is penned. Producer is George Englund, 29-year-old son of veteran writer Ken Englund, and the writer is Stewart Stern, 34, whose credits include "Rebel Without a Cause," the Oscar-winning "Benji," a 40-minute documentary, and other properties.

Englund said in New York this week the project had its basis in his introduction, through a friend, to the UN Technical Assistance program. He talked to Brando about it and the decision was made to follow through, the film to be Pennnebaker's first. Stern was asked to handle the scribe end.

Englund and Stern have just returned from a four-month tour of southeast Asia, where they researched the operations of the UN unit and dug into the potential drama for the screen. Under the UN's T.A. program, specialists in the fields of medicine, agriculture, education, etc., are asked to travel to foreign lands to provide enlightenment concerning their special fields.

Stern related that recently a Yank westerner was asked to visit Thailand to give counsel on agriculture. (Continued on page 6)

PHLEBITIS SENDS GLETT ON LEAVE

Hollywood, June 19. Charles I. Glett, exec veepee and studio management head at RKO since studio was acquired by General Tire from Howard Hughes, is taking lengthy vacation to recover his health. For past eight weeks Glett has been bedded with phlebitis.

Understood on return to harness Glett's area of operations will be within General Teleradio orbit. May not be with RKO. He will, however, remain officer of GT.

Report More Layoffs

The industry's layoff axe is gaining momentum. Having fallen sharply at Republic and at Warner Bros. on the Coast, it is continuing to chip away at Loew's Inc. and at Loew's Theatres.

A lull in production activity on the Metro lot has resulted in a trimming operation in all departments. In addition, M-G has been slicing lower echelon personnel in the homeoffice and the exchanges. Loew's Theatres has also embarked on an economy move, with lower echelon staffers being the first victims. There were some letouts last week in the publicity department, with one publicist and several office boys being dropped.

Additional layoffs by Metro on the Coast is anticipated. Contingent of N. Y. brass is leaving for the Coast shortly to confer with studio officials to discuss overall economy measures.

THEY, NOT AGENTS UP STARS' PAY

Hollywood, June 19.

Banks, not agents, are to blame for soaring salaries of star performers, agent Iugo Preminger contended yesterday (Mon.) in crediting the operation of writers' agents with materially aiding the development of the present independent production field. There's no question that salaries are often too high, he added, making it impossible for the average indie to pitch for a top name.

"The banks are to blame," he stated flatly. "A producer takes a fine script to a bank for financing and they won't even read it. They're only interested in one thing—who's in it. And if the producer can't come up with a top name, very often he can't get financing. Banks aren't interested in developing new players, fresh talent, which is supposedly within the realm of the indie, so stars' high salaries hold and continue to rise."

Preminger, who specializes in the creation of indie packages and the functioning as consultant and assistant to indie producers, currently is involved in the operation of three indie units. These include Carlyle Productions, headed by Otto Preminger; The Associates and Aldrich Co., headed by Robert Aldrich; and Paul Henreid's outfit. He concentrates particularly upon the discovery and buildup of new writing talent.

"It takes fresh, sincere talent to bring new stories, new characters, new settings, new problems to the home and theatre screens," he said. "Of course, experienced professional writers are essential in adapting and shaping the majority of the literary materials that movies and tv use, but a constant infusion of new writing talent is more essential than ever."

"An agent who merely shuffles around a list of already established writers and fails to devote a substantial proportion of his time to seeking out and helping to develop new movie and tv writers is not fulfilling his obligations to the business that gives him his living."

An agent's responsibility to the indie also encompasses the search (Continued on page 13)

Film Men Stick to Conviction

Admissions Don't Keep 'Em Out';

\$2.40 Common on Broadway

Actor Versatility

German actors get around in their profession.

When he appeared in "Canaris," Martin Held, noted Berlin stage actor, played Heinrich Himmler's dread Gestapo executioner. In his current assignment, "Friederike von Barring," he plays a German Jewish refugee who flees Hitler and comes to New York.

Motion pictures may have ceased as the "poor man's entertainment" but the public isn't rebelling. The tallest prices in the country are posted on Broadway, where most first-runs are scaled to a \$2-to-\$2.40 top and one, the Rivoli, climbs to \$3.50.

Theatre men in the area and distributors who share in the boxoffice returns underline that a preferred picture draws the crowds regardless of the tariff. Only in the case of the Rivoli's run of "Oklahoma" was overpricing determined as a b. o. deterrent. The \$3.50 maximum is continuing on weekends and holidays but has been cut for midweek. "This Is Cinerama" and "Cinerama Holiday" never had trouble drawing capacity audiences at a \$2.80 top.

A big change on Gotham's Main Stem, say the trend spotters, is the disappearance of the transient customer. Theatregoers now set out for a specific film and only this will they buy. The passer-by who, in past might have casually (Continued on page 15)

Eric Johnston's Gladhand Tours Of U.S. Papers

Eric A. Johnston, president of the Motion Picture Assn. of America, and four or five reps of both the production and home-office ends of the business will tour the country for the purpose of strengthening the industry's press relations under a program now being blueprinted in New York.

Proposal, advanced by the ad-pub committee of the MPAA and (Continued on page 53)

'BIRTH OF A NATION' N.S.G. IN PLAYDATES

Columbus, June 19.

Practicing journalistic candor, the bulletin of the Independent Theatre Owners of Ohio, which originally touted "The Birth of a Nation" as a book bet now reports film hasn't done well in small town dates.

D. W. Griffith's Dixiecrat classic was banned as (racially inciting) for some 40 years but became eligible to play Ohio when the state censorship set up was knocked out.

National Boxoffice Survey

New Product Ups Biz; 'Bhowani' No. 1, Stewart 2d, 'Searchers' 3d, 'Wonders' 4th, 'Okla.' 5th

Some new, strong product is boosting takes in several key cities covered by *Variety* this round. However, exhibs continue to complain that there are not enough topflight pix to go around, and, hence, they are suffering at the wickets. Hot weather, some tv competition and economic conditions also are blamed, latter mainly in Detroit where many men are laid off at auto plants.

New boxoffice champ currently is "Bhowani Junction" (M-G), which was a big second-place winner last stanza. Second money is going to "Man Who Knew Too Much" (Par), third a week ago. Third place goes to "Searchers" (WB), which was No. 1 last session. "7 Wonders of World" (Indie) is capturing fourth position, same as last frame. "Oklahoma" (Magna) continues to hold in fifth spot as a week ago. "Crime in Streets" (A.A.) is winding up sixth.

"Toy Tiger" (U), just out this week, is capturing seventh place. "Safari" (Col), although uneven, is showing enough to finish eighth. "Autumn Leaves" (Col), also a bit spotty, is taking ninth position. "Proud Ones" (20th) is struggling to wind up 10th.

"Foreign Intrigue" (UA) is showing enough to take 11th money. "D-Day" (20th) is dropping down to 12th slot. "Ladykillers" (Cont) and "Gaby" (M-G) are the runner-up pix in that order.

"Proud and Profane" (Par) and

"Trapeze" (UA) loom as potentially big future b.o. winners. "Profane" is terrific in N. Y. and sock in L. A. "Trapeze," which teed off so big in N. Y. and L. A., started even more impressively in Chi, where it broke the house record opening day. Initial week there is racking up a mighty figure.

"Flying Saucers" (Col), only fair in Denver, is making a terrific showing in L. A. "Nightmare" (UA) looms disappointing in current round. "Animal World" (WB), fair in Seattle, looks fair in Louisville. "Catered Affair" (M-G), nice in Frisco, shapes solid in N.Y. and Washington.

"Leather Saint" (Par) still is fair to mild currently. "Screaming Eagles" (AA) shapes moderate in two spots. "23 Paces to Baker St." (20th), also fairly new, is so-so in Toronto, slow in Denver and Seattle and mild in Omaha. "Rawhide Years" (U), smash in Chi, is good in N. Y. and Pitt.

"Great Locomotive Chase" (BV) did not do as well as expected in preem week in Chi. "Target Zero" (WB) is drab in Balto.

"Bold and Brave" (RKO) is rated fancy in Omaha. "Hot Blood" (Col) looms cool in Toronto.

"Cockleshell Heroes" (Col), so-so in K. C., is lean in N. Y. "Unidentified Flying Objects" (UA), fair in N. Y., shapes mild in L. A.

(Complete Boxoffice Reports On Pages 8-9)

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ABEL GREEN, Editor

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DAILY VARIETY
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\$15 a year. \$20 Foreign

TV Just A Piker As Film B.O. Competitor

¶ 25,000,000 Americans in Recreational Boating

¶ 20,000,000 Have Bowling Addiction

¶ Amateur Photography & Stamps Grip Myriads

¶ House-and-Yard Puttering at New High

Chicago, June 19.

Recent surveys of what-happened-to-the-boxoffice suggest that a mass migration of families from cities to suburbs and a veritable epidemic of home-building and home-fixing have drastically crimped amusements and—in combination with another household expense, television—have been especially costly to the film industry.

Where do people go nowadays for fun? Very often they go home. The data on hobbies and homecrafts spell out part of the story. There has also been a phenomenal growth of new and old-participant sports, skindiving as a sample of the one and golf's census of 3,500,000 active enthusiasts for another. Golfing Magazine asserts they pony up \$200,000,000 a year for the game.

Despite the evidences of current "softening" along the economic front, this era has seen a tremendous growth in the general public's exchequer and time for play. Just last week the Commerce Dept. revealed that in April personal incomes hit the record-smashing annual rate of \$317,000,000,000.

This means that Arno H. Johnson, veepee and research director for the J. Walter Thompson ad agency, will have to upgrade proportionately his "discretionary spending power" statistics. Last year his sliderule told him the public had a spending "surplus" of \$145,000,000,000 over and above that needed for the basic necessities. That now obsolete '55 figure was nearly five and a half times greater than the '40 spending "surplus" of \$26,900,000,000.

Couple that stratospheric pile of "discretionary" coin, out of which presumably the funseekers make their expenditures, with the fact the 40-hour work week has become commonplace and you have a well-heeled mass "leisure class" unique in history.

Granted the biggest villain is that show biz upstart—television. The citizenry has laid out over \$12,500,000,000

By FARRELL DAVISSON

since '46 for tv sets and devotes countless hours staring at them. But to lay all the blame for the boxoffice blues on this electronic branch of the entertainment industry is an oversimplification.

Bowling is blooming. In '46 industry estimates had somewhere between 12-15,000,000 bowlers. Today the estimate is close to 20,000,000, and these keggers spend, it's reckoned by trade sources, over \$250,000,000 a yearly for equipment, lane fees, etc.

Amateur photography and, guess what, philately, rank No. 1 and 2 as the nation's favorite hobbies. Apparently there are no overall statistics on the camerabugs' shellout for their gadgetry, but it's been calculated by the Wall St. Journal that the 25,000,000 color lensers spent \$100,000,000 a year for film processing alone. Same publication figures the 12,000,000 stamp collectors spend between \$50-100,000,000 yearly on their pastime.

Crazy Over Boats

That's chickenfeed? Take then the kingsized set of data served up by the National Assn. of Engine & Boat Manufacturers. It asserts that \$1,100,000,000 was spent at the retail level last year for new boats, hardware, fuel, maintenance and all the so-ons every amateur salt is familiar with. It also calculated there are over 25,000,000 persons involved in recreational boating. Postwar growth? In '47 there were 2,440,000 pleasure craft; today the fleet numbers over 5,500,000.

Fishing and Biking

The National Sports Goods Assn. says its industry hit the \$1,200,000 mark last year. It's estimated the 30,000,000 nimrods nicked the family budgets for \$150,000,000

for fishing tackle. Year before the fishers and hunters doled out \$76,000,000 for state licenses. The Bicycle Institute of America wheels in with a report there are now over 22,000,000 pedalists roundabout. There are 20,000,000 table tennis fans who last year invested \$8,000,000 in their sport. And the army of for-fun archers tops 2,000,000.

Swimming Pools

Practically out of the luxury class and into the mass market are home swimming pools with an estimated 30,000 due to be dug this year at a cost of \$325,000,000.

The "we just love to putter around the house and yard" clientele adds up to big business for the power tool and carpentry equipment makers. The Do-It-Yourself Information Bureau figures these amateurs who spend their spare time fixing up the homestead layout \$7,000,000,000 a year for tools and material.

Their green thumbs cost the nation's 40,000,000 home gardeners nearly \$1,500,000,000 last year for plants, seeds and tools, according to Seed World. The figure is expected to double by '59.

There's even an expensive and time-consuming sidebar to the homecrafts statistic. The American Liability Insurance Co. figures there are 300,000 disabling accidents suffered yearly by the tyro fix-it-uppers.

The populace shells out really big money getting away from it all. The vacation industry expects to gross \$20,000,000,000 this semester.

Round out the above figures with the additional millions being spent for such latter-day leisure time killers as hi-fi units, backyard barbecue layouts, sport cars and paperback books, to name but a few. The aggregate underscores the substantial amount of money being funneled into non-showbiz forms of diversion.

'Greatest Novel Ever Written'

But Apart From This Puff, for Tolstoy, Paramount Sells 'War & Peace' Without Hyperbole

By picture business standards, Paramount is going soft on the campaign for "War and Peace," its biggest entry so far this year. The Tolstoy tome is billed as the "greatest novel of all times" but the Ponti-DeLaurentis production, made in association and being distributed by Paramount, receives no "claim" support at all.

Par is now launching a poster campaign—24 sheets on 2,500 boards at strategic arterial spots—and this represents a budget item of \$100,000. Two different posters are used, one of the teaser type and the other a pictorial layout with billing. First carries no claims at all; second describes the book as the "greatest" and conveys that "W & P" is "now a motion picture."

On the basis of this and other indications it's clear that Par intends to refrain from the usual hyperbole throughout its entire sell of the picture. Which, of course, could lead to a major switch from the pattern of film promotion which has been followed through the years.

Many execs in the trade are becoming wary of the "over sell," particularly in this era when all companies have expensive productions to offer. It's increasingly becoming (Continued on page 53)

N. Y. to Europe

Kurt Baum
Robert Clary
Jackie Decaux
Vera Ellen
Geraldine Fitzgerald
Howard Freedman
Jeffrey Hayden
Fred Hitt
Rock Hudson
Vic Hyde
William B. Jaffe
George Jessel
Deborah Kerr
Edwin Knopf
Buddy Pepper
Peggy Phillips
Eva Marie Saint
Spyros P. Skouras
Bernard Strauss
Joan Tyler

JUNE IN PARIS

Bad Weather at \$20,000 Daily Overhead Plagues 'Funny Faces'

Paris, June 19.

Paramount's "Funny Face" crew is wearing a frown as Paris weather refuses to cooperate and remains obstinately cloudy. In to do a musical rubberneck scene to wind up the pic, the bad weather has director Stanley Donen Edgy and producer Roger Edens nervous since the production has a \$20,000 a day cost. Some scenes have been made in the rain and grayness, but no word on them has come through yet from the U. S. where they have to be sent for processing.

Scenes with Audrey Hepburn, Fred Astaire and Kay Thompson have them on a typical tourist tour of the Paris highlights, with dancing before Notre Dame, on the Seine bridges, before the Eiffel Tower, etc. Some scenes, to save time, were switched to night, and even a lyric about bright and sunny skies had to be changed. Tons of dry sod are on hand for various scenes in which Miss Hepburn and Astaire dance around a little church in the country.

Greenthal to West Coast

Monroe Greenthal, star of the advertising agency of same name, leaves today (Wed.) for Hollywood. Will consult with independent film producers on their advertising campaigns, on both the national and on the local level.

Europe to N. Y.

Milton Biow
Walter Branson
Noel Coward
Anthony Dearden
Morton Downey
Drummond Drury
Abel Green
F. S. Hutchinson
Ilya Lopert
Ethel Mermon
Coe Norton
Douglas Seale
Marti Stevens

Chesapeake Loses Anew; Court Dismisses Action Vs. Selznick Organization

Appellate Division of the New York Supreme Court this week upheld a lower court's decision dismissing a \$100,000 damage suit instituted by Chesapeake Industries against Selznick Releasing Organization. Complaint involved distribution agreements between Selznick and Eagle Lion Classics, one-time unit of Chesapeake. There was no violation of such agreements as had been claimed by Chesapeake, ruled the tribunal. These aren't Chesapeake's days in court. Last week the same outfit lost a \$15,000,000 antitrust suit against the Loew's and RKO circuits in N. Y.

L. A. to N. Y.

Pier Angeli
Chuck Bernard
Francis X. Bushman
Carol Channing
Cyd Charisse
Betty Comden
Gordon Connell
Melissa Connell
Jack Diamond
Jim Eddy
Eva Gabor
L. Wolfe Gilbert
Don Gillin
Samuel Goldwyn
Adolph Green
Don Hartman
Leland Hayward
Arthur Hornblow Jr.
Danny Kaye
Michael Kidd
Frank King
Maurice King
Joshua Logan
Tony Martin
Andrew McLaglen
George Nader
Daniel T. O'Shea
George Raft
Fred Robbins
Jerome Robbins
Miklos Rosza
Julie Styne
John L. Toohy
Claire Trevor
Clara Kimball Young

N. Y. to L. A.

Julie Bennett
Joseph Calleia
Wilbur Clark
Jean Dalrymple
Martin S. Davis
Morey Goldstein
Irving Hamada
Robert Lantz
Frank Sennce
Max E. Youngstein

New York Sound Track

Heavy overhead with its vaude-film policy may force the Palace to shutter . . . The Roxy is simply marking time until "King and I" opens next week. Current "D Day—Sixth of June" didn't hold up but no replacement available . . . John Huston can't figure where to film "Typee," now that Tahiti is ruled out because of adverse weather conditions and inadequate facilities. Could do it on that island, sure, but the expense would be murderous . . . Writer Paddy Chayefsky, director Delbert Mann and Hecht-Lancaster production manager Richard McWhorter in huddles here anent "Bachelor Party." It was Chayefsky's "Marty" via H-L that triggered the rush to pictureize tv properties, none of which looks like the boxoffice success which "Marty" proved . . . The significance escapes us in the title change of "Twelve Angry Men" to "12 Angry Men."

Ad-sub director of a leading department store has the wires so hooked up that he can listen in on all telephone conversations involving members of his department . . . VARIETY's Fred Hitt, off to London, the Berlin Film Fest, Paris and other spots on the Continent . . . Science-fiction films proving the darlings of the boxoffice. Even some in the pintsize-budget category getting a play by major circuits . . . Russell Downing hosting a cocktail party at the Music Hall today (Wed.) for Kim Novak, Victoria Shaw and George Sidney. Their "Eddy Duchin Story" bows at the house tomorrow.

G. Degois, Director General of the French Customs Services, has told his minions at borders, depots, ports and airfields to continue "tact, efficiency and good humor" and urges personnel to "perfect themselves more and more in the speaking of foreign languages" . . . all of which should interest the big-travellers of show biz.

Although recently hailed in Manhattan as a discovery, the cafe singer Roberta Sherwood, currently at the Copacabana, developed a big following of film and other showfolk last winter at Miami . . . Morl Krushen, United Artists exploitation chief and a former VARIETY staffer was among those whose glowing accounts preceded the singer to town . . . Dimitri Tiomkin and Albertine Rasch (Mrs. T) joint autobiog, "Glissandro and Pas De Dieux," will be published by G. P. Putnam.

Solly Baiano, vet casting director at the Warner studio, has been given a new exec talent post which will have him making periodic treks around the country auditioning prospects at little theatres, drama schools and among semi-pro theatrical groups.

Universal has hired Sindlinger & Co. to survey the effect of its pub-ad campaign for "Away All Boats." Sindlinger outfit discovered that the majority of men questioned know about the picture but that the women are a little hazy. U's objective now is to attract the distaffers . . . Attorneys Irving Hamada and Ely Hoppenfeld are heading to the Coast to examine Eddie Cantor relating to the \$2,225,000 suit brought by taxicab driver Sam Silverman charging piracy on the "Maxie the Taxi" routines used by Cantor on his tv show several years ago . . . "The Pistachio Touch," first novel by Metro tradepress contact Bill Ornstein, is being considered for pictures and magazine serialization . . . Frances Bergen, wife of Edgar Bergen, is enroute to Germany where she will make her film debut in Universal's "Interlude," starring June Allyson and Rossano Brazzi . . . Elia Kazan's Newtown Productions will be the first company to use the facilities of Gold Medal Studios (the old Biograph Studios in the Bronx) for the filming of Budd Schulberg's "A Face in the Crowd." Interior shooting begins late this summer . . . Reader's Digest took full page ad in Wall St. Journal quoting Universal prexy Milton R. Rackmil on film company's use of all editions (domestic and international) of magazine to plug "Away All Boats." It's first time film company has used all editions of the Digest . . . French Film Office and Jean Goldwurm pouring for French film star Martine Carol and her husband, director Christian Jacq, at the Little Carnegie tomorrow (Thurs.). It launches campaign bringing over French film personalities for introduction to U. S. audiences . . . Joseph Mankiewicz's Figaro Inc. has moved into larger quarters . . . Metro's "Somebody Up There Likes Me," film biography of Rocky Graziano, will have its world premiere in San Francisco July 3.

"Land of the Bible," documentary on Israel, entered at the Berlin

(Continued on page 6)

IT'S A 'CRISIS OF INTELLIGENCE'

Manhattan Film Row Pros and Cons Crowther Vs. Youngstein Situation

United Artists resumed "Trapeze" advertising in the New York Times with a quarter-page insertion Sunday (17) that reproduced in its entirety reviewer Arthur Knight's all-out rave notice anent the Hecht-Lancaster production in the Saturday Review. But the incident is far from closed—that's for sure.

UA's pulling of "Trapeze" ads in the Gotham daily, as a result of its critic's, Bosley Crowther's, devastating raps of the film, set off as much trade talk as the Warners' defiance of the N. Y. Daily News in the halcyon days of Captain Joseph A. Patterson 20 years ago.

The trade talk—among exhibitors and distributors and particularly the advertising-publicity fraternity—was critical of both Crowther and Max E. Youngstein, UA v.p. It was nearly unanimously felt that Youngstein had a legitimate beef over the Crowther crack that a film such as "Riffi" could prove the salvation of the industry, whereas "Trapeze" is strictly the negative approach. They underline that "Riffi," a French import, though doing well in N. Y., will have little bearing on the overall industry economic scheme of things, whereas "Trapeze" is an important boxoffice entry, one of the top ones of the current season.

But with barely a few exceptions, the onlookers said they feel Youngstein's withdrawal of the ads was impulsive and ill-advised, that he could prove or accomplish nothing but perhaps invite general press

(Continued on page 16)

Open-Valve Push For 'King and I'

Hoping to cash in quickly on the momentum of the national bally, 20th-Fox is placing "The King and I" in all exchange cities in the U. S. and Canada before the end of July. This will give the company a total of 38 bookings from the end of June to the end of July. The film will have simultaneous premieres in New York and Hollywood on June 28, the N. Y. bow being for the benefit of the Police Athletic League and the Coast one for the UCLA Medical Center.

Prior to the official bow, 20th will expose the film to the press and motion picture industry at a special 10:30 a. m. showing June 28 at the Roxy, N. Y. Picture, 20th's top blockbuster entry of the year, is being backed by a hefty pub-ad-exploitation drive.

A six-day radio campaign, employing all stations in the Gotham market, was launched Saturday (23) with 1,100 10-second spot announcements calling attention to the Roxy opening. On Sunday (23), Ed Sullivan gave the film a sendoff on his tv show via a Rodgers & Hammerstein salute featuring a special 10-minute filmed sequence.

"The King and I" is 20th's second entry in CinemaScope 55, the first being R&H's "Carousel."

Goldwyn Heads Overseas

Samuel Goldwyn, accompanied by Mrs. Goldwyn, is enroute to New York from the Coast on the first leg of his three-month trip to Europe for the European openings of "Guys and Dolls."

Picture, which Metro is releasing, will have dual European premieres in Brussels and Antwerp, Belgium on July 20. The Goldwyns will be in Belgium in advance and during the premieres and then will visit European cities for the general openings. Before sailing on the Queen Mary on July 5, Goldwyn will meet with Metro executives in New York.

Bernie Lewis now publicizing fulltime for Kingsley International.

Press & Film Angles

Fuss stirred by the United Artists-New York Times "incident" has served to spotlight the relationship between the-atremen and the press in many areas around the country. Exhibits have sent delegations to publishers pointing up the fact that pan reviews often vitiate the effect of film advertising. Press proprietors lent a sympathetic ear and offered to simply cease publication of the notices. The exhibits accepted and like it fine.

Among the larger towns whose papers do not appraise pictures are Albany, New Haven and Jacksonville. Chicago theatre owners, led by Balaban & Katz, have a long-standing unwritten agreement concerning advertising. No Chi ad ever quotes from a review, national or local. Hasn't in years.

Lem Jones' Exit Tips 20th Sales Absorb Shorts

Lem Jones, shorts subjects, newsreel and 16m sales manager for 20th-Fox, has resigned from the company and is leaving July 1. Jones had helmed the division since 1953.

It's understood that 20th plans to abolish the shorts department, merging it with the general sales department under sales topper Alex Harrison.

Jones has no immediate plans. He reportedly has received a sizable settlement from 20th where he started in March of 1945 as exec assistant to prexy Spyros P. Skouras. He was named to head up the shorts and newsreel section in 1953.

Jones' departure has cued rumors of additional exec changes at 20th, but none could be confirmed.

'RAIFI' C-RATED

Film Touted By Crowther Too Cordial To Mugs

"Riffi," French import which figured in the controversy involving the New York Times and United Artists, has been blasted by the National Legion of Decency. The United Motion Picture Organization release was given sub-head billing in a Times piece by Bosley Crowther as the type of film which could "save" the industry, whereas UA's "Trapeze" was not.

Without commenting on the industry's salvation, the Catholic reviewing group gave "Riffi" a "C" rating, meaning condemned, and noted: "This film is of low moral tone throughout. It over-emphasizes and glamorizes criminals and criminal activities in such a way as to arouse undue sympathy. Furthermore, it contains material morally unsuitable for entertainment motion picture theatres and seriously offends Christian and traditional standards of morality and decency."

Alexander Brothers Back Into Theatrical Filming

Hollywood, June 19. Anglo-American co-production deal on "The Emperor's Snuffbox" has been set by Max and Arthur Alexander with William Gell, head of Britain's Monarch Films. British director Compton Bennett will helm.

Alexander Brothers, who gave up film production seven years ago to begin distributing feature films for tv, are setting up a new firm for the venture.

'ART' & 'BUSINESS' UNMATED--GRAETZ

By FRED HIFT

Industry in France, as well as in the U. S., is facing a "crisis of intelligence," says French producer Paul Graetz, currently in New York with "The Doctors" which he made for Columbia release.

Graetz also is negotiating a release deal for his upcoming "Bitter Victory," which rolls next January with Nicholas Ray directing. Pic revolves around a British raid on German headquarters at Bengasi during World War II. It'll be filmed in the African desert.

Graetz, who has produced some of the outstanding French pix of the past ("Devil in the Flesh," "God Needs Men," etc.), said this "crisis of intelligence" was serious, being reflected not only in the pictures being made, but also in the methods used to stimulate audience interest. "The worm is turning," he said. "Audiences are waking up. But the industry isn't."

Noting the increasing conflict between "art" and "business," Graetz commented: "You can't set out to make a 'commercial' picture, and nothing else. The ingredient that sells a picture is quality and artistic integrity. It communicates itself to the audience." In this connection he deplored the standards set by the "front offices" in Hollywood in judging the likely success of a script.

"They have these stereotyped ideas of what a picture should be and what it must have to appeal," he commented. "Deviate from it, and immediately the story comes under suspicion. How wrong those front office geniuses can be has been proven often enough. Just

(Continued on page 6)

Bing Crosby Gets Into the Echo

Hollywood, June 19. It is the indie film producer who will loom more and more important in the industry in the future, and there will likely be more shooting abroad by the indies in an effort to cut costs, opined Bing Crosby. The star gloomily averred "the film industry has lost its permanence, its solidity, its foundation," as he pointed to recent sales of major studios, unloading of backlogs to television, and the sagging box-office.

Crosby blamed the industry in part for its plight, declaring it has failed to develop new stars.

(Continued on page 6)

Youngstein Feels Better Already

New York.

Editor, VARIETY: Thanks for the space on what has been mildly referred to as my difference of opinion with Bosley Crowther.

These situations are, at best, difficult to handle. The easiest thing in the world is to follow the advice of many people and do absolutely nothing. "Just let it pass," is what they tell you. Following this advice has many advantages. Number one is you don't get into trouble with anyone. Number two, it automatically makes you an industry statesman and diplomat. I will be the last to deny that in many cases, I have followed exactly such advice, but in this case, there are certain extenuating circumstances which account for the action I took.

I strongly respect freedom for the critic, but I do not believe he ought to use his position to relieve himself of personal bitterness and frustration. The tone of Bosley's review, and the words he used, went in my opinion, far beyond the legitimate area of motion picture

'Anonymous Sources in Hollywood' As Authority for Times' Theatre Survey; Exhib Leaders Burn

Paper Extols Its Critic

St. Louis, June 19. St. Louis Post-Dispatch (Pulitzer) sole p.m. paper here adopted a new method of defending its legit and film critic, Myles Standish. Using a promotional ad 2 columns wide and 60 inches deep paper crowded, "He calls 'em as he sees 'em."

Copy continued, in part: "Quick to laud a good show, he's just as quick to pan a bad one. As a result, Standish has been called all kinds of things, from the harsh and indignant to 'the George Jean Nathan of St. Louis.' Whether you agree with him or not, you'll find his reviews provocative, outspoken and pungent."

Downbeat Reports Hurt Exhib Pitch For Bank Backing

Recent reports of a boxoffice slump as well as comments blaming sloppy theatre operation as a cause (Tom Pryor's story in the N. Y. Times, for example) are making it more difficult for theatres to obtain bank loans for needed improvements, exhibitor leaders have charged.

Exhibitors, it is noted, are meeting more and more resistance from their local banks when they apply for loans or mortgage renewals. "After all," said one exhibitor official, "the bankers read the newspapers."

As a result of the tightening in bank coin, theatremen are appealing to Federal agencies for support. Specifically they want the Small Business Administration to include theatres in the scope of its lending operation. At present, the Small Business Administration excludes amusement industries except in the case of emergencies as the recent Connecticut and New York floods which destroyed theatre properties.

In the recent Senate Small Business Subcommittee hearings, exhibitors requested Congress that theatres be included within the operation of the Small Business Administration.

criticism. This was not only my opinion. I received at least two dozen calls from people in the industry the morning after the review broke.

We, of course, make no bones about the fact that we were tremendously disappointed in Crowther's review and that we just couldn't understand it. We don't deny that we are, naturally, prejudiced in our opinions. This is, after all, a picture in which we have in negative, prints and advertising, \$5,000,000 and we expect it to be the biggest grosser in the history of United Artists.

My decision to cut the ads in the New York Times down to a directory was a reflex reaction for which I do not apologize. It was as natural for a person of my temperament, as counter punching anyone who hit me in what I felt was an undeserved way. There have been all kinds of debates as to whether such actions with a newspaper are helpful or not. All I say is that motion picture companies have, for too many years, (Continued on page 15)

On the heels of the Max Youngstein-United Artists feud with N.Y. Times film critic Bosley Crowther over the latter's comments on "Trapeze," exhibitors have taken up the cudgel against Thomas M. Pryor, the Times' Hollywood correspondent. Point at issue is Pryor's recent Sunday report in which, on the basis of talks with "Hollywood people," he cited sloppy theatre operation as one of the major causes in the current boxoffice decline.

The article, to a large extent, reflected the views of Hollywood producers relating the present state of the film industry. In a previous dispatch, Pryor covered the exhibitors' arguments against the producer-distributors.

Exhibitors feel that Pryor's comments, although they did not actually reflect his own views, consisted of "vicious" statements and "inaccurate reporting" in the quoting of "anonymous sources." Many theatremen expressed surprise that the Times and Pryor, highly regarded as a reporter of film activities, should accept the facts without first-hand checking.

"The Times," said a theatre pub-ad chief, "usually sends out a dozen or more reporters when it makes a survey. Why didn't it have its men check the theatres before it prints such inaccurate statements?"

True—Sometimes

There was generally admission that some of the charges made in the Pryor piece applied to some theatres, but that these houses were the exception rather than the rule. It was pointed out, for example, that theatres in the N.Y. metropolitan area alone spent more than \$50,000,000 in major structural changes since World War II and

(Continued on page 6)

Alfred Starr Sees Calamity

Nashville, June 19.

Posing the question "Is the motion picture theatre outmoded," Alfred Starr, chairman of the executive committee of Theatre Owners of America, declared that the position of the film theatre has worsened since last year.

Speaking at the annual meeting of the Tennessee Theatre Owners Assn. here last week, Starr said that "more tv stations, more sets, particularly cheaper color sets, better programming, with improvements such as wall projection, are all coming just as sure as tomorrow is coming."

Added to these conditions, Starr pointed to the seriousness of the sale of film libraries to tv which, he maintained, are being forced by stockholders' demands for quick profits. The Treasury Dept.'s acceptance of these sales as capital gains, he said, is the "blow that almost broke our backs."

The problem of subscription tv is still facing the exhibitor, Starr said. He maintained that if home-told video becomes a reality it will eliminate the exhibitor as a competitor even for new motion picture film. "The battle is far from being won," he said. "An effort will be made after the general election this fall to license toll tv on a trial basis."

Commenting on the recent sale of Warner Bros. to a group headed by Serge Semenko, Starr said it was essential that the transaction fall into the hands of S. H. Fabian, Stanley Warner topper. "Our ace in the hole," he said, "is the fact that the large divorced circuits, who have enormous investments, must survive. If Warners falls into the wrong hands, there is a possibility of a direct liquidation to tv interests and another producer will be gone."

Santiago
(COLOR)

Alan Ladd helps free Cuba in good action-adventure feature.

Hollywood, June 19. Warner Bros. release of Martin Rackin production. Stars Alan Ladd, Rossana Podesta, Lloyd Nolan, Chill Wills, Frank de Kova. Directed by Gordon Douglas. Screenplay by Rackin; camera (WarnerColor), John Seitz; editor, Owen Marks; music, David Buttolph. Previewed June 7, '56. Running time, 92 MINS.

Cash Adams	Rossana Podesta
Clayton	Chill Wills
Frank de Kova	Paul Fix
George J. Lewis	John Seitz
Don Blackman	Owen Marks
Francisco Ruiz	David Buttolph
Clegg Hoyt	John Seitz
Ernest Sarracino	John Seitz

"Santiago" is a good action-adventure feature of the type that generally meets with a favorable b.o. reaction in the regular cinema. Alan Ladd, Lloyd Nolan and Chill Wills are among the hearties supplying muscles for the derring-do of the femme values.

Martin Rackin produced and co-scripted with John Twist from his original story. Plot has plenty of regulation swashbuckling throughout to attract the action-minded, as well as some unexpected, but welcome, depth in a number of scenes. Gordon Douglas's penetrating direction of these well-written scenes commands a responsive cast reaction, adding to the overall entertainment.

Ladd and Nolan are rival gun runners, taking arms to Cuba through the Spanish blockade on an old stern-wheeler captained by Wills. Also aboard is Miss Podesta, Cuba's Joan of Arc in the fight for independence from Spain, who has the cash for the cargo—after it's delivered to the rebels. Between the personal scrapping of Ladd and Nolan, and their combined action against assorted Spanish forces, the footage fights its way along to the wrap-up that Ladd deciding a cause and a girl are better than the money he previously worshipped. He removes Nolan when the latter tries to barge out on delivery and the rebels are assured of the arms they need.

Ladd is excellent as the twofisted gun runner and Nolan makes a rugged adversary, coloring the character properly. Wills is a particular standout, and among the several good scenes, the topper is that leading to the blowing up of his ship, along with himself and Don Blackman, very good as the Negro mate, to lead Spanish pursuers of the rebel-deserted gun. Miss Podesta does quite well by the demands of her part.

Very capable support is furnished by Paul Fix, topnotch as Ladd's sidekick; Frank de Kova, as Nolan's knife-slinging aide; L. Q. Jones, George J. Lewis, Royce Dano, moppet Francisco Ruiz, Clegg Hoyt and Ernest Sarracino. Technical ends are good, including John Seitz' WarnerColor lensing, art direction by Edward Carrere, Owen Marks' editing and the score by David Buttolph.

Fastest Gun Alive

One more derived from television, Glenn Ford "mood" western loses its way in character obscurities. Spotty outlook.

Hollywood, June 19. Metro release of Clarence Greene production. Stars Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn. Directed by Russ Tamblyn. Screenplay, Frank D. Gilroy, Rouse; from Gilroy's teleplay "The Last Notch," camera, George J. Folsey; editor, Ernie Webster; Harry V. Knapf; music, Andre Previn; dance number staged by Alex Roud. Previewed June 13, '56. Running time, 89 MINS.

George Temple	Glenn Ford
Pauline Fier	Jeanne Crain
Vinnie Harlow	Broderick Crawford
Eric Doellittle	Russ Tamblyn
Harvey Maxwell	Allyn Joslyn
Lou Glover	Lefty Brockton
Taylor Swope	John Dehner
Dink Wells	Noah Beery
Kevin McConvey	Rhys Williams
Brian Tibbs	Rhys Williams
Ross Tibbs	Virginia Gregg
Frank Stronach	Charles Johnson
Ben Buddy	John Doucette
Lars Tenny	William "Bill" Phillips
Bobby Tibbs	Chris Olsen
Sheriff Bill Toledo	Paul Birch
Joe Fenwick	Florenz Ames
Reverend	Joseph Sweeney

Starting out as a promising "mood" western, "The Fastest Gun Alive" loses its way among character and motivation obscurities, ending up as not too satisfactory entertainment. Cast has the good names of Glenn Ford, Jeanne Crain and Broderick Crawford, but the grossing prospects are spotty.

Show's origin is Frank D. Gilroy's teleplay, "The Last Notch," which he screen-scripted with director Russell Rouse under Clarence Greene's production helming

at Metro. Chief flaw is the fact the audience never knows what makes the hero tick until the climax, so his moody brooding through most of the footage rates no understanding nor particular sympathy. Additionally, there's a trick ending not too readily acceptable.

Plot's about a man always on the run so he won't have to prove he can pull a six-shooter faster than any other man in the old west. Ford, the fast draw, and Miss Crain, his wife, know the secret of the running—he's afraid to test his skill in a "for-keeps" duel. Fate catches up in the little town of Cross Creek, where the couple has lived quietly for four years as a mild-mannered, peace-loving pair, when Ford gets drunk and shows off his gun skill. Word of his talent leaks to outlaw Crawford, who fancies himself the fastest, thus setting up the dusty street showdown for the title's dubious honor and the trick ending that has the graves of both gunmen side-by-side, although not both occupied.

It's about time an actor of Ford's flexible ability had even a moderately happy role for a change of pace. He handles all assignments well, including this one, but surely he's better than the role he's been given. Miss Crain comes off satisfactorily as the suffering wife and Crawford is excellent as the outlaw. So are John Dehner and Noah Beery, particularly the former, as Crawford's partners in crime. Townspeople played by Allyn Joslyn, Lefty Erickson, J. M. Kerrigan, Rhys Williams, Virginia Gregg, Chris Olsen and others are good.

Russ Tamblyn does a showy, acrobatic country terp number at a village square dance. It's real good, but so professional it seems out of place in the oater atmosphere. Alex Romero did the staging for the band and the music and the lensing of the western settings by George J. Folsey are among the creditable technical assists.

Thunderstorm

Arty programmer produced in Spain by Binnie Barnes.

Hollywood, June 13. Allied Artists release of Binnie Barnes (Hemisphere Films Ltd.) production. Stars Carlos Thompson, Linda Christian, Charles Korvin; features Gary Thorne, Tito Junco, Erica Vaal, Catherine Ferraz, Pedro Armida, Carlos J. Garcia, Guillermo. Screenplay, Daniel Mainwaring; camera, George St. George; camera, Manuel Berenguer; editor, Lee Deig; music, Paul Misraki. Previewed June 12, '56. Running time, 81 MINS.

Diego Martinez	Carlos Thompson
Pauline Fier	Marco Davo
Domínguez Ribas	Feixes de Pomes
Lalo	Nestor M. Neana
Senora Hidaigo	Carlos J. Garcia
Senora Alvarez	Isabel de Pomes
Dolores	Amalia Iglesias
Manuel Hideo	Manuel San Roman

Produced in Spain by Binnie Barnes, "Thunderstorm" is an offbeat type of art programmer, going out domestically under the Allied Artists label. It leans to the arty and this effect, along with the overseas setting and foreign players, makes it an unusual subject for the supporting market.

Names of Carlos Thompson, Linda Christian and Charles Korvin are the only ones that might sound a familiar note for stateside audiences. Each of the star trio does very well in achieving the mood sought by John Mainwaring's direction of the Daniel Mainwaring screenplay, based on a story by George St. George. That mood is a bit heavy, but goes with the story melodrama. Photography by Manuel Berenguer is strikingly effective. The score by Paul Misraki is another good contribution.

A simple Spanish fishing village is the setting for the story, which tells of the unrest that comes when a beautiful girl is rescued from the sea by Thompson, one of the fishermen. He immediately falls in love with Miss Christian, while Korvin, town mayor, and his son, Gary Thorne, are among the other males who covet her. Resolution of the assorted troubles believed brought a happy ending. She sails away alone, convinced she would only be a jinx if she stayed with Thompson.

Miss Christian has the natural equipment to make it believable the male villagers all desire her and it is generously displayed in a number of scenes (which bear evidence of having been clipped somewhat for domestic viewing). Also, there's some busy shots of Erica Vaal, the mayor's amour until the castaway came along.

RKO LOT HUMMING

Three Starters Make This Hi-Point For Five Years

Hollywood, June 19. With three pictures going before the cameras this month, RKO has embarked on its most concentrated production spurt in nearly five years. A total of eight films are slated to go into production in the next 11 weeks with a total budget outlay of approximately \$11,000,000.

"Program teed last week with 'Bundle of Joy,' starring Eddie Fisher, Debbie Reynolds, and Adolphe Menjou. "Run of the Arrow," starring Rod Steiger, Sarita Montiel, Brian Keith and Ralph Meeker goes before the cameras today (Tues.) and will be followed next week by "The Day They Gave Babies Away," with Glynis Johns, Cameron Mitchell and Rex Thompson headlining.

Par Financing

Continued from page 3

cultural matters. The Yank, investigating, learned that he was recommended to the UN by his professor at Nevada State. He pulled up stakes and "took his family to a land they knew about only through 'Anna and the King of Siam,'" said Stern.

The adventures of families such as this will form the background for the picture. England and Stern said they are now culling reams of material and have narrowed down the project to the point where it will be backgrounded in India, Ceylon, Thailand or the Philippines.

It's to be dramatic—not documentary—and made with UN cooperation. Title now is "Tiger on a Kite," which phrase symbolizes the various countries breaking from the yoke of colonialization. Other than Brando, no cast, yet, obviously, since the characters haven't been drawn.

Par is going along with the financing and distribution despite the nebulosity of "Tiger" for the reason the company is impressed with the idea and believes a sincere approach could have successful results, said England. The fact that Brando is to star is a major factor, of course, but for a major studio to ante up for a production at nothing more than the "idea" stage is unique.

England said his background is all in legit, acting and some directing.

Milwaukee Censor

Continued from page 3

the brewery burg's film unit, insists that "Crime" is "far more detrimental to juveniles than 'Man With the Golden Arm.'" Latter concerned a dope addict; the AA picture focuses on young miscreants.

Milwaukee Common Council is to consider the matter immediately and in the event legal action is pursued both AA and the S-W chain say they'll counter it.

New York Sound Track

Continued from page 4

film festival . . . Jane Peck Lait, writer, publicist and wife of Universal's George Lait, named Coast publicity rep of the American Heart Assn . . . Roberto Rossellini, Italo director assigned to "The Seawife," which Andre Hakim is producing for 20th-Fox release, walked out on the pic in Jamaica last week. Reason? He couldn't see eye to eye with Hakim on the script. Robert McNaught replaced Rossellini who skied back to Italy . . . 20th reading "Bus Stop" for the Venice film fest . . . Jerry Wald interested in remaking the French "Devil in the Flesh" . . . Murray M. Kaplan appointed sales v.p. for Don Getz's Theatrical & Video Corp. . . . United Paramount Theatres' Edward L. Hyman planning to contact distributors again re his plan for the orderly year 'round release of product.

Former fashion model Barbara Lang signed at Metro . . . Casting difficulties pushed the filmization of John Steinbeck's "The Wayward Bus" back three months at 20th-Fox . . . Columbia shelved its projected feature on hypnotism to be done by L. A. Mirror-News columnist Paul Coates and Lou Meltzer . . .

Random House will publish Gene Markey's new novel, "Kentucky Pride," next week. Story is set in the period immediately following the War Between the States. Markey's last two books were sold for films, "Glory" having been made last year by RKO and "Kingdom of the Spur" acquired for independent production by David Butler . . .

Hal Wallis has started "The Rainmaker," last of his three films this year for Paramount . . . Jerry Hopper will direct "The World and Little Willie" for Universal . . . Norman Krasna writing an original screenplay, "The Billionaire Rooster" as his next independent production for United Artists . . . Col. Tim McCoy returns to the screen after an absence of 15 years for a role in "Run of the Arrow" at RKO. Olive Carey, silent screen player and widow of Harry Carey, also was set for the film.

And Homes Airconditioned!

Minneapolis, June 19.

Marked increase in home air-conditioning, especially concurrent now with television, is another development proving harmful to the boxoffice hereabouts, according to S. D. Kane, North Central Allied executive counsel.

It means that more families don't need to go to the refrigerated theatres or ozoners in quest of "entertainment in comfort" during the dog days and nights.

Anonymous Sources in H'wood

Continued from page 5

before the advent of CinemaScope. Since the introduction of the widescreen era, the total expenditure, it was stated, was considerable higher, with theatres having spent an average of \$15,000 each for new projection equipment alone. Since the end of the war, Loew's Theatres, it was reported, spent \$7,000,000 for general renovations.

A reply to Pryor was made by the Council of Motion Picture Organizations via a letter to the Times signed by Charles E. McCarthy, the information director. Pryor's charge, said McCarthy, "that sloppy theatre operation is one of the chief causes of the current drop in theatre attendance is based on several errors of fact and false conclusions."

Huge Investment

He termed Pryor's statement that theatres had not kept pace with "innovations in picture design" as "preposterous" since the "widescreen is essentially a projection development and became of benefit to the public only when thousands of theatres throughout the country invested huge sums in widescreen installations."

Particularly irked by the Pryor piece were members of the Independent Theatre Owners Assn., the N. Y. area exhibitors' association. Because of the Times' circulation in the Gotham area, the ITOA feels that the article can be especially harmful in keeping people away from its theatres.

Members made a point by point refutation of the alleged inaccuracies in Pryor's column. For example, it was noted that he employed incomplete figures in citing a Sindinger survey to imply that out of 63,000,000 who "considered" going to a theatre that only 35,000,000 went and that the others stayed away because of poor theatre conditions. The actual Sindinger report, according to an ITOA spokesman, showed that 63,000,000 "considered" going, that 35,000,000 went, that 8,000,000 stayed away because of a personal change in plans ("which is normal and to be expected"), and that 20,000,000 planned to go but didn't because there was "nothing playing that they wanted to see."

Correcting other Pryor "inaccuracies," the ITOA points out that exhibitors and not the distributors pay for film delivery, that theatres are employing as much help as previously because unions in the field are strong and do not permit cutbacks, that faulty projection is at a minimum because skilled, and highly-paid union technicians are employed, that the flashing of advertisements on the screen is not a common practice and is not done in the N.Y. area, that the theatre

atmosphere does not resemble a "dungeon" since most of the houses are attractively maintained and that virtually all theatres in N.Y. have airconditioning, and that ushers are generally courteous and competent.

It was further stressed that theatres have to be in good shape for public assembly for they are constantly policed by city authorities. In New York City, it was noted, that the theatres are checked frequently by representatives of the Board of Health, Dept. of Housing and Building, Fire Dept., Police Dept., Dept. of Water, Gas and Electricity, and License Dept. In addition, it's claimed that the theatres "have frequently gone out of their way to meet antiquated laws in order to revitalize" the premises.

It's a 'Crisis'

Continued from page 5

look at "From Here to Eternity," he said.

Graetz, here last 18 months ago, said he was struck by the "jittery" feeling in the industry and by the lack of imagination evident in the attempt to meet conditions. "They talk about everything except trying to really improve picture content," he observed.

The French, Graetz reported, have more or less given up trying to tailor-make their films for the U. S., but—occasionally—the mistake is still being made of throwing huge coin into a film in the hope it'll click via size alone. "Hunchback of Notre Dame," for instance, is budgeted at \$2,000,000. "Gradually, it's dawning on our industry that, whereas an American film, with an American director, can appeal both at home and abroad, a French film—in order to appeal in the U. S.—must at least have a director who knows the mood in Milwaukee, Wisconsin, and Tampa, Florida," Graetz commented.

He said that, on his own pix, Col doesn't have money in them, but takes them on for distribution. "If Columbia money were in those films, they wouldn't qualify under the French film aid law," he said. Under his Col deal, Graetz is not obliged to deliver films with any particular ratings from the Legion of Decency, which has been a consistent thorn in his side.

His last bout with the group came with the picture "M. Ripois," which 20th-Fox took on with the understanding that Graetz could get a Legion okay. Pic, released as "Lover Boy," got the okay alright, but only after extensive pruning, including a whole new ending.

Graetz, who returns to his Paris headquarters tomorrow (Thurs.), said he expected he would make "Bitter Victory" again in association with Columbia. He said he was pleased with the success in N. Y. of such pix as "Riffa" and "The Proud and the Beautiful," but observed that the pictures had been made some time ago. He didn't think the current French pic crop was anything much to brag about.

Bing Crosby

Continued from page 5

"Marilyn Monroe, Grace Kelly and Marlon Brando are the only top boxoffice stars developed in the last few years," he asserted.

Crosby deplored the trend in exhibition today, too, saying "it's not showbiz. It's a carnival. If people knew they could go to a good theatre and not have to see four features, face a parking problem and have kids with popcorn climbing all over them, the attendance might increase," he explained.

Crosby said he felt "the kind of pictures they are making today are better, on the whole."

UN-RANKED, 20TH RATES NO. 1

Film Nun Stays Catholic

Hollywood, June 19.

After considering switching religion of the nun in "Heaven Knows, Mr. Allison" from Catholic to Episcopalian, 20th-Fox has decided the nun may retain her religion after all.

Studio originally thought of switching so as not to offend any Catholics, who might object to tale of the nun marooned on a desert island with a Marine.

However, Deborah Kerr, who will play role of the nun in the film, disclosed that decision now is that the nun will be a Catholic, as in the book on which the film is based. Miss Kerr explained, "the situation between the nun and marine is handled in good taste by John Lee Mahin, who is writing the screenplay, and actually the portrayal of the nun is one which shouldn't offend Catholics. It is the story of a meeting between two different worlds, and the nun emerges as a person with a very fine character." Mahin script will be submitted to the MPAA office for its approval, she said.

Marlon Brando may play the part of the marine.

Give Each Other Etiquette Lessons

Exhibs and Distribs Ping-Pong Accusations and Counter-Accusations

In last-minute maneuvers resembling a hurried checker game, both distributors and exhibitors filed statements with the Senate Small Business Subcommittee with charges and refutations relating to the testimony and the written complaints of each side in the industry dispute.

Allied States Assn. general counsel filed a 26-page, single-spaced document refuting point by point the alleged inaccuracies of the testimony of the various distributor witnesses. He termed the testimony of Universal general counsel Adolph Schimmel as "shrill denunciations" and that of Paramount general counsel Louis Phillips as "coarse epithets." He said the introduction of testimony relating to arbitration was a "red herring issue."

Allied prexy Rube Shor filed a statement denouncing Phillips for exposing "confidential" information before the recent hearings. Shor, in an affidavit to Sen. Hubert Humphrey, asserted Phillips had no right to use material obtained from an audit of his books since there was an agreement among the respective counsel that the data would be used solely in connection with the litigation brought by Shor's firm against the distributors. Agreement allegedly was outlined in a July 15, 1955, letter from Jerome Goldman, Shor's attorney, to Charles Sawyer, representing Paramount.

Phillips denied there was any "impropriety" and in a letter to Sen. Humphrey, stated: "It is because of that letter that Mr. Shor makes the charges of impropriety against me. In response thereto I only wish to say that I knew

(Continued on page 16)

Theatre Ad Copy Sneers at Radio Giveaway Cash

Minneapolis, June 19.

Exhibition here is aroused and has started to fight back at local radio stations' cash giveaways, now running rampant and a new competitive headache for the show-houses.

It's figured that these audio promotions are keeping many prospective theatre patrons tuned continuously to their home sets on the slim chance that, by so doing, they'll qualify to win money being handed out in chunks of \$1,000 to \$5,000 at numerous periods, unspecified in advance, throughout the day and night.

Slapping out at the various local radio cash contests and taking a poke, too, at network television's handouts, Radio City, United Paramount's 4,100-seat flagship house here, is the first to take the bull by the horns.

At the top of its current large newspaper ads in scare headlines

(Continued on page 13)

LEADING YANK CO. IN BRITAIN

Even though it no longer plays the houses in the J. Arthur Rank chains, 20th-Fox in 1955 emerged as the top company in Britain, outbidding all of its yank competitors. British lineup last year was 20th first, then Metro, followed by Paramount.

In the light of this showing, which represents an improvement over the years when 20th had access to the Rank circuits, 20th execs now feel their gamble in playing ball with the British indies has fully paid off.

A 20th exec said in N. Y. last week that, when Robert Goldstein arrives to take over as the company's production topper in Britain, there is very little likelihood of any coproductions with Rank. Goldstein will concentrate on the indie producers.

There is also absolutely no chance of the 20th releases going back in the Rank houses except where Rank has no indie competition, VARIETY was told. "We made a promise to the independent operators, and we intend to keep it," said a top 20th exec.

Originally, 20th and Rank fell out over the question of stereophonic sound and the Rank policy of yanking any film after a week. Since then, many Rank theatres have been equipped with stereo sound.

HEADS GOLDSTEIN UNIT

John Beck Succeeding England-Bound Bob Goldstein

Hollywood, June 19.

With Bob Goldstein swinging over to 20th-Fox as British production chief, John Beck has joined Bob Goldstein Productions as active production head under Goldstein's executive supervision. He'll begin on "Showdown Creek," which rolls July 9 as the final film on Goldstein's four-picture deal with United Artists.

Beck will follow "Creek" with a pair of properties he is bringing into the organization, "Fountain of Youth" and "Arrangement for Love." He's dickering with Ray Milland and Jean Simmons for the former and Ann Sothern for the latter, which will be filmed in England.

No Work Guarantee, Says Court; 23 Actors, Writers Lose 'Blacklist' Action

Hollywood, June 19.

Ruling there was no guarantee of employment involved, the District Court of Appeals here has denied the claims of 23 actors, writers and others who sought \$51,750,000 from the major studios and some independent producers on grounds they were "blacklisted."

Plaintiffs claimed that following their refusal to testify before the House Un-American Activities Committee a list of their names was circulated which had the effect of keeping them out of work. They include actresses Anne Revere and Gale Sondergaard and writers Michael Wilson, Waldo Salt, Philip Stevenson, Paul Jarrico and Abe Polonsky. It's understood they plan still another appeal.

AA Board Meet

Hollywood, June 19.

Allied Artists Board of directors meeting will be held here on Thursday (21). Coming west for session will be Arthur C. Bromberg, Edward Morey, Herman Rifkin and Norton V. Bitchey.

Company also will open a three-day ad-sales meeting simultaneously for campaign on William Wyler's "Friendly Persuasion."

FIRST GERMAN PIC WITH N. Y. LOCATIONS; IT LIGHTLY TOUCHES 'JEWISH QUESTION'

The first German picture in several years to touch on "the Jewish question" as an integral part of its story is currently locationing in New York.

Film has been completed except for the American exteriors which director Rolf Thiele decided had to be shot on the spot rather than via rear projection. "You can't cheat the audience," he said in Gotham last week. "The quality of our pictures is going up. It's worth spending \$5,000 to \$10,000 on getting the extra realism."

Title of the pic, which stars Martin Held and Najda Tiller, is "Friederike von Barring," and it's a sequel to a very successful picture which the same director and cast did in Germany and which, on a budget of \$300,000 has brought a distributor's gross of \$750,000.

This is the first German production to do any location work in New York since the war and, as a matter of fact, for quite a few years before that. Emile J. Lustig, American producer active in Germany (he made the hit "Canaris" which is currently being dubbed for the U. S.), has the German unit under his wing and is acting as its adviser, translator, etc.

Story of the picture revolves around a young German girl from an aristocratic family who falls in

love with a Jewish theatre director. When the Nazis come, in 1933, he emigrates to the U. S. and she comes with him. He dies in New York, and she returns home, where the Gestapo grills her for having left with a Jew. She is freed, however, and eventually perishes at the end of the war when the Russians come into Prussia.

Fresh Approach

"The German public has a mental block on the question of the Jews," said director Thiele, who doubles in brass as his own producer and co-owner of the Film Aufbau company. "They don't want to talk about it. They want to forget it as much as they can. Therefore, to make a film about the Jewish question, and what has happened, would be economic suicide."

"However, it's different, we think, if the question is raised in the context of a whole dramatic story. Maybe we succeed in having people sit there and cry over what has happened to these people on the screen. And, once they do, maybe then they are willing to go home and give the matter—and their own relation to it—some thought," he said.

Thiele, who did the successful "Nachtwaecher" among other things, said he felt the time was ripe for issues of the immediate past to

Political Antecedents of Talent Still Haunt Films; Germans Fear Von Salomon's Reputation

Teleradio's Bob Schmid, On 'Limitless Facilities' Behind RKO Features

Hollywood, June 19.

RKO product will be merchandised through the "limitless facilities" of General Teleradio's vast communications chain, including the world's largest radio network, Robert A. Schmid, RKO Teleradio Pictures vicepre declared at an RKO meeting here. Session was attended by tv and film execs as well as reps of the J. Walter Thompson advertising agency.

Schmid disclosed a comprehensive rundown of the firm's global distribution setup and reported on the results of a confidential survey breaking down motion picture tastes in every possible category. GT plan to use its facilities for the merchandising of the RKO product is expected to be an important innovation in the field.

Production vicepre William Dozier, who closed the session, said integration of the GT exploitation facilities will pave the way for a closer understanding and cooperation between the producer, the sales department and the distributor.

Meeting was attended by RKO prexy Daniel T. O'Shea, JWT vicepre Robert Black and RKO producers Edmund Grainger, Paul Gregory, John Farrow, Samuel Fuller, Walter Wanger, Stanley Rubin, Stuart Millar, Arthur Lubin, Harry Tugend, Richard Sokolove, King Bros., Bert Friedlob, Robert Hardy Andrews, William Bloom and Sam Weisenthal.

53 Weeks for 'Holiday'

Minneapolis, June 19.

Final seven weeks have been posted for "Cinerama Holiday" at the Century. When closing Aug. 5 attraction will have completed 53 weeks' run. This compares to 67 weeks for the initial "So This Is Cinerama" here.

Date for local opening of "Seven Wonders of the World" at the Century is set for Aug. 7.

Political orientation of craftsmen—U. S. or foreign—doing work on American films shot abroad is becoming an issue again.

Latest instance involves the German "08/15," made by Gloria in Berlin, with Ernst von Salomon getting credit for the script. Pic was a big hit in Germany, but poses a question mark for the U. S., according to Don Getz, the distributor, because of von Salomon's reputation.

Salomon is the author of "The Questionnaire" (Der Fragebogen), which is rated as strongly anti-American, and he's a former Nazi who served time for his part in the von Rathenau murder. Under his contract with Gloria, said Getz, von Salomon's name can't be taken off the credit list.

Getz, who has dubbed "08/15," wants Gloria to give him assurances of indemnification in case unfavorable publicity in the U. S. about von Salomon's connection with the film robs the pic of its b. o. value.

In the past, there's been some sensitivity also re films in which American expatriates (political variety) have had a hand. Following the Hollywood "housecleaning" in 1947, and subsequent contempt verdicts, a number of directors, writers and others went abroad and found employment in France and Italy.

In some instances, particularly in Italy, these men worked on films, but hid under assumed names. Just recently, with the release of "Rififi," the name of Jules Dassin—one of the "Unfriendly Ten" who wouldn't answer questions before the House Un-American Activities Committee—has been getting the spotlight, and there have been some column cracks about him. "Rififi" has been praised by the crix as an outstanding French film.

Paper-To-People Switch Is Fun To Ernest Lehman

By HY HOLLINGER

Why does a successful screenwriter want to become a director and/or producer?

The reasons are, of course, many and vary from individual to individual. Psychological factors, too, figure to a large degree in the decision. The thinking of Ernest Lehman, who is about to make the plunge in the producer and directorial ranks, may serve as a clue.

A writer who has skyrocketed to the top of his profession in a few short years, with such screen credits as "Executive Suite," "Sabrina" and the upcoming "The King and I" and "Somebody Up There Likes Me," Lehman will serve as writer-producer on Hecht-Lancaster's "The Sweet Smell of Success," derived from Lehman's Cosmopolitan mag novelette. He was originally scheduled to direct "Success," but in a last minute switch because of H-L's busy production schedule, he consented to assume the producer's mantle and delay his directorial debut to 1957 when he will undertake the triple threat assignment of writer-producer-director on "Tell It On The Drums." The shift, Lehman felt, should be made gradually and that's why he acceded to only one additional chore on "Success."

In New York last week to scout locations for "Success," Lehman, after considerable soul searching and inner probing, revealed why he wanted to become a producer and director as well as remain a writer.

"Ego for one thing," he said

(Continued on page 15)

Philly Trade Improves; 'D-Day' Okay 16G, 'Leaves' Bright 17G, 'Wonders' Tall 21G, 'Texan' 10G, 'Godzilla' 9G

Philadelphia, June 19.
Biz still is in the doldrums here but some newcomers are doing nicely. "D-Day" Sixth of June looks okay at the Fox. "Autumn Leaves" looks only fairly good despite Joan Crawford draw.
Despite big tele campaign for "Godzilla, King of Monsters" is dying at the Stanley. Start of school vacations undoubtedly helped "Seven Wonders of World" to great eighth week at Boyd.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.49)—"Man Who Knew Too Much" (Par) (5th wk). Fine \$8,800. Last week, \$9,000.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Indie) (8th wk). Solid \$21,000. Last week, \$20,000.
"D-Day" (20th). (2,250; 75-\$1.49)—"D-Day" (20th). Okay \$16,000. Last week, "Mohawk" (20th), \$11,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Safari" (Col) (2d wk). Tired \$8,000. Last week, \$13,000.

Green Hill (Serena) (760; 75-\$1.25) (Closed on Sundays)—"Ladykillers" (Cont) (8th wk). Good \$4,500. Last week, \$5,000.

Mastbaum (SW) (4,371; 90-\$1.39)—"First Texan" (AA) (Poor \$10,000. Last week, "Crime in Streets" (AA), \$13,000.

Midtown (Goldman) (1,000; 99-\$1.49)—"Storm Over Nile" (Col). Bleak \$6,500. Last week, "Foreign Intrigue" (UA) (2d wk), \$6,500.

Randolph (Goldman) (2,250; 99-\$1.49)—"Autumn Leaves" (Col). Fairly good \$17,000. Last week, "Searchers" (WB) (3d wk), \$12,000.

Stanley (SW) (2,900; 99-\$1.49)—"Godzilla" (Indie). Dying at \$9,000. Last week, "Rawhide Years" (U), \$7,500.

Stanton (SW) (1,483; 99-\$1.49)—"Nightmare" (UA) and "Broken Star" (UA). Thin \$6,000. Last week, "Congo Crossing" (U) and "Star in Dust" (U), \$6,500.

Trans-Lux (T-L) (500; 99-\$1.80)—"Lovers and Lollipops" (T-L) (5th wk). Fine \$3,800. Last week, \$4,000.

Viking (Slay) (1,000; 75-\$1.49)—"Man in Gray Flannel Suit" (20th) (9th wk). Sturdy \$10,000. Last week, \$10,500.

World (Pathe) (604; 99-\$1.49)—"Last Ten Days" (Col). Good \$2,800 in four days.

Toronto Slumps Albeit
'Bhowani' \$23,000; 'Bold'
Mild 11G, Wayne 10G

Toronto, June 19.
With heat wave, plus what the patrons believe to be product that has no draw, the only pull-in is "Bhowani Junction" fairly good in two big houses. "Bold and the Brave" is rated fair. "23 Paces to Baker Street" is so-so in two spots. Decent biz is being done by "The Searchers" in second frame at Imperial.

Estimates for This Week
Circle, Towne (Taylor) (750; 693; 60-\$1)—"Gaby" (M-G). Fine \$7,000. Last week, "Geordie" (IFD) (11th wk), \$4,500.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1-380; 1,165; 1,204; 2,318; 60-\$1)—"Backlash" (U). Poor \$16,000. Last week, "Patterns" (UA) and "Comanche" (UA), \$16,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Hot Blood" (Col) and "Crooked Web" (Col). Poor \$10,000. Last week, "Come On" (AA) and "Vanishing American" (Rep), same.

Eglinton, University (FP) (1,080; 1,536; 60-\$1)—"23 Paces to Baker St." (20th). So-so \$10,000. Last week, "Josephine and Men" (IFD), \$6,000.

Imperial (FP) (3,344; 60-\$1.10)—"Searchers" (WB) (2d wk). Fair \$10,000 for John Wayne pic. Last week, \$13,000.

International (Taylor) (557; \$1)—"Magic Fire" (Rep) (2d wk). Oke \$3,000. Last week, \$4,000.

Loew's, Uptown (Loew) (2,096; 2,745; 75-\$1.25)—"Bhowani Junction" (M-G). Good \$23,000. Last week, "Meet Me in Las Vegas" (M-G) (2d wk), \$18,000.

Shea's (FP) (2,735; 60-\$1)—"Bold and Brave" (RKO). Fair \$11,000. Last week, "Man Flannel Suit" (20th) (4th wk), \$8,000.

Thrive (FP) (995; \$1.50-\$2.25)—"Oklahoma" (Magna) (7th wk). Good \$10,000. Last week, ditto.

Broadway Grosses

Estimated Total Gross
This Week\$478,400
(Based on 21 theatres)
Last Year\$487,000
(Based on 20 theatres)

'Affair' Loud 18G, D.C.; 'Crime' 11G

Washington, June 19.
Despite the heat and lack of much sock product, mainstem biz is up over recent weeks. "Crime in Streets" looks good in two houses. "Catered Affair," at Palace, is solid. "Invitation to the Dance" is nice at Loew's Playhouse, but "Proud Ones" at Loew's Capitol is slow.

Estimates for This Week
Ambassador (SW) (1,490; 70-95)—"Crime in Streets" (AA). Good \$4,000. Last week, "Searchers" (WB) (3d wk), \$4,000.

Capitol (Loew) (3,434; 70-95)—"Proud Ones" (20th). Very slow \$13,000. Last week, "Bhowani Junction" (M-G) (3d wk), solid \$15,000 in final 10 days.

Columbia (Loew) (1,174; 70-95)—"Outside Law" (U) and "Behind High Walls" (U). Mild \$6,000. Last week, "Rawhide Years" (U), same.

Dupont (Loew) (372; 90-\$1.10)—"Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues) (2d wk). Sock \$4,500 for second consecutive week, and well above hopes. Stays.

Keith's (RKO) (1,939; 70-95)—"Phantom 10,000 Leagues" (Indie) and "Day the World Ended" (Indie) (reissues). Robust \$11,000. Last week, "Foreign Intrigue" (UA) (2d wk), \$6,000.

Metropolitan (SW) (1,200; 70-95)—"Crime in Streets" (AA). Okay \$7,000. Last week, "Searchers" (WB) (3d wk), \$7,500.

Palace (Loew) (2,360; 70-95)—"Catered Affair" (M-G). Solid \$18,000, despite mixed critical reaction. Last week, "D-Day" (20th) (2d wk), \$11,000.

Playhouse (Loew) (456; 75-\$1.10)—"Invitation to Dance" (M-G). Pleasing \$6,000. Stays. Last week, "Gaby" (M-G) (3d wk), \$3,500.

Plaza (T-L) (290; 80-\$1.25)—"Last 10 Days" (Indie). Sock \$6,500, with ex-raves helping. Stays. Last week, "Woman of Rome" (DCA) (2d wk), \$2,500.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (36th wk). Nears end of ninth month with \$13,000 for second consecutive week. Stays on.

Trans-Lux (T-L) (600; 90-\$1.25)—"Picnic" (Col) (18th final wk). Fine \$6,000 for third consecutive week, and moves on after record run.

'Proud' Sluggish 9G, Buff.; 'Crime' Nice 10G

Buffalo, June 19.
Biz is rated brutal here this session with few half-way decent spots. "Crime in Streets" is outstanding exception with a fairly nice session at Century. "Nightmare" is so-so at the Center but "Proud Ones" is very droopy at Paramount. "Kiss Before Dying" also is very sluggish in eight days at the Buffalo.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85)—"Kiss Before Dying" (UA) and "Frontier Scout" (UA). Slack \$10,000 in 8 days. Last week, "Comanche" (UA) and "Crime Against Joe" (UA), \$8,000.

Paramount (Par) (3,000; 60-80)—"Proud Ones" (20th) and "As Long As You're Near Me" (WB). Droopy \$9,000. Last week, "Leather Saint" (Par) and "Blonde Bait" (Indie), \$8,500.

Center (Par) (2,000; 50-80)—"Nightmare" (UA) and "The Killing" (UA). So-so \$8,000. Last week, "Diabolique" (UMPO), \$7,000.

Lafayette (Basil) (3,000; 60-80)—"Storm Over Nile" (Col) and "Thunderstorm" (Col). Drags \$5,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U), \$6,500.

Century (Buhaw) (2,000; 60-85)—"Crime in Streets" (AA) and "Shack Out on 101" (AA). Nice \$10,000. Last week, "D-Day" (20th) and "Way Out" (RKO) (2d wk), \$6,000.

Tech (Cinema Products) (1,200; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (20th wk). Snug \$10,000. Last week, \$11,000.

Heat Hits Hub; 'Proud' Okay \$12,000, 'Bhowani' Hot 26½G, 'Eagles' 14G

Boston, June 19.
Four-day heat wave broiled Hub, chasing the patrons to the beaches. Friday's 96 degree heat buckled the streets and caused shutdown of offices, factories and schools. Of new product, "Bhowani Junction" is out in front at State and Orpheum. The other three, "Screaming Eagles" at Paramount and Fenway, and "Great Missouri Raid" at the Pilgrim are all tepid. "Proud Ones" at Memorial is okay. "Cinerama Holiday," with lowest gross in weeks, tops the holdovers. "Man Who Knew Too Much" stepped up in fifth frame at the Astor. "Ladykillers" still shows strength in 10th round at Kenmore.

Estimates for This Week
Astor (B&Q) (1,500; \$1-\$1.80)—"Man Who Knew Too Much" (Par) (5th wk). Fast \$9,500. Last week, \$11,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Little Outlaw" (BV) (2d wk). Slick \$5,000. Last week, \$6,800.

Cinerama (Cinerama Productions) (3,334; \$1.20-\$2.85)—"Cinerama Holiday" (Indie) (43d wk). Oke \$13,000. Last week, \$15,000.

Exeter (Indie) (1,300; 60-\$1)—"Ugeiss" (Indie) (2d wk). Nice \$5,000. Last week, \$7,500.

Fenway (NET) (1,373; 60-\$1)—"Screaming Eagles" (AA) and "Come On" (AA). Mild \$5,000 or near. Last week, "Shack Out 101" (AA) and "Crime in Streets" (UA), \$7,500.

Kenmore (Indie) (700; 85-\$1.25)—"Ladykillers" (Cont) (10th wk). Neat \$4,000. Last week, \$5,500.

Memorial (NET) (3,000; \$75-\$1.75) (Continued on page 16)

'Cinerama' Near-Capacity 21G, K.C.; 'Searchers' Great 17G, 'Tiger' 13G

Key City Grosses

Estimated Total Gross
This Week\$2,228,200
(Based on 22 cities and 231 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,533,800
(Based on 23 cities and 218 theatres.)

'Tiger' Tall 10G Tops Lean L'ville

Louisville, June 19.
Biz is sluggish at most first-runs currently. With torrid temperatures, patrons are just not coming into downtown sector, either to gander films on shop at the stores. "Animal World" is pulling some kid trade at the Mary Anderson. "Toy Tiger" at the Rialto looms good. Other houses all have new product, with the exception of the Kentucky, where "Man Who Knew Too Much" (4th wk), looks to provide a healthy windup sesh.

Estimates for This Week
Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"Hilda Crane" (20th). Modest \$3,500. Last week, "Mohawk" (20th) (m.o.), \$3,000.

Kentucky (Switow) (1,000; 55-85)—"Man Who Knew Too Much" (Par) (4th wk). Okay \$5,000 on windup after last week's 6,000.

Mary Anderson (People's) (1,000; 55-85)—"Animal World" (WB). Likely fairly \$4,500. Last week, "Searchers" (WB) (3d wk), \$5,500.

Rialto (Fourth Avenue) (3,000; 55-85)—"Toy Tiger" (U) and "Star in Dust" (U). Looks good \$10,000 or near. Last week, "D-Day" (20th), \$9,000.

State (United Artists) (3,000; 65-85)—"Safari" (Col) and "Storm Over Nile" (Col). Average summer biz, at \$7,000. Last week, "Bhowani Junction" (M-G), same.

Mpls. Still Off Albeit
'Crime' Rousing \$9,500;
'Safari' Sluggish 7½G

Minneapolis, June 19.
After a stretch of 100-degree temperatures, more moderate weather is being welcomed here, but local trade continues in the doldrums. Among newcomers, "Crime in Streets" seems to be awakening the most response. Such other arrivals as "Proud Ones," "Safari," "Little Outlaw" and "Screaming Eagles" do not provide big figures. It's the 47th week for "Cinerama Holiday" and third and second, respectively, for "The Searchers" and "D Day, Sixth of June."

Estimates for This Week
Century (S-W) (1,150; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (47th wk). Holding on an even, but last seven weeks are announced. Okay \$9,000. Last week, \$10,500.

Gopher (Berger) (1,000; 85-\$1)—"Screaming Eagles" (AA). Mild \$4,000. Last week, "Maverick Queen" (Rep), \$2,800.

Lyric (Par) (1,000; 85-\$1)—"D-Day" (20th) (m.o.). Here after a fairly good Radio City stanza. Fair \$4,000. Last week, "Man Who Knew Too Much" (Par) (3d wk), \$6,000 in 8 days.

Radio City (Par) (4,100; 85-\$1)—"Proud Ones" (20th). Light \$7,000. Last week, "D-Day" (20th), \$8,500.

RKO Orpheum (RKO) (2,800; 75-\$1)—"Safari" (Col). Given big advertising campaign but unfavorable general conditions will hurt. Fair \$7,500 is about all. Last week, "Searchers" (WB) (2d wk), \$7,000.

RKO Pan (RKO) (1,650; 75-\$1)—"Searchers" (WB) (m.o.). Here for third loop week after a healthy Orpheum fortnight. Still hold at \$5,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U) (reissues), \$3,000 at 65c-85c scale.

State (Par) (2,300; 85-\$1)—"Crime in Streets" (AA). Younger element particularly going for this juvenile delinquency problem treatment. Very strong \$9,500. Last week, "23 Paces to Baker St." (20th), \$4,000.

World (Mann) (400; 75-\$1.20)—"Little Outlaw" (BV). Okay \$4,500. Last week, "Magic Fire" (Rep), \$2,600.

Kansas City, June 19.
Focus is on Cinerama, with the launching of "This Is Cinerama" at the Missouri, former RKO house, this week. Localities are taking to it big, with a near capacity \$21,000 for week. Smash movie is also being gleamed by "The Searchers" at the Paramount, hitting top rungs, and likely to stay. "Toy Tiger" is okay at four Fair Midwest houses while "Foreign Intrigue" is drab at the Midland. Dickinson circuit moved into first-run situation for second time in recent weeks, playing "Crime in Streets" and "Screaming Eagles" in two theatres and two drive-in day late. New bill also at the Kimb with "Heidi and Peter." Only hold over is "Ladykillers" holding steady in fifth week at the Vogue. Weather is rated pleasant.

Estimates for This Week
Glen, Dickinson, Shawnee Drive-In, Leavood Drive-In (Dickinson) (750; 700; 1,100 cars, 1,100 seats; 75-\$1)—"Crime in Streets" (AA) and "Screaming Eagles" (AA). Behind heavy radio-newspaper advertising oke \$14,000. Last week, Glen had "Dark River" (TCP) light \$1,000. Others subsequent runs.

Kimo (Dickinson) (504; 75-\$1)—"Heidi and Peter" (UA). Pleasant \$1,500; may hold. Last week, "Wages of Fear" (DCA) (2d wk), \$1,000.

Midland (Loew's) (3,500; 60-80)—"Foreign Intrigue" (UA) and "Frontier Scout" (UA). Dull \$6,000. Last week, "Bhowani Junction" (M-G) and "Joe Macbeth" (Col) (2d wk-8 days), \$4,000.

Missouri (Stanley Warner) (1,050; \$1.20-\$2)—"This Is Cinerama" (Indie). Introduces press to K.C. as house was taken over from RKO. Big splash with benefit opening night, Thursday, and sock trade all week for \$21,000 and near-capacity.

Paramount (United Par) (1,900; 75-\$1)—"Searchers" (WB). Giant \$17,000; holds. Last week, "Man Who Knew Too Much" (Par) (3d wk), \$6,000.

Roxey (Durwood) (879; 75-\$1)—"Cockshell Heroes" (Col) and "Battle Stations" (Col). So-so \$3,500. Last week, "Tribute to Bad Man" (M-G) (2d wk), \$2,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 65-85)—"Toy Tiger" (U) and "Last of Desperadoes" (AFR) at Tower and Granada. Okay \$13,000. Last week "D-Day" (20th) and "Terror at Midnight" (Rep), at Tower and Granada, \$14,000.

Vogue (Golden) (550; 75-\$1)—"Ladykillers" (Cont) (5th wk). Steady \$1,200; holds. Last week, \$1,300.

**'BIRDS' BRISK \$13,000,
ST. L.; 'WONDERS' 20G**

St. Louis, June 19.
Youngsters on summer vacation and outflowing are furnishing some bright spots in an otherwise dull session, with grosses below average in many locations. "Song of South" is best of new entries with "Foreign Intrigue" a step behind. "Hilda Crane" looms only fair. "Seven Wonders of World" is enjoying another swell session. Hot weather continues here.

Estimates for This Week
Ambassador (Indie) (1,000; \$1.20-\$2.40)—"Wonders of World" (Indie) (8th wk). Fancy \$20,000 after \$23,800 last week.

Fox (F&M) (5,000; 51-75)—"Toy Tiger" (U) and "Star in the Dust" (U). Opened today (Tues). Last week, "Birds and Bees" (Par) and "Scarlet Hour" (Par), solid \$13,000.

Loew's (Loew) (3,172; 50-85)—"Foreign Intrigue" (U) and "Mandrill" (UA). Fair \$9,000. Last week, "Bhowani Junction" (M-G) (2d wk), \$8,500.

Missouri (F&M) (3,500; 51-75)—"Man Who Knew Too Much" (Par) (3d wk). Nice \$5,000 after second session, hit about same.

Orpheum (Loew) (1,460; 51-75)—"Song of South" (BV) (reissue). Good \$10,000. Last week, "Paradise Case" (SRO) and "Spiral Staircase" (SRO), \$4,500.

Pagant (St. L. Amus.) (1,000; 50-90)—"Naked Dawn" (U). Okay \$2,500. Last week, "Thunderstorm" (AA), \$1,000.

Richmond (St. L. Amus.) (400; \$1.10)—"Kid For Two Farthings" (Indie) (m.o.). Good \$2,000. Last week, "Naked Night" (Indie), ditto.

St. Louis (St. L. Amus.) (4,000; 51-75)—"Hilda Crane" (20th). Mild \$7,500. Last week, "Sixth of June" (20th), \$10,000.

Auto Layoffs, Strikes Slough Det. But 'Bhowani' OK 14G, 'Leaves' 19G

Detroit, June 19.
Biz continues slow as more layoffs and wildcat strikes hit the auto industry, adding to the downturn in overall biz here. Best of newcomers is "Autumn Leaves" which looks just fair at the Michigan. "Foreign Intrigue" is slow at the Palms. "Whispering Smith" is making little noise at the Madison. "The Killing" is dull at the Broadway-Capitol. "Bhowani Junction" shapes okay at the Adams.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1.125)—"23 Paces to Baker St." (20th) with 14-act rock-and-roll stagelash. Opens Wednesday (20). Last week, "Proud Ones" (20th) and "Abdullah's Harem" (20th), slow \$17,000.

Michigan (United Detroit) (4,000; \$1-\$1.25)—"Autumn Leaves" (Col) and "Storm Over Nile" (Col). Fair \$19,000. Last week, "Knew Too Much" (Par) and "Patterns" (UA) (2d wk), \$14,000.

Palms (UD) (2,961; \$1-\$1.25)—"Foreign Intrigue" (UA) and "Oklahoma Woman" (AA). Fair

\$14,000. Last week, "Safari" (Col) and "Secret Treasure Mountain" (Col) \$20,000.

Madison (UD) (1,900; \$1-\$1.25)—"Whispering Smith" (Par) and "Streets of Laredo" (Par) (reissues). Quiet \$7,000. Last week, "Cockshell Heroes" (Col) and "This Man Is Dangerous" (Indie), \$10,000.

Broadway-Capitol (UD) (3,500; \$1-\$1.25)—"The Killing" (UA) and "Nightmare" (UA). Dull \$11,000. Last week, "Leather Saints" (Par) and "Hidden Guns" (AA), \$6,000 in 6 days.

United Artists (UA) (1,667; \$1.25-\$2.75)—"Oklahoma" (Magna) (18th wk). Weak \$11,000. Last week, same.

Adams (Balaban) (1,700; \$1-\$1.25)—"Bhowani Junction" (M-G). Just okay \$14,000. Last week, "Forbidden Planet" (M-G) and "Brain Machine" (RKO) \$7,000 in third week.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama Holiday" (Indie) (71st wk). Steady \$15,100. Last week, \$15,900.

HOT B'WAY SEASON IN THE SUN

New Product Boosts Chi: 'Trapeze'

Mighty \$50,000, 'Rawhide' Wow 14G,

'Safari' Big 21G, 'Crane' Lush 12G

Chicago, June 19.

Chicago first-run biz is climbing out of the doldrums this frame, with a raft of new and, in some cases potent, entries hyping grosses.

"Trapeze" is leading the pack this time around, with a mighty \$50,000 in sight for first United Artists week. "Great Locomotive Chase" shapes fairish \$23,000 in same week at the State-Lake. "D-Day Sixth of June" looks mild \$23,000 in corner at Oriental. "Safari" plus "Blackjack Ketchum" looms lusty \$21,000 in Roosevelt first round. "Hilda Crane" is likely loud \$12,000 in first stanza at the Esquire. "Gaby" is nifty \$8,000 at the Monroe. "Rawhide Years" and "Shack Out on 101" twinner is getting smash \$14,000 at the Grand.

"Bhowani Junction" continues to do hefty biz in second session at the Woods. "The Searchers" is slowing down a bit in the fifth round at the Chicago. "Madame Butterfly" holds loudly in same stanza at the World.

"Meet Me in Las Vegas" is still getting good coin in the ninth week at the Loon. "Oklahoma" dips a little in 25th round at McVickers. "Cinerama Holiday" continues steady in 53d week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Searchers" (WB) (5th wk). Suggest \$17,500. Last week, \$23,000.

Esquire (H&E Balaban) (1,400; 85-\$1.00) — "Hilda Crane" (20th). Loud \$12,000. Last week, "23 Paces to Baker St." (20th) (2d wk), \$5,500.

Grand (Indie) (1,200; 98-\$1.25) — "Rawhide Years" (U) and "Shack Out on 101" (AA). Sork \$14,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U). \$5,500. "Loop (Telem)" (606; 90-\$1.25) — "Meet Me Las Vegas" (M-G) (9th wk). Staunch \$9,000. Last week, \$9,500.

McVickers (JL&S) (1,580; \$1.25-35) — "Oklahoma" (Magna) (25th wk). Smash \$23,000. Last week, \$21,000.

Monroe (Indie) (1,000; 67-97) — "Gaby" (M-G). Hefty \$8,000. Last week, "City Stands Trial" (IFE) and "The Voice of Silence" (IFE). \$4,000.

Oriental (Indie) (3,400; 98-\$1.25) — "D-Day" (20th). Mild \$23,000. Last week, "Proud Ones" \$20,000. Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Indie) 53d wk. Staunch \$24,400. Last week, \$22,000.

Roosevelt (B&K) (1,400; 65-98) — "Safari" (Col) and "Blackjack" (Continued on page 16).

Heat Wilts Prov. Biz;

'D-Day' Fairish \$7,500,

'Kiss' Dying With 7G

Providence, June 19. Given a body blow by the weather which for first time in months turned out hot and humid for a weekend, most stands dropped to some of the lowest grosses in some time. Topping the list is Majestic's next with "A Kiss Before Dying" and "The Searchers" (WB) and "Down Liberty Road" (WB) (2d wk), \$8,000.

State (Loew) (3,200; 50-85) — "A Kiss Before Dying" (UA) and "Broken Star" (UA). Meek \$7,000. Last week, "Foreign Intrigue" (UA) and "Uranium Boom" (UA), \$8,000.

Strand (Silverman) (2,200; 50-85) — "Crimes in Streets" (AA) and "Shack Out on 101" (AA). Mild \$5,500. Last week, "Man Who Knew Too Much" (Par) (2d wk), \$5,200.

'Safari' Lively \$11,000,

Port; 'Song' Great 8G

Portland, Ore., June 19.

Town is loaded with only some moderate newcomers. However, some new pix opening this session will swell the over-all total. "Safari" is hefty at the Fox but "Autumn Leaves" is only modest at Orpheum. "Leather Saint" is highly disappointing at Paramount. Broadway's reissue of "Song of South" is rated loud.

Estimates for This Week

Broadway (Parker) (1,875; 90-\$1.25) — "Song of South" (BV) (reissue). Loud \$8,000. Last week, "Searchers" (WB) (3d wk), \$6,500.

Fox (Evergreen) (1,836; \$1-\$1.25) — "Safari" (Col) and "Treasure Secret Mountain" (Col). Hefty \$11,000. Last week, "D-Day" (20th) and "Wetbacks" (Indie) (2d wk), \$8,100.

Guilford (Indie) (400; \$1.25-) — "Gaby" (M-G) (3d wk). Fine \$3,000. Last week, \$3,600.

Liberty (Hamrick) (1,890; 90-\$1.25) — "Bhowani Junction" (M-G) and "Broken Star" (UA) (2d wk). Fast \$7,000. Last week, \$9,000.

Orpheum (Evergreen) (1,600; \$1-\$1.25) — "Autumn Leaves" (Col) and "Texas Bad Man" (AA). Modest \$7,000. Last week, "23 Paces to Baker St." (20th) and "Stranger At Door" (Rep). \$7,400.

Paramount (Fox Par) (3,400; 90-\$1.25) — "Leather Saint" (Par) and "Green Sparf" (Indie). Thin \$6,500. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA), \$10,900.

'Tiger' Fast 10G

In Slow Omaha

Omaha, June 19.

Spotty biz continues at downtown firstruns this week, and most exhibs can't foresee an end until the Ak-Sar-Ben races end next month. In addition, the Omaha Cardinals American Association baseball team returned home for a weekend end Friday (15), which always crimps film biz. Observers are blaming the state's terrific dry spell mostly for biz conditions. Little snow this winter and practically no rain this spring has left the farmer in a desperate situation.

Of new entris this stanza, "Toy Tiger" shapes best at the Orpheum, being rated good. "Bold and Brave" is also hefty at smaller Brandeis. "23 Paces to Baker Street" looks light at the Omaha. "Searchers" is still fairly at the State, and may stay a third.

Estimates for This Week

Brandeis (RKO) (1,000; 75-\$1) — "Bold and Brave" (RKO) and "Way Out" (RKO). Fancy \$5,000 or near. Last week, "Serenade" (WB) and "Cash on Delivery" (RKO) (2d wk), \$3,000.

Omaha (Tristates) (2,000; 70-90) — "23 Paces to Baker St." (20th) and "Wild Dakotas" (Indie). Light \$5,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), \$5,500.

Orpheum (Tristates) (2,890; 70-90) — "Toy Tiger" (U). Fine \$10,000 or close. Last week, "D-Day" (20th), \$7,500.

State (Goldberg) (860; 75-\$1) — "Searchers" (WB) (2d wk). Good \$4,500. Last week, \$7,000.

Kettering on Cinerama

Chicago, June 19.

Vet legit press agent Ralph Kettering has been appointed drum-beater for Chicago's Palace Theatre, currently roadshowing "Cinerama Holiday." Appointment presages beginnings of preparation for "Seven Wonders of the World" booking at the Palace, due in this fall. Second Cinerama pic is still holding well here.

Kettering is a showbiz vet with over 50 years' tenure.

'PROUD' LOUD 37G,

'AFFAIR' WOW 29G

Despite the hottest weather of year (above 96, unusual for June), and the first subway strike in N.Y. in years, Broadway first-run biz is looking up this stanza. Mercury soared to 96.1 on Thursday (14), which was the day of the abortive, if brief, walking of the underground's motormen. Strike on about 50% of the subway lines came just before the night rush hour, crippling service on other lines, and sloughing night trade badly.

Top this session is "Proud and Profane," with a wow \$37,000 or close opening week at the Astor. Pic looks in for a run. "Catered Affair" also shapes smash with \$29,000 in prospect opening stanza at the Victoria. "Rawhide Years" with vaudeville is heading for a fair \$18,000 at the Palace. "Unidentified Flying Objects" hit fair \$11,000 at the Mayfair in initial round but better than recent entries at house. "Leather Saint" doesn't look likely to get more than fair \$9,000 at the Globe opening frame.

"Trapeze" wound up second session at the Capitol with a socko \$50,000, and is now in its third week. "Searchers" still is solid at \$19,000 in third round at Criterion, and stays on.

"Man Who Knew Too Much" wound up its five-week run at the Paramount last night (Tues.) with a fair \$28,000. "That Certain Feeling" preems at the Par flagship today (Wed.) with Bob Hope and Pearl Bailey, stars of pic, plus band, making personals.

"Bhowani Junction" with stage-show looks to slip to fair \$110,000 in current (4th) session at the Music Hall. "Eddy Duchin Story" and new stage-show opens at the Hall tomorrow (Thurs.). "Seven Wonders of World" continued great in its ninth stanza at the Warner with \$52,600 and is now in its 10th week.

"D-Day" with stage-show sagged to a slow \$27,000 in third stanza at the Roxy, with "King and I" replacing next week. "Oklahoma" looks to wind its 36th round at the Rivoli with an okay \$21,200. "Safari" moves into the State today (Wed.) after two mediocre weeks plus four days of "Cockleshell Heroes."

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) — "Proud and Profane" (Par) (2d wk). Initial week ended yesterday (Tues.) soared to wow \$37,000 or more despite heat and Thursday's (14) subway strike. Looks in for longrun. Last week, "Harder They Fall" (5th wk), over hopes, with \$14,000 since including preview of "Proud."

Baronet (Reade) (430; \$1.25-\$1.80) — "Madam Butterfly" (IFE) (9th wk). Eighth week ended Monday (18) was good \$5,200 after \$5,800 in seventh. Stays.

Capitol (Loew) (4,820; \$1-\$2.50) — "Trapeze" (UA) (3d wk). First holdover round concluded Monday (18) was socko \$50,000. First week was \$75,000.

Criterion (Moss) (1,700; 75-\$2.20) — "Searchers" (WB) (4th wk). Third session finished last night (Tues.) was solid \$19,000 or near. Second was \$27,000.

Fine Arts (Davis) (468; 90-\$1.80) — "Rififi" (UMPO) (3d wk). Second round ended yesterday (Tues.) was smash \$19,000. First week was \$22,000.

Globe (Brandt) (1,500; 70-\$1.50) — "Leather Saint" (Par) (1st wk). First week winding tomorrow (Thurs.) looks to get fair \$9,000 or less.

Last week, "Forbidden Planet" (M-G) (6th wk-8 days), a bit over expectancy at \$7,500, and winding a very solid run.

Guilford (Guild) (450; \$1-\$1.75) — "Wedding in Monaco" (M-G) and (Continued on page 6)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

New Pix Perk L.A.; 'Saucers' Giant

\$142,000, 14 Spots, 'Profane' Great

16G in Smallseater; 'UFO' 15G, 4

Los Angeles, June 19.

'Paces' Plods at \$6,500, Seattle; 'Proud' Hep 9G

Seattle, June 19.

Cooler weather continues but it is not helping biz here currently too much. "Proud Ones" shapes as about the best newcomer with a robust take at Coliseum. "23 Paces to Baker St." is slow at Fifth Avenue. "Black Sleep" paired with "Creeping Unknown" at Orpheum. Best longrunner looks to be "Ladykillers," still big in sixth session at Music Box. General business is stout here, with many exhibs blaming tele for their troubles.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-\$1.25) — "Searchers" (WB) (4th wk). Good \$4,500. Last week, "Doctor at Sea" (Rep), \$2,200 in 8 days.

Coliseum (Evergreen) (1,870; 90-\$1.25) — "Proud Ones" (20th) and "Brain Machine" (RKO). Swell \$9,000 or near. Last week, "Unidentified Flying Objects" (UA) and "Sea Shall Not Have Them" (UA), \$9,800 in 9 days.

Fifth Avenue (Evergreen) (2,500; 90-\$1.25) — "23 Paces to Baker St." (20th) and "Blonde Bait" (Indie). Slow \$6,500. Last week, "D-Day" (20th), and "Wiretapper" (Indie) (2d wk), \$6,100.

Music Box (Hamrick) (850; 90-\$1.25) — "Ladykillers" (Cont) (6th wk). Big \$3,000. Last week, \$3,300.

Music Hall (Hamrick) (2,200; 90-\$1.25) — "Animal World" (WB). Mild \$5,000. Last week, "World In Corner" (U) and "Way Out" (RKO), \$5,200.

Orpheum (Hamrick) (2,700; 90-\$1.25) — "Black Sleep" (UA) and "Creeping Unknown" (UA). Light \$7,500. Last week, "Searchers" (WB) (3d wk), \$6,200.

Paramount (Evergreen) (3,039; 90-\$1.25) — "Man Knew Too Much" (Par), and "Scarlet Hour" (Par) (3rd wk). Big \$6,500. Last week, \$8,800.

Balto Nosedives;

'Proud' Oke \$8,000

Baltimore, June 19.

Mild new entries and ideal resort weather combine for sparse grosses here this round. "The Proud Ones" is fairish at the Century. "Leather Saint" also was mild at the Hipp. "23 Paces to Baker Street" looms limp at the New. "Target Zero" is drab at the Stanley.

Estimates for This Week

Century (Fruchtman) (3,000; 35-\$1) — "Proud Ones" (20th). Okay \$8,000. Last week, "D Day" (20th) (2d wk), \$7,000.

Empire (Schwaber) (460; 50-\$1) — "Wages Of Fear" (Indie) (2d wk). Moderate \$2,500 after \$3,500 for second.

Film Center (Rappaport) (890; \$1.25-\$2.50) — "Oklahoma" (Magna) (16th wk). Still potent at \$10,000 following \$11,000 in 15th week.

Five West (Schwaber) (490; 50-\$1) — "Ladykillers" (Col) (4th wk). Still pleasing at \$4,500 following \$5,000 in third.

Hippodrome (Rappaport) (2,100; 50-\$1) — "Great Locomotive Chase" (BV). Stars tomorrow (Wed.). Last week, "Leather Saint" (Par), modest \$7,000.

Mayfair (Hicks) (980; 20-70) — "Creature Walks Among Us" (U) (2d wk). Mild \$3,000 after \$4,500 opener.

New (Fruchtman) (1,600; 50-\$1) — "23 Paces To Baker St." (20th). Blah \$6,000. Last week, "Foreign Intrigue" (UA), \$5,000.

Playhouse (Schwaber) (410; 50-\$1) — "Adorable Creatures" (Indie) (3d wk). Fairish \$3,000 after \$3,500 in second.

Stanley (WB) (3,200; 35-\$1) — "Target Zero" (WB). Drab \$5,500. Last week, "The Searchers" (WB) (3d wk), \$6,000.

Town (Rappaport) (1,400; 50-\$1) — "Man Who Knew Too Much" (Par) (3d wk). Okay \$7,000 after \$10,000 last week.

Closing of schools for summer plus the opening of several stout new films is helping the over-all boxoffice in current week. Big noise this frame is the sensational biz being done by "Earth Vs. Flying Saucers" and "Werewolf" combo. Nearly terrific \$35,000 looms in three firstruns while an additional great \$107,000 or close is coming from two nabes and nine ozoners.

"Proud and Profane" also is high on the week's list with a sock \$16,000 or near on initial frame of showcase date at the small Four Star. "Unidentified Flying Objects" looks mild \$15,000 in four locations while "Foreign Intrigue" shapes slow \$12,000 in three sites. "Maverick Queen" looms light \$9,400 in two houses.

Second week of "Fantasia" continues socko \$12,000 at Fine Arts while third round of "Trapeze" shapes fancy \$20,000 at Fox Wilshire.

Estimates for This Week

Four Star (UATC) (868; 90-\$1.50) — "Proud and Profane" (Par). Socko \$16,000 or near. Last week, "Naked Night" (Indie) (4th wk-8 days), \$1,400.

Hillstreet, Hollywood, Wilmette (RKO-FWC-SW) (2,752; 756; 2,344; 80-\$1.50) — "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Terrific \$35,000. Last week, with Ritz, without Wilmette, "Picnic" (Col) and "Scarlet Hour" (Par) (3d wk), \$13,000.

Orpheum, Ritz, Iris (Metropolitan-FWC) (2,213; 1,363; 816; 80-\$1.50) — "Foreign Intrigue" (UA) and "Zanzabuku" (Rep). Slow \$12,000. Last week, Orpheum with Hawaii, "Birds and Bees" (Par), \$7,400.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-\$1.50) — "UFO" (UA) and "Thunderstorm" (AA). Mild \$15,000. Last week, L. A. Iris, Loyola, Fox Beverly, Man Gray Flannel Suit" (20th) and "Murder On Approval" (RKO) (2d wk-8 days), \$20,000; New Fox, Uptown, with Warner Downtown, "Alexander the Great" (UA) and "Manfish" (UA) (2d wk), \$11,000.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 80-\$1.25) — "Maverick Queen" (Rep) and "Yearling" (M-G) (reissue). Light \$9,400. Last week in other units. Fine Arts (FWC) (631; \$1.25-\$1.75) — "Fantasia" (BV) (reissue) (2d wk). Socko \$12,000. Last week, \$12,400.

State, Vogue (UATC-FWC) (2,404; 885; 90-\$1.25) — "Bhowani Junction" (M-G) (2d wk). Milk \$12,000. (Continued on page 16)

'Wonders' Holds Big At

\$29,000, Cincy; 'Bhowani'

12G, 'Knew Much' 7G, 3d

Cincinnati, June 19.

Downtown trade stacks up better than par for his summer. "Bhowani Junction," good at the big Albee, holds a big lead over the other new bills. "Foreign Intrigue" is shaping barely okay at the Palace. "Seven Wonders" retains its preem sock pace at Capitol in second. Holdovers, "Man Who Knew Too Much" and "Searchers" continue favorably.

Estimates for This Week

Albee (RKO) (3,100; 84-\$1.25) — "Bhowani Junction" (M-G). Good \$12,000 or over. Last week, "Searchers" (WB) (2d wk), \$8,500.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Seven Wonders" (Indie) (2d wk). Maintaining first week's sock \$29,500 tempo.

Grand (RKO) (1,400; 84-\$1.25) — "Searchers" (WB) (m.o.). Favorable \$6,000 third week. Last week, "Dallas" (WB) and "Distant Drums" (WB) (reissues), at \$7-51 scale, \$5,000.

Smith's (Shor) (1,500; 75-\$1.25) — "Man Who Knows Too Much" (Par) (3d wk). Swell \$7,000 after \$8,800 second stanza.

Palace (RKO) (2,600; 75-\$1.10) — "Foreign Intrigue" (UA). Okay \$8,000. Last week, "White City Sleeps" (RKO), \$7,500.

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Escapism Via Comedies, Mellers Seen By French Prods. as Paying at B.O.

Paris, June 12.

Looking back over the boxoffice receipts the last three years, Gallic producers have come to the conclusion that escapism is now the ticket at the wickets. They are convinced that the public wants to relax, with exotic climes, historical episodes and outright adventure entries, the b.o. favorites. Hence, French producers are now beginning to turn more towards such subjects. The mode of realism is still strong in film content here (as are the sex and sensational pix) but the coming production skeds look to give them a backseat.

In 1953, audiences paid their coin for the historical "Versailles," a gangster pic, "Touchez Pas a Grisi" (Don't Touch the Swag); "Les Femmes S'En Balancent" (James Get Along), gangster parody; "Monsieur Ripois," a Gallic Don Juan in London; and the adolescent sex theme via "The Game of Love."

In 1954, it was again history on top, with "Napoleon," followed by a chiller, "Diabolique"; "Le Rouge Et Le Noir" (Red and Black); a period piece; "French Cancan"; a suspenseful gangster pic in "Du Rififi Chez Les Hommes," and comedy in "All Baba" and "Papa, Maman, Lo Bonne Et Moi." "Vot're Deuove Blake," a tough guy parody.

For 1955, and this year, the diverting costume piece, "Les Grandes Manoeuvres"; Italo documentary, "Lost Continent," and Gallic underwater entry, "Le Monde De Silence"; another historical entry, "Si Paris Nous Etait Conte"; and a costumer in "Nana."

Producers Sense Public Taste

Producers are quick to conclude the old bromide that the public does not really want to face the everyday complications and difficulties still is true. Of course, this thinking can easily be upset by a timely, forceful film.

Comedies and adventure films head the coming list, with a number of costume pix also in the line-up. Sex subjects are also plentiful among current film subjects. But not all producers are on the bandwagon, and many realize it is the unusual and frank treatment of human problems and life which has given the Gallic pic its name in the international field.

Among the more serious works are a study in martyrdom in Robert Bresson's "Un Condamne A Mort S'Escappe" (A Condemned Man Escapes); a film on witch-hunting in a Gallic pic version of Arthur Miller's "The Crucible" (to be called "Les Sorcieres De Salem"); an updated version of Dostoevsky's "Crime and Punishment"; and a remake of an early silent masterpiece about the breakdown of a locomotive engineer over a girl, "La Rue" (The Wheel).

ADMISH BOOST NO PIC PANACEA, CLAIMS KING

Glasgow, June 12.

Raising of cinema admission prices will not entirely cure exhibitor problems in Britain, according to Sir Alexander King, cinema magnate. He warned that hundreds of small exhibs may "disappear" if relief in entertainment tax is not given pronto.

Sir Alexander blamed Harold MacMillan, Britain's Chancellor of the Exchequer, for the new increase in cinema prices, which take effect from June 25.

Major circuits have announced increased prices, but Sir Alexander's 80-strong chain is not raising admissions as yet.

Bob Hope to London For BBC Radio Programs

London, June 19.

Bob Hope is coming here to launch a series of radio programs originally aired in America, which are to be featured on BBC's light program beginning June 28.

In addition to the star, the series will feature James Stewart, Zsa Zsa Gabor, Edmund O'Brien, Virginia Mayo, Rosemary Clooney and David Niven.

Mex Govt. Cracks Down On Brit. Pix Playdates

Mexico City, June 12.

Jurge Ferretis, local chief censor, announced that until further notice no English-produced pix will be allowed to be exhibited here. In an official announcement Ferretis stated, "No English films will be exhibited in the theatres of the capital (Mexico City) until some arrangement can be made for the marketing of our films in that country because the English have not bought one single film of ours during this year."

Eagle-Lion, local distrib setup for British films, is said to be preparing a memorandum to their government for official aid. However, unless an arrangement similar to that recently worked out with the French government can be devised, local sources doubt that any solution to the problem will be possible for some time.

Mex Union Chiefs See Continuance of U.S. Prod. There a Real 'Must'

Mexico City, June 12.

Welfare of Mexican film unionists depends more than ever upon continuance of Americans making films down here it is now admitted by the Picture Production Workers (STPC) and National Actors Union (ANDA). There is not a Hollywood film now in work in this country. Americans made eight of the 92 pix produced in Mexico last season. Unions made no secret of the fact that production this year by Mexicans in Mexico will fail to support their members. Labor, economic and distribution are so hampering Mexican production that natives fear the year will wind up with a 60 total.

Saying that American production in Mexico is the "veritable lifesaver for our film workers—players, technical and manual workers," Jorge Martinez de Hoyos ANDA's conflicts sex, explained that the Yankee always pay in dollars (it takes many, many eight-cent pesos to make a dollar), and at scales that are frequently as much as 200% higher than that paid by Mexican producers. Mexicans, too, are eager to work for the Americans because their pay is far above Mexican minimum rates, Hoyos said.

STPC and ANDA, however, count upon Americans to produce at least seven pix from July to September. The unions indicate that Hollywoodians may make a total of 10 pix in this country this year.

U. S. companies, producing in Mexico this year, will make six-to-seven features or a few more, and are only waiting for the rainy season to end. Most of these pix are almost entirely exteriors, said Alfonso Sanchez Tello, vet producer and rep of several Hollywoodians in Mexico.

These films coming up include "The Assassination of Trotsky," "The Black Scorpion," "The Cult of Evil," "The Emperor of Sonora" and "Pagan Princess." In addition, Robert Jacks is reported planning a version in English (with an all-American cast) of "With Whom Do Our Daughters Associate?," current Mexican boxoffice champ here.

Outline Rules For Command Film Show

London, June 19.

Entries for this year's Royal Command Film Performance at the Empire, Leicester Square, on Oct. 29 must be submitted by Aug. 31. This was decided at the first committee meeting held here last week.

At that meeting it was stipulated that films for selection should not have had prior public showing in Great Britain, that no foreign language films would be accepted without English dubbing and all should be censored. Method of selection will follow last year's pattern when Lord Radcliffe was independent chairman, with a panel which included members of the Critics' Circle.

Fired, Buys TV Time To Air His Side of Case

London, June 19.

Millionaire Sir Bernard Docker who was sacked last week from the chairmanship of the Daimler Car Co. is the first private individual to buy time on commercial tv to air a personal grievance. He invested \$8,400 to ventilate his beef against his former co-directors and to win support from individual stockholders.

His three spots last Friday (15) were networked between London, Birmingham and Manchester.

Mex Producers Seek Less Govt. In Pix Industry

Mexico City, June 12.

An 8-point plan has been offered by the Mexican Producers Assn. demanding less government in their biz and asks that trade's own bank, the Banco Nacional Cinematografico, widen credits and be more "democratic" to loan seekers, advancing equally to all. It urges that the bank stick strictly to banking and not make any pix on its own. Proposal is being mulled by Angel Cavabajal, Secretary of the Interior, top government department that oversees the film industry.

The producers also want abolition of the bank's practice of trusteeship over pix which it finances until loans are repaid in full. Producers desire to exploit their film themselves and pay the bank off in installments. They also would place an association member on the bank's board and another on the National Cinematographic Board. In this way they think producers would have a say in the financing of their biz as well as the censoring and classifying of Mexican pix.

The association would eliminate the bank's anticipations committee to allow anticipatory payments to be decided upon and have these made by the boards of the various distributors. The producers want to convert Peliculas Mexicanas, old-time indie distributor of Mexican pix abroad, into a "company for public and not private benefit, as it is now."

The association charged that the bank has been making pix on its own through the government-administered Clasa Studios here.

More Govt. Money For Mexican Quality Films; Check Stories Pre-Loan

Mexico City, June 12.

More coin for Mexican film producers is in the offing since the government has become convinced that adequate financing is a must for the quality films it is demanding, according to trade reports. The government expects soon to authorize the trade's own bank, the Banco Nacional Cinematografico, to make loans of \$20,000 or less per pic.

The bank's present financing range goes from \$8 to \$12,000 for each film. Extent of financing is gauged by how the bank likes the screen story. Producers must present scripts with each loan application.

The government is being urged by producers to hike the bank's capital so that it can provide financing of \$24,000-\$28,000 per production. The association also wants the bank to discontinue making pix on its own and stick strictly to the banking business.

Cinematografico's capital now is \$800,000. Its April 30 balance sheet showed loans, credits and discounts totaling \$5,851,376.25 and \$256,000 worth of its bonds circulating.

Mex Union Pensions 18 Members

Mexico City, June 5.

The National Actors Union (ANDA) has life-pensioned 18 members, stage-pix actors-actresses at \$16-\$40 monthly each. One of them is Amelia Wilhelmly, once star character actress.

West End Better; 'Planet' Potent \$10,000, 'Cry' Sockeroo 14G in 3d, 'Serenade' Fine \$8,400, Also in 3d

London, June 11.

2 More Buenos Aires Houses Install V'Vision

Buenos Aires, June 12.

Another two cinemas have installed VistaVision, in addition to the Gran Rex. These are the Callao and Plaza, where Paramount has just released "3-Ring Circus" day-date. Vision installations have also been made in Rosario, Bahia Blanca and Santa Fe, with "To Catch a Thief" (Par) playing these spots.

Because legit is not faring so well this year, whereas film exhibitors are doing boff biz, there is talk of converting the Grand Splendid Theatre to films. The Casino also may become a cinema. Other conversions are being mulled.

Top U.S., British Product Hypoing Aussie's Lively Autumn Pic Attendance

Sydney, June 12.

Continuous flow of top quality product from the U.S. and England, plus a sprinkling of Continental fare, is the reason why cinemas here report solid fall trade. Both exhibitors and distributors are reaping a healthy payoff.

Here "Tender Trap" (M-G) swings into 14th week and continues a sellout. "Rose Tattoo" (Par) is smash in eighth week. Par also is in top coin with "Court Jester" (8th wk). "Dam Busters" (WB) is terrific in second week and set for lengthy run.

Many Hits in Sydney
Others bidding for longruns include "Joe Macbeth" (Col), "Seven Cities of Gold" (20th), "Never Say Goodbye" (U), "Deep Blue Sea" (20th), "I Am Camera" (20th), "Richard III" (London), "I'll Cry Tomorrow" (M-G) and "Madame Butterfly" (Blake), "Car a rouel" (20th) in C'Scope 55 premed at the Regent for Hoyts' loop and has a big advance sale.

'Jester' Sock In Melbourne

Melbourne, June 12.

"Dam Busters" (WB) is tops here in third week. "Marty" (UA) swings into solid fifth stanza. Par's "Court Jester" looks set for long run, as does Metro's "Meet Me in Las Vegas." Balance of promising pic include "Rose Tattoo" (Par), "Ten Tall Men" (20th), "La Montana Respittosa" (Blake) and "Riffifi" (Indie).

'Dolls' Wows Brisbane

Brisbane, June 12.

"Guys and Dolls" (M-G) is a wow here in third week. Par is likewise in top coin with "Living It Up." Lineup includes "Left Hand of God" (20th) and "Cell 2455" (Col).

'Dolls' Also Big In Adelaide

Adelaide, June 12.

"Guys and Dolls" (M-G) is away to a smash preem here and looks okay for a long run. "Black Knight" (Col) carries plenty of b.o. weight presently. "Doctor At Sea" (Rank) nifty is in 11th week, with "Rose Tattoo" (Par) also in top brackets. Other good biz pulers include "Red Velvet Swing" (20th), "Raising a Riot" (London) and "Dragnet" (WB).

Austrians Better Pix Patrons Than Germans

Vienna, June 12.

This Austrian capital city tops the German-language keys in film attendance. Recently check reveals that the average Vienna patron goes to the cinema 30 times a year. Austria also leads in provincial spots, with Baden near Vienna reaching 40 times a year.

Despite this fact, attendance was merely better than 47% of the seats available. Distributors are somewhat perturbed. Imports from America topped with 585 films during the past year. West Germany was second with 176. "Three Coins in Fountain" (20th) was best at the b.o. "Sabrina" (Par) was next best.

With a break in the weather, there was an immediate spurt in West End first-run returns. "Forbidden Planet" at London Pavilion was soaring to a fancy-\$10,300 in first frame.

"I'll Cry Tomorrow" continues a major draw at the Empire where the third round still is a sturdy \$14,000 or close. The Warner's "Serenade" clicked in fine \$8,400, also in third stanza.

Two new British entries made modest starts. "Pacific Destiny" grossed a steady \$4,800 opening round at the Odeon, Marble Arch. "It's Great To Be Young" wound its first frame at Rialto with a neat \$3,700.

Estimates for Last Week

Carlton (20th) (1,128; 70-\$2.10)—"Hilda Crane" (20th) (3d wk). Modest \$4,200 same as previous sesh. "Yield to Night" (ABP) premed June 14.

Casino (Indic) (1,337; 70-\$2.15)—"Cinematic Holiday" (Robin) (16th wk). Big \$16,500. Stays indef.

Empire (M-G) (3,099; 55-\$1.70)—"I'll Cry Tomorrow" (M-G) (3d wk). Heading for sturdy \$14,000 or near. Second was \$15,500.

Gaumont (CMA) (1,500; 50-\$1.70)—"Flaverick Queen" (Rep) and "Walk Into Paradise" (ABP) (2d wk). Below hopes at around \$4,000, same as opening frame. "Long Arm" (Rank) follows June 21.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"Conso 'Crossing" (Rank) and "Raw Edge" (Rank). Neat \$7,500.

London Pavilion (UA) (1,217; 50-\$1.70)—"Forbidden Planet" (M-G). Great \$10,000 or over likely.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Storm Centre" (Col) (3d wk). Fair \$4,200. "Jacqueline" (Rank) opens June 14.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Pacific Destiny" (BL) (2d wk). Around \$4,800, better than opening stanza.

Plaza (Par) (1,902; 70-\$1.70)—"Birds and Bees" (Par) and "Leather Saint" (Par). Fair \$7,500. "Man Who Knew Too Much" (Par) opens June 22.

Rialto (20th) (592; 50-\$1.30)—"It's Great To Be Young" (ABP) (2d wk). Over \$4,000, an improvement over opening round's \$3,700.

Ritz (M-G) (432; 50-\$1.30)—"Man Who Never Was" (20th) (3d wk). Good \$3,000 or near.

Warner (WB) (1,785; 50-\$1.70)—"Serenade" (WB) (3d wk). Solid \$8,400. Second week, \$8,100.

'ALICE' PREEMED IN SO. AFRICA'S ALICE

Johannesburg, June 12.

The small country town of Alice (just over 800 population) in the Cape Province was the scene recently of South Africa's most unusual preem when the British film of Nevil Shute's best-selling novel: "A Town Like Alice" was opened there. The "Alice" of the film is Alice Springs in Australia. The Australian preem was held conventionally in Sydney. But South African film publicity men, with the cooperation of local men at Alice, Cape, decided this was too good a chance to be missed. And so the local Beacon Hall, which seats only 200 people, got the full treatment for a national preem.

It was a white tie and tails affair, with visitors coming from hundreds of miles away, and national papers carrying news of the event. Pic was chosen as Britain's entry at the Cannes Festival, but was withdrawn because the Japs objected to its frank treatment of their cruelty in Malaya.

For the 800 citizens of Alice, this was their Big Night. They conferred the freedom of their town on author Shute. The publicity boys put both the town and film on the map.

More Mex Pix in Mexico

Mexico City, June 12.

Italy has become a sunny place for Mexican pix. The National Cinematographic Board announced that 10 full-length Mexicans were shown in that country last year as against only two 10 years ago.

"I've heard so much
about that amazing
**'FORBIDDEN
PLANET'.**"

(CinemaScope-Color)
Walter Pidgeon • Anne Francis
Leslie Nielsen and Robby, The Robot

"Ava's gorgeous and
the action terrific.
**'BHOWANI
JUNCTION'** is my
type of movie."

(CinemaScope-Color)
Ava Gardner • Stewart Granger
Bill Travers

"Give me a Western
with a love story like
**'TRIBUTE TO A
BAD MAN'.**"

(CinemaScope-Color)
James Cagney • Don Dubbins
Stephen McNally • Vic Morrow
and introducing Irene Papas

"Isn't it romantic!
'THE SWAN'
is for me."

(CinemaScope-Color)
Grace Kelly • Alec Guinness
Louis Jourdan • Agnes Moorehead
Jessie Royce Landis • Brian Aberne
Leo G. Carroll • Estelle Winwood
Van Dyke Parks

"I'm taking the girl
friend! **'GABY'** is
a hand-holding
picture."

(CinemaScope-Color)
Leslie Caron • John Kerr
Sir Cedric Hardwicke • Taina Elg

"I read all about it
in Argosy Magazine.
**'THE FASTEST
GUN ALIVE'.**"

Glenn Ford • Jeanne Crain
Broderick Crawford • Russ Tamblyn

"I'd love to see the
exclusive pictures of
**'THE WEDDING
IN MONACO'.**"

of His Serene Highness, Prince
Rainier III and Miss Grace Kelly
(CinemaScope-Color)

"The N.Y. Herald
Tribune says: **'THE
CATERED AFFAIR'**
is the 'Marty' of the
new movie year'."

Bette Davis • Ernest Borgnine
Debbie Reynolds • Barry Fitzgerald

LOTS OF GOOD MOVIES FOR EVERYONE'S TASTE

They're all from M-G-M. If you haven't played
them you're missing a lot of fine shows!

REMINDER! "Somebody Up There Likes Me" Theatre Preview! In all Exchange Cities —
June 27th to July 2nd, inclusive!

OMAHA-DES MOINES FUSION

Income Tax Haunts Jesse Lasky

Hollywood, June 19.

Ninth U. S. Circuit Court of Appeals in San Francisco has rejected Jesse L. Lasky's appeal from an order to pay \$449,237 in federal income taxes on the grounds that the petition for a review was not filed within the three month deadline period. Dispute centres around the \$820,000 Lasky and his wife Bessie received from Warners in 1942 for the sale of film rights to the story of Sergeant York.

Laskys contended the money should be taxed as capital gains while the government insisted it was ordinary income. Veteran producer said the review petition was filed late because the tax court ruling had been misfiled. Referring to the bill for \$729,389, taxes and interest, presented by the Collector of Internal Revenue here, Lasky declared "I am 74 and Mrs. Lasky is 66. We do not have sufficient assets to pay the deficiencies."

Forget Bidding in Kansas City

Exhibs Reported Relieved That Product Scramble Is Eased

Kansas City, June 19.

Bidding for first run product has been waylaid by an informal agreement dividing up available product among major first runs here. Just how the product is divided isn't too carefully defined, but the idea functions as a gentlemen's agreement leaving something for everyone.

A factor making the idea workable was the removal of the RKO Missouri Theatre from the first run picture, as the house was taken over by Cinerama. Product from the Missouri is thus added to the pool drawn upon by four other regular first run situations (along with two art filmers).

Mainline exhibs are heaving sighs of relief over this, as the bidding was generously described as murderous over the past year here. A focal point of this development has been the Durwood operated Roxy Theatre, which switched from subsequent to first runs more than a year ago by bidding pictures on to its screen.

That created a flurry of bidding and product switching involving the other situations, Fox Midwest (Tower, Uptown, Fairway, Granada), Loew's (Midland), United-Paramount (Paramount). Although the product division is flexible, it's assumed that most Paramount product will go to the Paramount with some of Warners, about what it had before the bidding flurry; much of Warners and some RKO and others to the Roxy; most of MG and much of United Artists to the Midland; Twentieth and Universal to Fox Midwest.

Distributors are looking on the situation somewhat askance, as admittedly it takes a plum out of their mouths. And exhibs claim it is an arrangement which is bound to endure because of its inherent self defense.

Banks Read Title

Continued from page 3

and discovery of sufficiently off-beat subjects to warrant that producer turning his full attention to their development, according to Preminger.

"I knew that Josh Logan was looking for something off the beaten path for a personal project," he said. "He isn't interested in anything that might be called routine or ordinary. I was called to find exactly what he had in mind in the controversial 'Birdman of Alcatraz,' first novel by Thomas E. Gaddis.

"Gaddis, by the way, is a new writer whom I was able to interest Paul Henreid in for the screen treatment of a picture to star Bette Davis."

Another case in point, agent pointed out, was his finding "The Man With the Golden Arm" for his brother, producer-director Otto Preminger, as an offbeat yarn. Still, another is "Bonjour Tristesse," which Preminger currently is prepping for his next indie production.

METRO MOVE TO CUT SELL COSTS

What may be the forerunner of similar economy moves and general streamlining of distribution operation has been launched by Metro with the consolidation of the Omaha and Des Moines sales territories. Under the new arrangement, which goes into effect shortly, sales, booking, and clerical work in connection with accounts in the two territories will be handled out of Des Moines. These activities will be halted in the Omaha office which, however, will continue to ship and inspect prints for theatres in the Omaha territory.

Combining of sales, booking, and clerical functions will result in considerable saving in manpower and in the weekly payroll for the area. Salesmen will continue, as in the past, to call on customers in the Iowa, Nebraska, and South Dakota areas comprising the Omaha shipping territory. Vincent F. Flynn, Omaha branch manager, will transfer his headquarters to Des Moines and will be in charge of the combined sales operation. G. E. (Jerry) McGlynn, formerly branch manager at Des Moines, has been retired because of ill health.

According to Metro, exhibitors in the Omaha territory have done most of their booking direct with the salesmen or by mail and telephone and that few made visits to the exchange headquarters. Sales chief Charles M. Reagan said that the economy of operation which will result from the consolidation will be as much in the exhibitor's interest "as our own."

It's anticipated that similar consolidations will take place in the near future at other branch offices, with the merger of the Albany and New Haven territories being listed as a most likely possibility. Practice, it's expected, will also spread to other major distributors.

Inside Stuff—Pictures

Barney Balaban, president of Paramount, appears emerging as the most dominant figure at meetings among the top brass from all companies who form the board of the Motion Picture Assn. of America. A close second, according to observers, is 20th-Fox's Spyros P. Skouras. For years the "general" was Nicholas M. Schenck. But he's lost prominence since moving "upstairs" to the board chairmanship of Loew's, yielding the presidency to Arthur M. Loew. The MPAA sessions of the past invariably were marked by the show of respect for Schenck to the extent that all conversation would stop when he began to offer an opinion on the issue of the day.

Balaban, said insiders, looks now to be taking such a commanding role, closely followed by Skouras, as sort of the senior statesman. His views, particularly, carry weight with his top-echelon colleagues.

Time and place of Metro's location shooting of "The Wings of Eagles," John Wayne starrer directed by John Ford, will be determined by the Navy. Studio is awaiting notification on the availability of an aircraft carrier, World War II variety, which is needed for key scenes. Arrangements already have been made for the loan of the vessel to Metro prior to the carrier being scrapped since most of the ships of this class are inactive and fast growing obsolete. When a carrier of the Saratoga class is due at Saratoga, Fla., the studio will be notified and final arrangements for filming will be made.

The mammoth billboard space atop the Victoria and Astor Theatres on Times Square was set to go to Paramount on a leasing deal with Artkraft-Strauss sign company, that would have cost the film company \$8,500 a month for four months plus painting charges of \$15,000. All for "War and Peace," which is to bow at the Capitol in August.

But City Investing owns the space, measuring 65x260 feet, and also owns the Vic and Astor. After drafting its ad, Par was notified by A-S that the deal was off. No reason was given but it appears that City Investing won't have the space used to promote any picture not playing either the Vic or Astor.

Preview audiences will be asked to choose whether Paramount's "The Buster Keaton Story" has a happy or a sad ending. Writer-producers Robert Smith and Sidney Sheldon are shooting it both ways. They prefer the happy ending, but Keaton is opposed, pointing out that the late Irving Thalberg insisted he smile in a film once and the public didn't like the departure from his frozen-faced mien. The scene, he recalled, was re-shot.

The hope of the motion picture industry today is the young producer, unfettered by hidebound practices and whose honest, youthful enthusiasm permits a fresh approach to new subjects, according to Samuel Goldwyn, Jr. Goldwyn, still in his 20's, has just completed his second indie for United Artists release, "Sharkfighters," following his initialer, "Man With the Gun."

New racket has cropped up in Hollywood, George Flaherty, IATSE Hollywood rep, disclosed last week. Unidentified person has been soliciting the studios for ads in a souvenir booklet supposedly commemorating the 50th anni of IA. Solicitor is completely unauthorized Flaherty declared—and pointed out that this isn't even the union's 50th anni.

Heineman's Boast on 'Trapeze': Biggest Opener (June 28) Ever Seen

Hollywood, June 19.

'Pete Gage, We Love You'

Summer showmanship drive, dedicated to exec v.p. Edwin "Pete" Gage, gets under way on the Walter Reade circuit July 31, with close to 40 managers participating.

Drive runs for seven weeks and will see more than \$4,000 in prizes distributed. Managers will compete in six categories: gross, expenses, attendance, concessions, exploitation and theatre operation.

'SHIRLEY JONES DAY' OPENS 'OKLAHOMA'

Pittsburgh, June 19.

Biggest ballyhoo here for a film in years accompanied "Oklahoma" opening last week at Nixon and it was all geared around Shirley Jones, local arca gal who plays the role of Laurey. Kickoff was a special pre-prem afternoon showing for entire town of nearby Smithton, where Miss Jones' family lives and her father runs a brewery. Village shut down tight for the event and its 800 citizens came to Pittsburgh, 18 miles away, for the event, preceded by a parade in which star rode in a surrey with fringe on top, and naturally accompanied by plenty of newspaper space.

Opening itself was a social event and sponsored by Pittsburgh Playhouse, which tossed a fancy dinner at the community theatre restaurant before proceeding downtown in an motorcade. Playhouse was where Miss Jones, then 17, first studied acting.

"Trapeze" will top the one week gross record of any other film in the history of the business by at least \$500,000 in the first frame of its general release, United Artists sales vccpee William J. Heineman predicted here. Picture goes out June 28 and has been booked into 360 situations for the ensuing seven days.

Heineman said other films have had mass bookings in as many theatres but none has played so many class theatres in the U. S. and Canada.

Sales exec also reported UA is ahead of its anticipated returns thus far this year and may top the \$65,000,000 12month gross predicted several months ago by UA prexy Arthur Krim.

TV Milch Cow

Continued from page 1

commercial, seems to have been as slight.

Pet Milk and Kraft display recipes on television that can be picked up at the store counters. U. S. Steel had an "Operation Snowflake" before the Xmas of 1954 to push white goods that got into all media after a tv kickoff; corporation is doing it again, this time gimmick being: give the bride steel for her wedding. In the old days of the DuMont network, armies of "Captain Videos" lined grocery shelves, to entice kiddies. Alka Seltzer carries "Speedy," its character in commercials, to print and the point of sale, to get as much mileage out of the presumably popular puppet as it can. If it's not a continual exploitation, Rheingold beer at least launches the "Miss Rheingold" contest on tv and counters, before it turns with almost complete exclusivity to print.

Said to be perfect example of tv exploitation is what is done by Young & Rubicam for Piel's. They use the highly popular Harry and Bert characters from their tv commercial spots and plaster the cartoon characters all over billboards and in print ads.

While Y&R gets a plug in exploitation, Kenyon & Eckhardt is believed the only major tv agency which has plunged into exploitation up to the hips. Rin Tin Tin's picture is used for Nabisco almost everywhere. Mennen works its exploitation through the Wednesday night fights, etc. And the big example is Ed Sullivan for Lincoln Mercury.

Sullivan brings up another kind of exploitation. There are the integrated tv-print ads and point of purchase, but the only kind of exploitation that has gained video acceptance has been where tv stars make the sales circuit for their sponsors. Yet once Sullivan, Bill Lundigan of "Climax," and maybe Lassie, are counted the remaining number is negligible.

NBC-TV lately hired Al Rylander away from Columbia Pictures to do tv exploitation. In his case he's primarily exploiting programs and personalities, not sponsored goods, and with some hefty results.

Syndicators of tv film are said to be the only ones who've gotten any real degree of exploitation launched for tv. Because the syndicated market is so tight, they're willing to do much of the work of exploitation, but for a fully-integrated exploitation program feeling in the agency is needed to plan, process and coordinate.

The billings house is the only place where the same copy and art that go into tv commercials can be readied for newspapers and mags, the place where personnel are supposed to have a full knowledge of the sponsor's individual merchandising problems—where to hit hard and where not.

As somebody said, "Television without exploitation is like showing off a beautiful cow, but not milking it."

**Francis is SCARED...and
Funnier than Ever!**

Now
Mickey's a
side-kick of that
Famous Talking Mule
...and they're both
too scared to
spook!



When they
get caught in a
creepy castle—it's
every ghost for
himself!



Starring

MICKEY ROONEY

with VIRGINIA WELLES • PAUL CAVANAGH • DAVID JANSSEN and

Directed by CHARLES LAMONT Story and Screenplay by HERBERT MARGOLIS and WILLIAM RAYNOR

Based on the character "FRANCIS" created by DAVID STERN

Produced by ROBERT ARTHUR

Universal-International presents
Francis
IN THE
Haunted House



Francis The Talking Mule

ON THE WAY...

Away All Boats

The battle cry of
the South Pacific!

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (19)

1956	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32 1/2	24 5/8	Am Br. Par Th	107	30	29	29	- 1/2
28 3/4	23 1/4	CBS "A"	65	24 1/2	23 5/8	23 5/8	- 5/8
28 1/4	23	CBS "B"	54	24	23 1/2	23 3/8	- 3/8
26 3/4	18 1/2	Col Pix	60	20 1/2	18 3/4	20	+ 1 1/2
16 3/8	14 1/2	Decca	34	14 1/4	14 1/4	14 1/4	+ 1/2
95 7/8	75 3/4	Eastman Kdk	50	89 1/2	87 1/2	88 7/8	+ 1
4 7/8	3 3/8	EMI	61	3 3/4	3 3/8	3 3/8	-
12	8 7/8	List Ind.	131	9 3/8	8 7/8	9 1/8	-
25 1/4	18 3/4	Loew's	174	22 3/8	22	22 1/8	+ 1/4
9 1/4	7 1/2	Nat. Thea.	126	7 7/8	7 1/2	7 3/4	+ 1/8
36 1/2	30 1/4	Paramount	61	33 1/4	32 3/4	33	-
36 1/2	22	Philco	198	22 3/8	21 5/8	21 3/4	- 1
50 3/8	41 1/4	RCA	175	43	42 1/8	42 1/4	- 1/2
8 7/8	7 1/4	Republic	9	7 7/8	7 5/8	7 1/4	- 1/8
15 1/8	13 3/4	Rep., pfd	1	13 3/4	13 3/4	13 3/4	-
17 3/4	15	Stanley War.	34	15 1/2	15	15	- 5/8
27 3/4	22 1/2	Storer	28	24 1/2	23 3/4	23 3/8	- 7/8
29 1/4	21 1/2	20th-Fox	64	23 3/8	22 3/4	22 7/8	- 5/8
29 1/2	24 1/2	Univ. Pix	2	25 3/8	25 3/8	25 3/8	+ 1 1/2
82 1/2	76	Univ., pfd.	*130	77	76	77	+ 3/4
24 3/8	18 1/2	Warner Bros.	317	24 1/2	23	23 3/8	+ 1/4
141 1/4	108 1/2	Zenith	7	113	111	111	- 1 1/4

American Stock Exchange

6 1/4	3 3/4	Allied Artists	42	4 1/4	3 7/8	4 1/4	+ 1/2
13 1/4	9 3/4	All'd Art., pfd.	6	10 1/2	10 1/8	10 1/4	+ 1/8
2 1/8	1 1/2	C & C Super	79	1 3/4	1 5/8	1 3/4	- 1/8
10	6	Du Mont	47	6 3/8	6 1/8	6 1/4	+ 1/8
3 1/2	3	Guild Films	17	3 1/8	3	3	- 1/8
5 3/8	3	Nat'l Telefilm	113	5 3/8	4 7/8	5	-
5 1/4	2 3/4	Skiatron	16	3 3/8	3 1/2	3 1/2	- 1/8
12 3/8	11 3/8	Technicolor	55	11 3/8	11 3/8	11 3/8	-
4 1/2	3 1/4	Trans-Lux	9	3 1/2	3 1/2	3 1/2	-

Over-the-Counter Securities

	Bid	Ask	
Ampex	33 3/4	36 1/4	+ 3/8
Chesapeake Industries	27 3/8	3 3/8	+ 1/8
Cinerama Inc.	1 1/8	1 3/8	-
Cinerama Prod.	2 3/8	3 3/8	-
DuMont Broadcasting	6 3/8	7 3/8	-
Magna Theatres	2 3/8	3	- 1/8
Official Films	2 1/8	2 3/8	+ 1/8
Polaroid	63	70	+ 1/2
U. A. Theatres	6 3/8	7 3/8	- 1/8
Walt Disney	43 1/4	47 1/4	+ 3/4

*Actual Volume
(Quotations furnished by Dreyfus & Co.)

Put That Shortage in Your Eyewash

Distribs Say 'Seller's Market' Is Myth—Exhibs Buy and Book Very Cannily

The exhibitor argument that the industry is currently in the midst of a "seller's market" is a myth, distributor officials maintain. The reverse, they say, is actually the case and that it's still a "buyer's market" despite all the charges relating to the shortage of pictures.

Strong competition among the film companies, it's maintained, is at an all-time high for a theatre's sales staffs. Metro points out, for example, that "exhibitors have become more selective in their buying habits, putting off a salesman from whom they may have bought on his first visit a few years ago, in the hope that a better deal will be forthcoming from another."

The so-called product shortage, it's said, does not give the distributor the advantage over the exhibitor who is carefully choosing his production slots while "the public, added leisure and higher income combine to make them choosier than ever."

In urging its salesmen to continue to make frequent calls as the only means of "selling," Metro notes that the recent testimony before the Senate Small Business Subcommittee makes it seem that "nobody was out trying to sell pictures" and that exhibitors waited at the distributors' door to "beg for product." It cites the case of a smalltown exhibitor who had nine film salesmen and one branch manager call on him in one week. This Metro concludes, "is indicative of the competition which still exists for his playing time."

Lida With Schwalberg

Fred Lida, this week joined Artists-Producers Associates as ad-pub director, this in line with the A. W. Schwalberg outfit's expansion program.

Lida previously was ad coordinator at I.F.E.

Add: Shortage

Minneapolis, June 19.

Product pinch results:

RKO's loop first run Pan has Universal oldies, "Tap Roots" and "Kansas Raiders."

Neighborhoods are on reissue or repeat of "I Am a Camera," "Summertime," "My Pal Gus," "The Trouble With Harry," "Rear Window" and even "Rhubarb."

NON-BUDGE SPANIARDS STYMIE YANK PACT

Motion Picture Export Assn. in New York disclosed that Eric A. Johnston, president, continued his stay in Madrid in a last-minute effort to settle differences with the Spanish government concerning a new film trading agreement. Johnston was to go to London Monday (18) but instead will remain in the Spanish capital until tomorrow.

In the face of earlier encouragement from Francisco Franco and other government leaders, the Spanish are still adamant about conditions in the projected new pact that caused the original stalemate in negotiations and resulted in the cessation of shipment of new American films to Spain. They want the MPEA companies to distribute one of their films in America for every four Yank pictures released in Spain. MPEA on the other hand wants more of its product sold freely in Spain, and flatly refused to be forced into distributing Spanish features.

As of late yesterday neither side appeared willing to give ground, thus a complete breakdown in the film relationship between the two countries looked likely.

Johnston intends to set the preliminaries for next fall's negotiation of a new trading agreement with England during his stay in London.

Youngstein

Continued from page 5

failed to register in some way, the fact that they have been treated in an unfair manner. The ads were pulled not with a view to being permanently pulled, but rather as a temporary measure.

Many people feel that the best way to counteract this kind of bad review is to run the reviews of every critic who thought highly of the picture. We waited until all of these reviews were in, and as you undoubtedly know, they ranged from absolutely top reviews on the part of the Daily News, Post, Journal American and World Telegram, to mixed reviews in the Mirror and Herald Tribune, and then to what I consider to be the "way out on a limb" review of Crowther. Yesterday, the review of the Saturday Review of Literature came in by Arthur Knight. I am attaching a copy of that review.

Certainly all of this should have been enough to have Bosley hesitate about the hatch job he then committed in the Sunday article. After all, his colleagues are not exactly fools and when you have this kind of difference of opinion, it ought to have a person pause to re-evaluate and re-appraise. Instead of that, it seemed to drive Crowther into an even greater state of frenzy because in the Sunday article, he wandered way beyond the limits of criticism and started to talk about the fact that "Trapeze" might not be the salvation of the motion picture industry, but that "Rififi" could be. He also made statements that the public would not enjoy the picture after they had seen it. When he is talking about salvation, and saying that "Rififi" can be the salvation, he is really displaying a basic lack of understanding about the economic facts of life of our industry that is really awning. I saw "Rififi." I think it is a damned good picture. It is an art house picture with perhaps a little overflow beyond that, but its overall national effect can't be very great. On the other hand, "Trapeze" will, I am willing to bet, be the biggest grosser that United Artists has had in its thirty-seven year history. In addition, when "Trapeze" was made, nobody had salvation in mind. Salvation is not our business. Hecht-Lancaster tried to make a good quality picture, with commercial boxoffice elements added to the quality and then backed it with the biggest campaign in the history of our company. A good picture and good business was our objective, not salvation. We should not be murdered for not achieving something which we never tried to achieve in the first place.

As far as Bosley's opinion that the public will not like the picture, he ought to first have checked with the Capitol Theatre in New York, and the Fox West Coast people in Los Angeles. Those are the only two engagements we have had so far and their reports to us, as well as our own personal checking, indicate one of the highest degrees of enjoyment and pleasure of any picture we have ever released. I agree with you that there is a great doubt as to whether emotional responses like pulling the ads serves any purpose, but on the other hand, somewhere along the line I feel that I, as an individual, have a right to let a critic know when I think he has overstepped the bounds of his function. In addition, it makes me feel better.

As you said, this is a nice unpredictable business and so I am hopeful that Bosley will take Variety's advice and send me that bottle of Scotch.

Max E. Youngstein.

Zinnemann Wants Out On Half Done 'Old Man'

Hollywood, June 19.

Fred Zinnemann departed as director of "Old Man and the Sea" after some 75 days of production as a result of differences of opinion with producer Leland Hayward. Location shooting in Cuba has been completed on the Spencer Tracy starrer which is slated to resume at the Warner lot shortly.

New director will be picked when production is resumed. Bert Allenberg, William Morris exec, said "Zinnemann and Hayward just don't see eye to eye on methods and procedures, so they amicably decided to call it a day." Shooting began on location on April 4.

Germans Have Headstart Over 20th With 'Anastasia' Pic—Based on 'Facts'

Gesture to Teachers

San Antonio, June 19. George Watson, city manager for the Interstate Theatre Circuit, sent two passes good for admission to any local Interstate theatre to all the local teachers in the public school system good all summer.

It's a token of appreciation of their vital role as educators. It's Watson's annual custom here.

UNITED ARTISTS SETS PUBLICISTS' MINIMA

United Artists and the N. Y. Screen Publicists Guild have agreed on a new two-year contract for homeoffice, pub-ad staffers.

New pact, retroactive to the first week of April, provides for a \$10 across-the-board weekly wage hike for senior publicists, \$10 the first year and an additional \$10 the second year for publicists and associate publicists, and \$20 the first year and \$10 the second year for apprentices.

New minimum schedule provides for \$54.50 for apprentices, \$74.50 for associates, \$110 for publicists, and \$140.50 for senior publicists. All other provisions of the previous contract relating to job security, severance pay, and vacations were retained.

UA staffers receive three weeks vacation after five years as compared with three weeks after 15 years in the SPG contracts with Warner Bros., Columbia, Universal, and 20th-Fox.

Paper-to-People

Continued from page 7

frankly, "has something to do with it. It drives one to seek new and more challenging fields to conquer. I guess it's part of the normal male striving in life. Then there is the need to live dangerously... to see if you can meet the challenge or bring a carefully built edifice tumbling down."

Aware that "I'm sticking my neck out," Lehman said his decision was based partly on the inner turmoil and loneliness faced by a writer. "Writing," he said, "drives a man to solitary confinement. At the same time, no man wants to be alone in a room. This is the conflict in a writer. He'd much rather be part of a living life than merely writing about it."

Being a producer and director, he maintained, gives one a chance to work with people after working with papers. "The 'fun' that is part of the production of a picture doesn't happen in the solitary confinement of your own room," he said. "Making the picture is the exciting part of it."

"Being a director and a producer gives a writer a chance to live more fully personally," he continued. "It gives him a feeling of power... of being captain of the ship. It makes him feel more creative. It gives him greater creative control in bringing his writing to the screen. It removes the heartache that many writers experience when they turn their 'baby' over to someone else although other people take good care of it. He wants to bring it up himself."

The need to become a producer and director, according to Lehman, may subconsciously represent a desire to escape being a writer. "A writer," he said, "will sometimes do anything to escape his destiny." However, he emphasized that "if producing and directing get to be so much fun that I don't want to write any more, I'll be in trouble."

"The Sweet Smell of Success," which has a Broadway locale, is based on Lehman's experience as a N. Y. pressagent some 15 years ago. It will star Burt Lancaster as a columnist and Tony Curtis as a pressagent. In his new deal with Hecht-Lancaster, Lehman will receive a percentage of the profits as well as a fee as writer and producer.

Berlin, June 12. It all looks like a race to see which "Anastasia" pic will be completed first this year, an American one planned by 20th-Fox and the German production. While the American film is still waiting to go before cameras, the German one went into production last week at the Berlin CCC (Spandau) studios. Producers of the pic are Alfut along with Corona and Hansa Film (Guenter Matern).

While the 20th-Fox production will be based on the Marcelle Maurette play, done on Broadway last year, the German film took "facts, original documents, affirmed declarations, etc.," after which Herbert Reinacker (author of "Canaris") wrote the script.

The leads in the German film are played by Ivan Desny, French actor, and Lilli Palmer. It is incidentally, Miss Palmer's third German postwar film, the others being "Fireworks" and "Devil in Silk."

Dr. Falk Harnack is directing the film whose title was registered with German authorities last December. The film also will be synchronized for release abroad.

CAMERAMEN'S UNION EYES AIRCRAFTERS

Hollywood, June 19.

IATSE Cameramen's Local 659 has started a campaign to extend its jurisdiction into the industrial field. Business agent Herb Aller disclosed that the union has begun organizing lensers in aircraft plants which maintain motion picture units.

Organization work has already begun at Lockheed and National Labor Relations Board hearings have been held at the Boeing plant in Seattle and at Convair in San Diego with decisions expected shortly. NABET is contesting IATSE at Lockheed and Boeing and the Architects and Engineers are competing for Convair jurisdiction.

Martinas Partner With Rosenow in Theatre Co.

Albany June 19.

Martos Theatres Inc. has been chartered to conduct business in Dansville, Livingston County, N.Y., with capital stock of \$100,000, \$100 par value. Directors are: James A. and John R. Marina of Dansville, William P. Rosenow of Orchard Park.

Rosenow is a one-time salesman for Paramount and has been active in the theatre field around Buffalo, during recent years. The Martinas are also theatre operators.

Film Men—Prices

Continued from page 3

dropped in on one of the showcases, no longer exists.

Further, one theatre no longer can benefit from the "overflow" from a nearby competitor. Long, discouraging queues at the Radio City Music Hall, for example, doesn't mean a boon to the block-away Roxy.

Analysts have it figured that the combination of advertising-publicity, the reviews and the word-of-mouth continue as the major influences. Thereafter, the public selects the specific theatre to attend on the night on the town. Pictures that lack appeal for the John Does wouldn't fill the empty seats if the admission price was cut in half, it's felt.

In this respect, the film theatre now can count on its dollars much the same as in legit. The legitimate price for "My Fair Lady" ranges to \$7.50 but countless scalpers have reaped many times that per ticket. Meaning a smash is a smash at any price within, and sometimes beyond, the realm of sanity. And like the films, the nervous entries don't last long, still largely despite the cost.

Evidence that the transient has departed is strikingly presented on Broadway currently. Pedestrian traffic is nearing the seasonal highmark as the tourists converge on Manhattan by the millions. Yet the ushers at several firstruns feel like the loneliest men in town.

Picture Grosses

BROADWAY

(Continued from page 9)

"Battle of Gettysburg" (M-G) (5th wk). Current round ending today (Wed.) is heading for fine \$4,500. Fourth was \$6,000. "Wild Oat" (Indie) opens June 27.

Mayfair (Brandt) (1,736; 79-1.80)—"Unidentified Flying Objects" (UA). Initial stanza finished Monday (18) hit fair \$11,000, but better than recent entries here. In ahead, "Killing" (UA) (3d wk-10 days), \$9,500.

Normandie (Trans-Lux) (592; 95-1.80)—"Lost Horizons" (Col) (re-issue). Opened yesterday (Tues.). In ahead, "Lovers and Lollipops" (T-L) (9th wk-6 days), was fair \$3,000 after \$4,000 in eighth week.

Palace (RKO) (1,700; 50-1.60)—"Rainbow Years" (U) with vaudeville. Week ending tomorrow (Thurs.) looks to hit okay \$16,000 or close. Last week, "Storm Over Nile" (Col), \$15,500.

Paramount (ABC-Par) (3,664; \$1-1.2)—"That Certain Feeling" (Par). Opens today (Wed.) with Bob Hope and Pearl Bailey scheduled for personals throughout day. In ahead, "Man Who Knew Too Much" (Par) (5th wk), fair \$28,000 after \$32,000 in fourth week, for an unusually successful longrun for season of year.

Paris (Pathe Cinema) (568; 90-1.80)—"Proud and Beautiful" (Indie) (4th wk). Third session ended Sunday (17) was big \$13,300 after \$15,000 in second week. Stays.

Radio City Music Hall (Rockefellers) (6,200; 95-2.75)—"Bhowani Junction" (M-G) and stage-show (4th-final wk). This week finishing today (Wed.) looks like fair \$110,000. Third was \$124,000. "Eddy Duchin Story" (Col) opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.25-1.30)—"Oklahoma" (Magna) (36th wk). Present stanza winding today (Wed.) looks to hold with \$21,200 after \$21,000 last week. Stays on. Plaza (Brecher) (525; \$1.25-1.80)—"Invitation to Dance" (M-G) (5th wk). Fourth stanza concluded last night (Tues.) was fine \$7,600 after \$8,500 in third.

Roxy (Nat'l) (Th.) (5,717; 65-2.40)—"D-Day" (20th) with circus stage-show (4th-final wk). Third round ended Monday (18) hit slight \$27,000 after \$34,000 in second. Stays until "King and I" (20th) opens night of June 28, with regular run starting June 29.

State (Loew) (3,450; 78-1.75)—"Safari" (Col). Opens today (Wed.). Last week, "Cockleshell Heroes" (Col) (3d wk-4 days), slim \$5,000 or less after \$10,000 in second week.

Sutton (R&B) (561; \$1-1.80)—"Ladykillers" (Cont) (18th wk). The 17th round ended Monday (18) held with fine \$6,000 after \$6,400 in 16th week. Stays on.

Trans-Lux 52d St. (T-L) (540; \$1-1.50)—"Gaby" (M-G) (6th wk). Present frame ending today (Wed.) looks like good \$5,000 or near after \$4,800 for fifth week. "La Strada" (Indie) is due in.

Victoria (City Inv.) (1,060; 50-1.2)—"Catered Affair" (M-G). First session ending today (Wed.) likely will hit socko \$29,000 or close. Holding. In ahead, "Crime in Streets" (AA) (3d wk), \$11,500, over hopes because of help from nice preview day of "Affair".

Warner (Cinerama Prod.) (1,600; \$1.20-3.50)—"Seven Wonders of World" (Indie) (10th wk). Ninth round ended Saturday (16) was smash \$52,600 after \$54,400 in eighth week. Stays on indef.

'Affair' Fancy \$16,000,

Frisco; Tiger' Fat 12G

San Francisco, June 19. Best bet here this session among newcomers is "Catered Affair," which is fine at Warfield. "Toy Tiger" is right behind with good takings at Golden Gate. "The Killing" is okay at United Artists. "Autumn Leaves," another newie, shapes fine at St. Francis. Best holdover looks to be "The Searchers," fast at Paramount in third round.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-1.1)—"Toy Tiger" (U) and "Yellow-Red" (Repl). Good \$12,000. Last week, "While City Sleeps" (RKO) and "Stranger at Door" (Repl), \$11,000.

Fox (FWC) (4,651; \$1.25-1.50)—"Froud Ones" (20th). Dull \$10,000. Last week, "D-Day" (20th) and "Please Murder Me" (Indie) (2d wk), \$10,000.

Warfield (Loew) (2,656; 65-90)—"Catered Affair" (M-G). Fine \$16,000. Last week, "Bhowani Junction" (M-G) (4th wk), \$7,500.

Paramount (Par) (2,646; 90-1.1)—"Searchers" (WB) (3d wk). Fast \$13,000. Last week, \$18,000.

St. Francis (Par) (1,400; \$1-1.25)—"Autumn Leaves" (Col). Nice \$11,000. Last week, "Man Who Knew Too Much" (Par) (3d wk), \$10,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-2.65)—"Cinera Holiday" (Indie) (46th wk). Up to big \$15,300. Last week, \$13,000.

United Artists (No. Coast) (1,207; 70-1.1)—"Killing" (UA) and "Nightmare" (UA). Okay \$9,000. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA), \$12,000.

Stagedoor (A-R) (400; \$1.25-1.50)—"Richard III" (Lopert) (8th wk). Oke \$2,800. Last week, \$3,200.

Larkin (Rosner) (400; \$1.1)—"Return Don Camillo" (IFE). Fancy \$3,200. Last week, "Diabolique" (UMPO) (24th wk), \$3,200.

Clay (Rosner) (400; \$1.1)—"Gaby" (M-G) (2d wk). Big \$3,000 or over. Last week, \$3,400.

Vogue (S.F. Theat.) (377; \$1.1)—"Citizen Kane" (RKO) (reissue) (5th wk). Fair \$1,900. Last week, \$2,800.

Bridge (Schwarz) (396; \$1-1.25)—"They Who Dare" (Indie) (3d wk). Good \$1,400. Last week, \$1,800.

Coronet (United Calif.) (1,250; \$1.10-2.75)—"Oklahoma" (Magna) (17th wk). Big \$18,400. Last week, \$19,700.

Rio (Schwarz) (397; \$1.1)—"Caroline Cherie" (Indie). Good \$2,500. Last week, "Sextette" (Indie), \$2,300.

BOSTON

(Continued from page 8)

"Proud Ones" (20th) and "Murder On Approval" (RKO). Okay \$12,000. Last week, "D-Day" (20th) and "Way Out" (RKO) (2d wk), \$11,000.

Metropolitan (NET) (4,357; 75-1.25)—"Searchers" (WB) (3d wk). Falling to \$7,000. Last week, \$9,500 below estimate.

Pilgrim (ATC) (2,100; 65-95)—"Great Missouri Raid" (Col) and "Comanche" (UA). Oke \$7,000. Last week, "Cockleshell Heroes" (Col) and "Johnny O'Clock" (Indie) (2d wk), \$5,000.

Paramount (NET) (1,700; 60-1.1)—"Screaming Eagles" (AA) and "Come On" (AA). Weak \$9,000.

Last week, "Shack Out 101" (AA) and "Crime in Streets" (AA), \$12,000.

Orpheum (Loew) (3,000; 65-1.1)—"Bhowani Junction" (M-G). Hotsy \$17,000, below hopes. Last week, "Kiss Before Dying" (UA) and "Crime Against Joe" (UA), \$13,000.

State (Loew) (3,600; 60-1.1)—"Bhowani Junction" (M-G). Stout \$9,500. Last week, "Kiss Before Dying" (UA) and "Crime Against Joe" (UA), \$7,000.

LOS ANGELES

(Continued from page 9)

000. Last week, \$20,500, plus \$52,800 in two nabs, seven drive-ins.

Fox Wilshire (FWC) (2,296; \$1-1.75)—"Trapeze" (UA) (3d wk). Fancy \$20,000. Last week, \$22,200.

Downtown Paramount, Pantages, (ABPT-RKO) (3,300; 2,812; 90-1.50)—"Searchers" (WB) and "Our Miss Brooks" (WB) (3d wk). Fair \$16,000. Last week, with Wilshire, \$24,100.

Chinese (FWC) (1,908; \$1-1.25)—"D-Day" (20th) (3d wk). Slim \$7,500. Last week, \$8,400.

Hollywood Paramount (F&M) (1,430; \$1-1.50)—"Man Know Too Much" (Par) (4th wk). Stout \$10,000. Last week, \$10,300.

El Rey (FWC) (861; 90-1.50)—"Citizen Kane" (RKO) (reissue) (4th wk). Thin \$1,500 in 5 days. Last week, \$2,000.

Warner Beverly (SW) (1,612; \$1-1.75)—"Autumn Leaves" (Col) (5th wk). Small \$2,000. Last week, \$2,800.

Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-2.75)—"Oklahoma" (Magna) (31st at Egyptian, 26th at U.A.). Steady \$19,000. Last week, \$19,200.

Warner Hollywood (SW) (1,364; \$1.20-2.65)—"Cinera Holiday" (Indie) (32d wk). Into current stanza Sunday (17) after big \$29,200 last week.

CHICAGO

(Continued from page 9)

Ketchum, Desperado" (Col). Neat \$21,000. Last week, "World Without End" (AA) and "Maverick Queen" (Rep) (2d wk), \$15,000.

State-Lake (B&K) (2,400; 98-1.25)—"Great Locomotive Chase" (BV). Fairish \$23,000. Last week, "Helen of Troy" (WB) (4th wk), \$15,000.

Surf (H&E Balaban) (685; 98)—"Three Sinners" (Indie) (2d wk). Swell \$4,200. Last week, \$6,000.

United Artists (B&K) (1,700; 98-1.25)—"Trapeze" (UA). Terrific \$50,000, with record-breaking \$7,000 opening day. Last week, "Man Who Knew Too Much" (Par), \$16,000.

Woods (Essaness) (1,206; 98-1.25)—"Bhowani Junction" (M-G) (2d wk). Down to \$22,000. Last week, \$32,000.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (5th wk). Loud \$4,500. Last week, \$5,000.

Ziegfeld (Davis) (430; 98)—"Kid for Two Farthings" (Lopert) (2d wk). Fair \$2,500. Last week, \$3,000.

'Crime' Bangup \$12,000,

Denver; 'Paces' NG 10G

Denver, June 19. Week's activity at the wickets is rated fair to fine, with two pix holding over. "23 Paces To Baker St." is holding at the Centre not because of biz racked up but due to product shortage. "Adorable Creatures" filled Vogue to holdover trade. "Crime in Streets" looms good at Orpheum while "Earth Vs. Flying Saucers" shapes fairish at the Denver.

Estimates for This Week

Centre (Fox) (1,247; 60-1.1)—"23 Paces to Baker St." (20th). Slow \$10,000. Holding. Last week "D-Day" (20th) (2d wk), \$11,000.

Denham (Cockrill) (1,750; 60-1.1)—"Man Who Knew Too Much" (Par) (4th wk). Okay \$8,000. Last week, \$9,000.

Denver (Fox) (2,525; 60-1.1)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Fair \$11,000. Last week, "Toy Tiger" (U) and "Crashing Las Vegas" (AA), \$11,000.

Orpheum (RKO) (2,600; 60-1.1)—"Crime in Streets" (AA) and "Thunderstorm" (AA). Good \$12,000. Last week, "While City Sleeps" (RKO) and "Slightly Scarlet" (RKO), \$7,500.

Paramount (Wolfberg) (2,200; 60-1.1)—"Foreign Intrigue" (UA) and "Ghost Town" (UA). Okay \$10,000. Last week, "Searchers" (WB) (3d wk) and "Three Bad Sisters" (UA), \$11,000.

Vogue (Sher-Shulman) (442; 75-1.1)—"Adorable Creatures" (Indie). Fancy \$3,500. Last week, "Return Don Camillo" (IFE) (2d wk), \$2,500.

Soviet Pix Hit Chile

Santiago, June 12.

Soviet films which have been absent from the Chilean screen for years are coming back. Santiago distrib. Grandes Peliculas, headed by Jorge Saez, has closed deal with Empresa Distribuidora Cinematografica America Films. Jacob Singerman, brother of Argentine reciter, Berta Singerman, tops latter group which handles products from U.S.S.R., Hungary, Eastern Germany, Poland and Czechoslovakia. America Films also distributes productions from India.

First Soviet item will be "En la Arena del Circo" ("Circus Arena"), a feature-length color documentary reportedly made in 1951. Also coming up is a Czech production, "Remordimiento" ("Remorse").

Films are skedded to be shown at Central, Cervantes and Santa Lucia theatres.

POSTPONED SHOOTING BRINGS 20TH LAYOFFS

Hollywood, June 19.

Employment cutback was ordered at 20th-Fox as a result of the continued postponement of films slated to start during the summer. Department heads reportedly were told to cut down wherever possible and the layoffs started in the backlot. Three story department readers also were laid off along with three casting department employees.

Latest film set back is "Can Can," now slated for Fall lensing, although originally scheduled for this month. Also postponed was "The Wayward Bus." Only summer starter now indicated is "A Roomful of Roses," which goes this week. "Boy On a Dolphin" will be launched in August, but in Greece.

Granada Angling

(Continued from page 3)

picture via purchase of 25% of the stock from the John Maxwell estate. The Maxwell family needed the cash to cover inheritance duties. WB subsequently bought an additional 12½% but voting rights on this block of shares are held in England under a special agreement with the Board of Trade.

WB has had the 12½% on the block for some time but there have been no bids; only the entire 37½% would interest potential buyers.

Deal now would be complicated by the change in the monetary exchange rate which took place after WB bought in. If the American company sells on the basis of the original sterling value of the shares it will lose over \$200,000.

Serge Semenenko, representing the First National Bank of Boston, and affiliated investors intend to spin off various of the WB assets upon formalization of the still-pending deal buying out Harry, Jack L. and Maj. Albert Warner.

It's apparent that holdings in British Pictures will be the first to go.

Etiquette Lessons

(Continued from page 7)

nothing of this letter until I testified before your committee.

But after considering the matter, Phillips added, "Even if I had known of the existence of Mr. Goldman's letter, I would have been justified in using the results of the audit before your committee as I did, inasmuch as Mr. Shor's attack upon Paramount made it perfectly proper for me to use the relevant facts defensively, which was exactly what I did."

Phillips also took issue with Allied's methods of filing statements with the committee in the last hour of the deadline set by Humphrey for submitting comment into the record. He claims that within the last hour of the two-week grace period both Myers and Shor turned in their statements.

"Filing these statements at the latest possible hour," Phillips complained, "cannot be attributed to mere coincidence... it is an old stratagem that some use, when their positions are vulnerable, in order to make it impossible for the opposition to reply."

Levy on Own, With Bryna

Charles L. Levy has left the ad-pub department at the 20th-Fox homeoffice to work on his own.

He has Kirk Douglas' Bryna Productions as an account.

SEATON HOPEFUL OSCAR NOT RIDING 1957 OLDS

Hollywood, June 19.

George Seaton, prexy of the Academy of Motion Picture Arts & Sciences, revealed here the Academy has evolved a new plan for film industry sponsorship of its annual awards telecast, and added he was "very hopeful" it would be adopted. The long-agitated industry sponsorship of the awards presentation videcast on NBC-TV may become a reality next year, he indicated.

Seaton has discussed the new plan with Eric Johnston, prexy of the Motion Picture Assn. who will present it to the heads of the major film companies at a meeting this summer. No date has been set as yet. The nominations telecast will be eliminated next year.

Oldsmobile has been sponsoring the Academy awards, but there has been considerable criticism over this, many in the industry contending only the film industry should pick up the tab for the annual show. Seaton said yesterday Oldsmobile and NBC have been "very understanding" about the situation, and that the Academy was not presented with any deadline on making a decision on possible switching to industry bank-rolling.

N.Y. Film Row

(Continued from page 5)

antagonism toward all film companies. And, after all, how can you fight the N. Y. Times?

The quarter paper sponsored by UA Sunday made no-reference to the Times but was interpreted as an indirect slap at Crowther. Over Knight's review the bold-face type read, "Another of America's most authoritative film critics joins the praise for a masterpiece." Re "Trapeze," Knight's wrapup line was, "... it's a perfect example of great movie-making."

That the incident will long be remembered is seen in the volume of intra-trade comment it triggered. Because of the preponderance of sentiment against yanking ads as a reprisal measure, it's clear that other ad-pub turn-callers will do much hesitating before taking similar action regardless of the provocation.

The film involved in the WB-Daily News fracas was not even recalled by traders. But it was remembered that the film company, after refusing to advertise in the News for some time, had a change of heart and sought to again buy space. This time Patterson said no and it was only after much persuasion that the publisher finally okayed a WB ad. WB also barred Time mag reporters from its Burbank studio but shortly after rescinded the ban.

United Artists also cut its advertising in the N.Y. Daily Mirror last week, in protest of reviewer Justin Gilbert's downbeat appraisal of "Trapeze," and this week resumed its normal insertion schedule.

Film company became riled over the Mirror notice because it feels the daily departed from its usual overall attitude toward films. In the opinion of UA's Max E. Youngstein, the New Yorker, say, makes it a practice of belting Hollywood product, perhaps, almost, as a matter of policy. But he steams when a daily such as the Mirror, which is "friendly" toward the business, and hints at this in pitches for advertising, publishes a review of the New Yorker type.

BOB RUSSELL

Director, M.C., Composer, Writer

MISS UNIVERSE PAGEANT

5th Year

Long Beach, Calif.—July 12-22

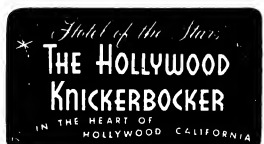
Currently:

Appearing and Narrating U's "QUEEN OF BEAUTY"

Now, "STAND UP AND BE COUNTED"

CBS-TV

Management: FRANK COOPER ASSOCIATES New York, Hollywood



New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
TYRONE POWER • KIM NOVAK
in
"THE EDDY DUCHIN STORY"
in CinemaScope and Color
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

DIXIE PRESSURE ON TV TALENT

Ted Mack: TV's 'Rating Spoiler'

ABC-TV will be playing a Sunday night hunch next season, based on Ted Mack and his "Original Amateur Hour's" track record as a "rating spoiler"—for rival network shows. With Mack's hour display now scheduled to move down from 9 o'clock to occupy the 7:30 to 8:30 berth (pitting him opposite a brace of CBS Goliaths—Jack Benny and Ed Sullivan—as well as NBC's Steve Allen, there are some among the ABC brass who'll take odds that Mack and his tyros will wrest the No. 2 rating slot from Allen. (It's one of the few remaining time segments, incidentally, where three live tv entries (Sullivan, Allen & Mack) will be in competition with one another.)

ABC is fortified with a lot of "rating spoiler" data redounding to Mack's favor; i.e.: average Nielsen for April 29 and May 6 puts him a point ahead of Alcoa-Goodyear Playhouse; ARB for May 13 shows him five points ahead of Alcoa. While the web obviously isn't looking for miracles in the Mack vs. Benny or Mack vs. Sullivan competition, nonetheless it is sharpening up the pencils for what it expects to be one of the more interesting "whittling down" contests of the new season.

Censorship, Sex & Cerebralism

Stockton Helffrich's Bluepencil Gets a Healthy Workout on NBC-TV Attractions

June report of NBC continuity acceptance chief Stockton Helffrich does some deep soul-searching on the alliterative subjects of sex, segregation, cerebralism and codes.

Re sex, he reports that in the case of a recent performance of a rock 'n' roll star, "I think we have to concede a major concern where good taste is concerned. . . . In the pelvic gyrations department." Also in the three-letter word area, he reports one of his staff throwing out "one of those old bouncing ball singing films devoted to a completely risqué lyrics plus scenes of a strip teaser." Also, an adult show backgrounded against the Navy, with lines like this one getting the "tempering" treatment: "Just when you're beginning to feel you're out with big brother, wham, he's all over you like a tent," and same character's "he's waiting for me at lifeboat No. 7. The places he picks. I used to think the old rumbleseat was bad." Final item: a kidshow commercial on which the announcers "ambled over to the Turkish bath and learned plenty—especially since it was ladies night." Helffrich observed that that business was axed because it was "too snickery for a children's show."

On Segregation

On the matter of segregation, Helffrich observed that "we are feeling our way towards a rule of thumb relating to network handling of the desegregation issue in dramatic offerings." Terming the whole subject as one which is "challenging to many writers," he stated that "we are aware that we have to be prepared to allow for varying points of view from various authors, our own for-the-most-part so-called northern attitudes

(Continued on page 30)

CBS-TV's \$200,000 Bid for M-G's 'Oz'

CBS-TV is dickering with Metro for a longterm lease on the television rights to "The Wizard of Oz," the 1939 color feature which starred Judy Garland, Ray Bolger, Bert Lahr and the late Frank Morgan. The network has offered M-G \$200,000 for the film under a lease deal which would run several years and give the web exclusive rights for a specified number of showings. Transaction needs a board of directors okay, which is what's holding back the deal.

Network would use the film for special holiday showcasing, with Christmas the most likely date for the first such network showing. It's not yet determined whether the initial telecast would be sponsored by Ford as part of its "Ford Star Jubilee" spectacular spread or by other sponsors who have expressed interest in bankrolling the special. Similar determination of sponsorship would have to be made in future years.

DEALERS PUTTING HEAT ON CLIENTS

By GEORGE ROSEN

Disturbing reports emanating from some of the major ad agencies may well have the effect of setting back by many years the advancements made in television toward providing equal job opportunities regardless of race, creed or color.

It's all part of the segregation issue and the resistance from the south. That it was destined in one way or another to entrench itself into the video medium doesn't necessarily come as too great a surprise, since tv, as the most vital of all communications, has become such an integral part of everyday living—north, south, east or west.

More to the point, and what obviously will be watched closely from here on in by all concerned, is whether N. Y. or Hollywood, as the two major and relatively unbiased production centers, will accede to the blandishments and pressures from national tv sponsors with a major stake in down-south dealerships; to keep Negroes off the coast-to-coast coaxial hook-ups. These pressures, it's reported from several key agencies, have been mounting in recent weeks.

From all accounts the dealers holding southern franchises on the more expensive commodities, as for example, automobiles (and who, incidentally, share the tab for network tv programming), are growing more and more fearful of boycott repercussions from potential white customers if Negroes are showcased on the sponsor's show. At one major agency the word has gone out: "No Negro performers allowed."

In an otherwise enlightened era in television, what, of course, remains to be seen is how effective, if at all, such pressures will become. Fortunately there are some, as for example with an Ed Sullivan, who, by virtue of their own ideological convictions and their rating-happy status, can, and would, tell such sponsors to go hang and slam away with a Pearl Bailey-Dorothy Dandridge-Mills Bros. (or some such counterpart) package as a retaliatory followup.

But since tv is comprised of a variety of thought segments and less propitiously-situated programmers, the probability that such dealer pressures will find their mark in some quarters carries with it some ominous overtones.

Westinghouse Radio Stations Plan Dropping NBC Daytime; Web Calls Emergency Meet of Affills

Viva La 'Mama'

Whatever the trade sentiment about retaining situation comedies over too many seasons, apparently it isn't that easy shaking a show loose from its loyal audiences. Take for example, "Mama," the Friday night CBS-TV program which has been lopped off the General Foods schedule at the end of the current season.

Peggy Wood, star of the show, made a 20-second announcement last week that anyone writing in would be sent a new color photo of the "Mama" family. Within four days 50,000 letters poured in requesting the photo. Educated guesses are that the figure will double or perhaps triple.

All of which eases the Ted Ashley agenting job in perpetuating "Mama's" future.

NBC Radio's programming-sales problems have once again been projected into the forefront, with Westinghouse Broadcasting Corp. planning to pull out of all network daytime programming on its four NBC affiliates and the network's affiliate executive body preparing to assemble for a showdown meeting in N. Y. on June 29.

Crux of the new "crisis" stems around "Weekday," which has brought the network only low ratings and equally low business. Web frankly admits it's been working at a desperate pace to whip up a new morning programming roster to stem off further affiliate defections. Thus far it hasn't come up with anything concrete, but on the basis of continuing huddles between WBC and NBC execs, even the Westinghouse solidarity could yet be salvaged, although present Westinghouse plans are to check out of daytime effective July 2, with possibility of even relinquishing the nighttime tie unless the web comes up with some solid new concepts of networking to meet both programming and economic needs of its stations.

Westinghouse officials refuse to comment on the situation, but their longtime feelings dating back to last year's affiliate meeting when NBC launched "Weekday" have been anything but a secret. Since then there have been studies and discussions of the problem with various execs of the network in a bid to arrive at some new solutions.

Westinghouse stations affected comprise KDKA in Pittsburgh; WBZ in Boston; KYW in Cleveland and WWOV in Fort Wayne. (Westinghouse's other AM'er, KEX (Continued on page 46)

Ettinger to CBS-TV

George Ettinger, former publicity director of Columbia Pictures, has joined CBS-TV as senior press representative.

Ettinger replaces Allan Finn, who moved over to CBS Radio as manager of press information.

Miner, Liebman, Coe Trio Out Of Fri. Spec Roster

NBC-TV has abandoned its plan to install Fred Coe, Max Liebman and Tony Miner as rotating exec producers of its Friday night spectaculars in the fall, and instead will turn to individual producers but lean heavily on the services of Jaffe & Jaffe's Showcase Productions. Showcase will produce eight of the specs, four with Alex Segal as producer-director, while Talent Associates is pencilled in for at least one and Gordon Jenkins for one.

Of immediate concern is the question of what will become of Coe next season. Elimination of the vet producer from the Friday series leaves him high and dry without a series or spec commitment.

(Continued on page 31)

Report CBS Set To Scrap Mfg.; July 1 Shutoff

CBS has decided to abandon the television set manufacturing business as of July 1, it was reliably reported this week. That date is the start of the annual two-week vacation period for CBS-Columbia employees, and it's understood that dismissal notices will go out to employees during that period advising them that CBS is shutting its plants down and going out of business.

The manufacturing arm has suffered substantial losses in the past year and in fact has never gotten out of the red in its operations. A month ago, CBS prez Frank Stanton announced that he was considering six alternative plans for the subsid, one of which was pulling out altogether. It's now said that Stanton has decided on this course of action and is now actively looking to sell the CBS-Columbia plants.

'Bandwagon '56' Politico Prevue

CBS-TV gets into the politicking act this summer with "Bandwagon '56," summer replacement for the Sunday afternoon "Adventure," with the new pubaffairs segment delving into political conventions and parties past and present. Bob Trout heads up the new show, which starts July 15 in the 4:30 slot.

Series will cull material from the "CBS News Campaign Cavalcade," the film-and-live unit covering the campaigns, plus live interviews, discussions, special effects and newfilm. Trout will be backed by Walter Cronkite, Eric Sevareid, Charles Collingwood, Douglas Edwards and others, with historian Roy Meredith heading a research team and political expert Samuel Lubell lending a hand. Bill Weinstein will produce.

VINCENT DONEHUE IN SHIFT TO CBS-TV

Vincent J. Donehue, long associated with NBC-TV dramatic shows, has been signed to an exclusive one-year directing pact by CBS-TV. Donehue will direct several in the new "Playhouse 90" series, as well as one or more "Ford Star Jubilee" specs, all of his assignments to be done on the Coast. He'll also be available for other CBS-TV programs and specials.

Donehue has had spec exposure on NBC via a couple of "Producers' Showcase" stints, as well as regular representation on "Philco Playhouse," "Alcoa Hour" and "Playwrights '56." His CBS-TV work has been on "U.S. Steel Hour." In legit, he directed the transposition of Horton Foote's "A Trip to Bountiful" t'ver. Donehue's Columbia pact marks still another crack in the breakup of the old Fred Coe gang.

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CBS Workshop Schedules Flock Of Experimental Program Ventures

The heat isn't going to stop "CBS Radio Workshop" from some unique programming experiments that will run the gamut from a "Billy the Kid" to studies of Joan of Arc and Gertrude Stein to a children's opera and an Indian legend. If anything, the Workshop under Paul Roberts in N. Y. and Antony Ellis on the Coast will touch more offbeat bases than usual during the summer.

The two Coast originations are the Gertrude Stein study and "Billy the Kid." Former is set for July 20 and will view the late literary sage from the commentary of the artists she has influenced. Plan is to have taped commentary by Ernest Hemingway, Pablo Picasso and Alice B. Toklas, her longtime companion - secretary. Show will also do dramatizations of her short stories and excerpts from her opera (music by Virgil Thompson). "Four Saints in Three Acts." William N. Robson, CBS producer-director on the Coast, and Sidney Omarr, of CBS Hollywood's news staff, are collaborating on the script.

"Billy the Kid," for which no date is set, will also come out of the Coast and will be a "dramatic narrative" treatment of the legend to the accompaniment of Aaron Copland's ballet score. Script is being written by Ellis himself and William Conrad has been set to narrate. Program will include dramatic vignettes as well as music and narration.

Out of N. Y. will come "Danny Dither," a children's opera never before performed professionally, with music by Alec North and book by Jeremy Gury. No date on that yet, but on June 29, the Workshop will present a "synthesis" of Joan of Arc, treating on the various stage approaches to Joan (such as Shaw's and Lillian Hellman's, to name only two) as compared with the original court records of her church trial for heresy. Script was written by Harry Fritsch, who also has scripted "Morningstar," a Sioux love legend with Sioux musical background scheduled for late this summer. Incidentally, Fritsch is something of a mystery around CBS—he wrote in several ideas, the network accepted the two of them, and Fritsch wrote the scripts, but nobody at the web knows who he is.

As a pair of final possibilities, Bill Froug, former Coast producer of the Workshop and since elevated to v.p. in charge of programs on the Coast, is currently vacationing in Europe and is bringing back with him in July two tape treatments, "Sounds of London" and "Sounds of Paris." Both are actual on-the-street recordings, the London show consisting of a guided tour with Sarah Churchill and the Paris also a tour, with David Schoenbrun. Workshop in the past has done a "Sounds of New York," so that the two Froug projects have a precedent.

Winchell's 40G TV Fri. Show on NBC

Walter Winchell, syndicated columnist for the N. Y. Mirror, who used to be a vaudeville hooper before he turned to newspaper work, is returning to the variety field, via a \$40,000 weekly package on NBC Friday nights at 8:30 to 9 starting Oct. 12. P. Lorillard, on behalf of Old Golds, and Toni will pick up the tab. He'll do three shows in four weeks on the network.

Thus two major networks will have syndicated columnists heading variety shows. CBS-TV has Ed Sullivan, N. Y. Daily News columnist, on a 60-minute stanza Sundays at 8 p.m. Agencies are already starting to worry how to turn down one columnist in favor of the other gracefully.

The rivalry between both columnists is also accentuated by the fact that two major agencies are involved. The William Morris Agency packaged the show for (Continued on page 34)

Bing & Bob Vs. B.&B.

It was Crosby & Hope vs. Crosby & Hope on both NBC-TV and CBS-TV Sunday night (17). A quirk of programming had two films, both with Bob Hope and Bing Crosby, running simultaneously on both webs.

Here's how it happened: Hope starred on NBC in his own spectacular, part of which was devoted to a clip of himself, Crosby and Dorothy Lamour in a production number filmed for "The Road to Bali" but never used in the picture. At the same time, on CBS-TV Jack Benny was doing a return of one of his earlier telefilms of this season, in which George Burns and Crosby were guesting and into which Hope popped in for a moment as a gag. Hope's "Bali" sequence occurred in the first half-hour, thus putting it opposite himself and Crosby on the Benny show.

1,000,000 Ready To Buy Tint TV Sets, Says Seidel

More people want to buy a \$495-and-up color set now than the entire industry will be able to supply this year, Robert A. Seidel, exec v.p. of consumer products of RCA said Monday (18) at a preview of the company's new line of television, radio and hi-fi equipment. Seidel said a survey undertaken by RCA shows nearly 1,000,000 people "ready and able" to buy a \$495 set now, and pointed out that the entire industry is expected to be able to turn out no more than 900,000 sets this year. RCA expects to manufacture 200,000.

Seidel said the low-priced sets are expected to be in short supply before Christmas, so great is the enthusiasm generated by RCA's \$495 tint model. He said that distributors have exceeded their quotas and have placed orders exceeding "our planned production." He said, "We'll know more in a week, but all indications are that color is here."

The new set, Seidel said, is vastly improved over previous models, and he described it as the same kind of "backbone" receiver as the original RCA 630 chassis, the first mass-produced black-and-white table model in 1947. He said it isn't likely that RCA could reduce the cost any further from an engineering standpoint, although mass production of course would involve lower prices. Seidel emphasized, however, that the set is being sold "above cost" at the \$495 figure. The new chassis uses up to 80-90% printed circuitry, as compared with only 20% in previous models. Servicing is simpler and there's a sim-

(Continued on page 30)

Turner, Key Aide On 'Omnibus,' Dies at 41; Active in Wheelchair

John Coburn Turner, 41, who died June 15 at St. Luke's Hospital in New York was, in his quiet way, something of a radio-television celebrity because of the valor with which he organized his life after an early tragedy just before his graduation from Princeton. His spine crushed in an auto smash up beyond repair, Coburn was doomed to a wheelchair life yet he contrived to become a successful radio writer, later a script editor and production executive, getting around town in taxicabs. A familiar sight at many an industry cocktail party or social evening was two or more colleagues bringing Coburn up difficult stairs while somebody else bore the chair.

At Princeton (Class of '36) Co-

(Continued on page 37)



SAMMY KAYE

SWINGING and SWAYING on TOUR

June 21—Sioux Falls, S. D.; 22—Waterloo, Iowa; 23—Marion, Iowa; 24—Sioux City, Iowa; 25—Glenwood, Minn.; 26—Carroll, Iowa. On ABC Radio—"Sunday Serenade" COLUMBIA RECORDS Pers. Mgr.—David Kregel 607 Fifth Ave., New York 17

Sullivan's 'Who's Who' Show Biz Roster Vs. Steve Allen's Preem

Ed Sullivan and CBS-TV are throwing the show biz book at Steve Allen's head this Sunday (24). In some artful infighting, Columbia has artfully arranged to have Sullivan's eighth anniversary program fall—by coincidence—on the same day Allen is preeming his new Sunday nighter against the columnist. Result, a virtual avalanche of top show biz names saluting Sullivan in the way he likes to be saluted—namely, to deluge Allen.

The Sullivan lineup reads this way: Lucille Ball & Desi Arnaz, Eddie Cantor, Kate Smith, Susan Hayward, Marge & Gower Champion, Rise Stevens, Abbott & Costello, Harry Belafonte (his first appearance since his throat operation), James Mason and daughter Portland, Gregory Peck, Jack Paar, Teresa Brewer, Rhonda Fleming, Margaret Whiting, Ernest Borgnine, Walter Pidgeon, Virginia Mayo, Phil Silvers, Michael O'Shea, John Daly, Sam Levenson, Ruth Gordon, Dorothy Kirsten, Tab Hunter, Robert Stack, Tex & Jinx McCrary, Will Rogers Jr., Debra Paget, Ronald Reagan, Richard Widmark, Edward G. Robinson, Bob & Cathy Crosby, Natalie Wood, Michael Rennie, Anita Louise, Eddie Albert & Margo, Ida Lupine and Howard Duff.

Against this mass turnout, Allen's guest list will comprise the Will Mastin Trio and Sammy Davis, Kim Novak, Vincent Price, Wally Cox, Dane Clark and Bambi Lynn & Rod Alexander. One gleeful CBS exec described the Sullivan anni as "reading like a Madison Sq. Garden benefit."

PHARMACEUTICALS' NBC SLOT FOR '21'

Pharmaceuticals Inc., in line with its expanding tv exposure, has moved into the Wednesday at 10:30 slot on NBC-TV following "This Is Your Life" with its new Jack Barry "Twenty-One" quiz segment. Drug outfit settled on the time slot after searching for clearances both at NBC and ABC. "Twenty-One" is a quizzer based on the card game, that is, the winner of two competing contestants can keep returning to pyramid his weekly earnings indefinitely. Barry will emcee; partner Dan Enright of Barry & Enright, which owns the package, will produce. Ed Kletter agency set the deal.

GE Eyes 'Broken Arrow'

General Electric, owning the Tuesday 9 p.m. half-hour on ABC-TV, is understood to be negotiating with 20th-Fox for "Broken Arrow." It's a telefilm series and would start in the fall if deal is consummated.

Danny Thomas show is in at 9 p.m. currently, but switches to Mondays.

Jackie & Rocky: New Act

Jackie Gleason and retired heavyweight champ Rocky Marciano will work out this summer with a view towards taking poundage off Gleason. The pair have found a suitable spot near Kingston, Mass., which Gleason will probably lease for July and August.

Site was picked to be near Hub so that Gleason can get to New York in a hurry if need arises. Marciano, who weighs 235, will supervise training arrangements in the move to peel 60 pounds off the comic in time for the comic's fall premiere when he returns to his full-hour live format on CBS-TV.

Lotsa Talent Wedded To 'Bachelor'

Steve Allen-Ervin Drake Score for Spec With Hal March, Jayne Mansfield, Carol Haney

Hope's Also-Ran Status

Despite its talent-laden lineup, Bob Hope's Sunday (17) spec on NBC-TV took a beating from the CBS-TV competition. On the 7:30 to 9 span, CBS-TV's Jack Benny-Ed Sullivan combination scored an 18.4 overnight Trendex average, with Hope well behind at 14.4. ABC-TV's "Famous Film Festival" presentation of "The Lavender Hill Mob" could do no more than a 3.5.

Benny (a film repeat) outran Hope in the 7:30 segment, 16.1 to 14.3. And Sullivan averaged out to 19.6 for the 8 to 9 hour, as compared with Hope's 14.5. Half-hour breakdowns showed Sullivan shooting up from a 17.4 in the first half-hour to a 21.8 in the second, and Hope dropping from 16.1 to 12.9. Even ABC improved in the final segment, jumping from a 3.3 to a 4.1.

NBC-TV Daytime's \$4,500,000 Hypo In Busy, Busy Week

NBC-TV's daytime lineup made a strong recovery this week from the loss of its Colgate business a few weeks back with the sale of \$4,500,000 worth of new and renewed business to four bankrollers. One of them, Sterling Drug, is making its first daytime buy since 1949 on the DuMont network and at the same time is saving "Modern Romances," one of the Colgate casualties, from the scrapheap with a 52-week twice-weekly sponsorship.

Sterling, via Dancer-Fitzgerald-Sample, is laying out \$1,800,000 for Tuesday and Thursday sponsorship of "Romances," thus giving the Wilbur Stark-Jerry Layton soap a (Continued on page 34)

Summer or No Summer, Ashley's Stable Still Grinds 'Em Out for TV

Ted Ashley stable of talent apparently doesn't know the meaning of hiatus, with summertime commitments running pretty much up to midseason par. To-wit:

Loring D. Mandel's original teleplays open two major hour dramatic series. His "House on His Own" kicked off "Lux Video Summer Previews" on Thursday (14) and his "Army Game," written in collaboration with Mayo Simon, is opening on "Kaiser Aluminum Hour" July 3. For Simon this marks his debut in tv dramatic scripting.

Philip Barry Jr., producing the Alcoa-Goodyear Playhouse this summer, continues in the tradition of his father by selling an adaptation of "Black Cliffion" for "Matinee Theatre" while set for the same afternoon series is Anne Pinchot's unpublished story, "Love Wears a Magic Crown." Charles Garment makes his television writing debut with an hour original entitled "The Grass Ring" on "Westinghouse Summer Theatre."

On the directorial front, Dave Alexander is set to direct the Theatre Guild-U. S. Steel Hour on Aug. 1, while Mel Ferber directed Victor Borge's one-man CBS-TV spec on Thursday (14).

Lever's 'No Soap' On 'Sir Lancelot'

Hollywood, June 19.

Cry of Lever Bros., which brought alternate-week sponsorship of "Sir Lancelot," British-filmed teleplay series, is "We want out." Cry came after it dawned upon the soapmakers that the program isn't likely to enchant the femmes.

Lever, through J. Walter Thompson house, bought the Official Films series from NBC-TV. Whitehall Pharmaceuticals, other skip-week sponsor, remains satisfied, or so the Ted Bates agency is led to believe.

"Lancelot" is niched in the coveted Monday, 8 p.m., time slot and should have little trouble wooing another bankroller.

HOBIN EXITS LIEBMAN FOR SHRINER SLOT

Bill Hobin, for years Max Liebman's righthand man in Liebman's spectacular ventures for NBC as associate producer and director, has been signed by CBS-TV to direct the new Herb Shriner show in the fall. Hobin goes back in his NBC-Liebman association as far back as "Your Show of Shows," on which he functioned also as director. In between, he took time out to direct the Les Paul-Mary Ford capsules for Lambert Pharmacal. Hobin's the only one set so far for the Shriner show other than the Hoosier himself. No sponsorship yet, either.

NO D.C. ACTION THIS SESSION

Bricker's Delayed Action

Washington, June 19.

Apparently Sen. John W. Bricker wasn't fooling anybody when he rose to compliment CBS prexy Frank Stanton last week upon conclusion of the latter's presentation and subsequent cross-examination by the Senate Interstate and Foreign Commerce Committee probing tv network practices. As it turned out the Senator was playing it the foxy way, merely laying in wait to pounce upon his next victim in his determined bid to regulate the networks.

The questions Bricker hurled at NBC prez Robert W. Sarnoff about the regulations of a public utility were actually the questions the D.C. inquisitor should have directed at Stanton, even if only by natural sequence, since it was Stanton's recent speech in Philadelphia (and Bricker's subsequent retaliation) that to all intents and purposes paved the way for a genuine Stanton-Bricker slugfest. But whatever else can be said for Bricker, he's least of all a dope. With Stanton armed to the teeth to throw the book at him (the Stanton footnotes alone would have pulverized him), the Senator was taking no chances.

Reversing his tactics, Bricker instead was all compliments to Stanton. But came Thursday and the appearance of Sarnoff and Bricker was back in business, the Ohio salon jumping the NBC prexy on the regulation issues he chose to duck with Stanton.

NOV. ELECTIONS WILL BE CRUCIAL

By JACK LEVY

Washington, June 19.

The crucial question now facing the tv networks (and their affiliates) is whether Sen. John W. Bricker's strong desire for regulation "rubs off" on enough other members of the Senate Interstate Commerce Committee to bring about passage of his bill to place the webs under licensing authority of the FCC.

At present, it appears highly doubtful that a majority of the Committee would support the legislation. Thus, there is no chance of action this session.

But the situation might change in November. If a Republican senate is elected with Eisenhower, Bricker, as the ranking Republican member, would become chairman of the Committee and his power would be vastly greater than it is at present. If the FCC fails to provide more stations and if the alleged "monopoly" situation in tv is thereby aggravated, Bricker, as chairman, might well marshal a majority to recommend his bill. The fight would then be on the Senate floor and the House.

The network presidents gave impressive testimony before the committee last week. On the surface, they seemed to satisfy all the committee members but Sen. Bricker, who wants their operations to be regulated, that the problem of "monopoly" in television is due entirely to the insufficiency of stations and can be solved if the FCC will act.

ABC prexy Robert Kintner's clear explanation of the difficulties of his network in competing against NBC and CBS because of station (and affiliate) limitations and his call for a decision "hard or easy" by the FCC served to focus the attention of most Senators on the allocation problem.

Sen. John O. Pastore (D-R.I.), who presided at most of the hearings, appeared particularly impressed by Kintner's argument. Pastore has been the most outspoken member of the committee in criticizing the FCC for failure to reach a solution of the UHF dilemma.

But Sen. Bricker, while showing no disposition to find fault with Kintner's position, took occasion to tangle with CBS prexy Frank Stanton (mostly via a press release) and NBC prexy Robert Sarnoff, who was making his maiden appearance on Capitol Hill.

Most observers felt that Sarnoff handled himself well under Bricker.

(Continued on page 37)

Sarnoff Gives Senators Lesson In TV Network Economics; Warns 'Major Surgery' Will Harm Medium

Washington, June 19.

Federal regulation of the tv networks could not be accomplished without upsetting "the whole delicate balance of network advertising, affiliation relationships and service to the public," NBC prexy Robert Sarnoff told the Senate Interstate Commerce Committee last week. Application of "major surgery" on video, he warned, would gain nothing and only hurt the medium.

Problems of the tv industry, Sarnoff testified, are due to the insufficiency of stations, particularly in the larger markets. "The most constructive action which could be taken to broaden tv's service," he said, "would be provision for the maximum number of stations. We hope that this vital objective will not be obscured or diverted by attacks on network operations" at a time when a solution is so urgently needed.

Restriction of nets in program production would serve no purpose, said Sarnoff. Difficulties facing film syndicators have nothing to do with network operations, he added. There is more competition than ever in programming, he said. The problem is the shortage of markets.

Sarnoff defended the option time agreements with affiliates as an essential arrangement to guarantee that a sufficient number of stations will carry programs. "We're selling national circulation," he said, "and we must have assurance of circulation to sell the advertiser."

Stressing the need for more stations, Sarnoff said "this is the root of the problem" and he urged that

(Continued on page 34)

WBC Bares NBC Threat on WPTZ To Senate Probe

Washington, June 19.

Westinghouse Broadcasting Co. president Donald H. McGannon told a Senate investigating group today (Tues.) his company would have refused an offer to sell its Philadelphia station had the offer been made by anyone other than NBC. McGannon made the statement in reply to examination by Kenneth Cox, counsel for the Senate Committee on Interstate Commerce, which is probing network practices.

Discussing the sale-and-switch which saw NBC pay Westinghouse \$3,000,000 plus its WNEB outlet in Cleveland for WBC's WPTZ in Philadelphia, McGannon said that he considered the NBC affiliation in Philly worth \$5,000,000. Asked whether NBC had threatened that if Westinghouse didn't sell WPTZ, NBC would buy another station in Philadelphia and take away WPTZ's affiliation, McGannon answered in the affirmative, that NBC had come to him and made that statement. McGannon, stressing the importance of the NBC affiliation, stated that had WBC lost it, it would have faced the alternative.

(Continued on page 31)

RCA's Major Stake In Tint TV Specs

RCA, in line with the marketing of its new \$495 colorset line, is moving wholesale into the NBC-TV tint spectacular lineup with representation on all three "spec" days of the week. Latest RCA acquisition is cosponsorship of the Saturday night one-a-mothers with Oldsmobile, which had picked up the entire tab this year.

Buyin, on behalf of RCA and Whirlpool, gives the NBC parent company representation on a half-sponsorship basis in all three spec series, the Friday night 8:30-10 group and the Monday night "Producers' Showcase." In both the Friday and Monday shows, RCA is going it solo thus far, since NBC has been unable to find a cosponsor to replace Ford in "Showcase" and has only begun to peddle the Friday series in the past couple of weeks.

WALTER KERR 'OMNI' DRAMA CONSULTANT

Walter Kerr, drama critic of the New York Herald Tribune, has joined the staff of the TV-Radio Workshop of the Ford Foundation as drama consultant to "OmniBus." Kerr, who appeared on the program in 1955 as commentator in the Stratford (Ont.) Shakespeare Players' analysis of "Hamlet," will participate as a member of the "OmniBus" planning staff with special emphasis on the development of features dealing with the drama or set in dramatic form.

Kerr, who has been the Trib's drama firststringer since 1951, is also an author, playwright and former drama teacher. Among his plays are "Sing Out Sweet Land" and "Touch and Go," the latter a collaboration with his wife. "OmniBus" starts its fifth season Oct. 7 on ABC-TV, switching from CBS.

Kintner to Senate Probers: TV's Only Monopoly Created by Govt.; Fights for New Allocation Plan

Washington, June 19.

There's a monopoly in television but it has nothing to do with the arrangements between networks and affiliates. ABC prexy Robert E. Kintner told the Senate Interstate Commerce Committee last week. The monopoly which does exist, he asserted, is one that has been created by the government and is based on the lack of at least three equally competitive tv stations in the major markets.

The alleged monopolistic practices in the industry, Kintner said, will disappear as they did in radio when the number of stations was increased.

If Congress wants free competition in television, he declared, "I can think of no better way to achieve it than by a strong Congressional mandate to the FCC, not only to speed up the granting of tv stations already allocated, but also to devise new allocation plans whereby three, four, or five

(Continued on page 34)

Admiral Billings Go To Henri, Hurst

Chicago, June 19.

Henri, Hurst & McDonald last week landed the \$4,000,000-plus Admiral account which Russel M. Seeds resigned a few weeks ago.

Immediate plans call for allocation of over \$3,000,000 to radio and tv. The tv-appliance manufacturer starts a daily radio strip on ABC's "Breakfast Club" July 2 on a firm 52-week basis. NBC-TV's "Today" and "Tonight" will get \$2,000,000 in participations which will start in September. Other radio-tv purchases are expected in the next few weeks.

CECIL BROWN TO TV, CARTER TO SPONSOR

First video job for Cecil Brown, the veteran Mutual commentator, will be as frontman for a slightly 10-minute news-weather-sports stanza over WABC-TV. N. Y. Carter Products has signed for full sponsorship of the Monday through Friday strip starting July 2.

New stanza marks the end of the solid late night film sked of the ABC flag. Currently Carter and Greyhound are co-broadcasting "Star Showcase," a batch of vid-film anthology reruns, from 11 to 11:30. "The feature film, 'Night Show,' which begins at 11:30 will subsequently move down to 11:10 and run to 12:30 signoff.

Brown, former war correspondent, retains his Mutual post. His WABC-TV contract gives the station exclusive video rights to him.

Daytime Radio Stations To Also Get Senate O.O.

Washington, June 19.

A special Senate Small Business Committee, headed by Sen. John F. Kennedy (D., Mass.), will start hearings early next year on problems of daytime radio stations.

CBS Affiliates In United Stand For 'Status Quo'

Washington, June 19.

Heads of affiliates of CBS, representing a cross section of the web's tv stations throughout the country, testified before the Senate Interstate Commerce Committee yesterday (Mon.) they are highly satisfied in their contractual arrangements with the network and believe strongly that they operate to the advantage of the viewing public.

No unanimous were the execs in urging that network practices not be tampered with that Sen. John O. Pastore (D-R. I.), presiding at

(Continued on page 28)

Robt. W. Stands His Ground

Washington, June 19.

NBC prexy Robert W. Sarnoff, in his first appearance before a Congressional committee, tangled with one of the giants of the Senate during his testimony last week before the Senate Interstate Commerce Committee. His protagonist was none other than Sen. John W. Bricker (R-O), no friend of NBC or CBS.

While Bricker's intensive questioning of Sarnoff was more of a dissertation in support of his bill to regulate the webs than an interrogation, the young network exec managed to get in a few licks and stood his ground.

Some samples of the Exchanges: Sen. Bricker: Now, what if a station consistently refused to take a certain program and you had assured your advertiser that your affiliates would all, or practically all, carry the program? What would be your attitude toward that station?

Sarnoff: We would try to persuade him that he should carry the program and if the decision on his part was not to carry, that would be the end of the matter.

Sen. Bricker: And have you ever cancelled any affiliate's programs on the basis that they did not carry

a proper percentage or share of your advertising programs?

Sarnoff: You mean cancel affiliation contracts?

Sen. Bricker: Yes.

Sarnoff: Not on that basis.

Sen. Bricker: Never?

Sarnoff: Not to my knowledge. Sen. Bricker: The individual station is subject to license. It is controlled and regulated by the rules of the commission. It is responsible to them in the public interest. It is in fact a public utility. Now, the networks have complete control over the life or death of a station in many instances. You could make a profitable station or you can make a station unprofitable by giving or refusing or withholding an affiliate agreement. Now, isn't there a public interest in the networks the same as in a local station?

Sarnoff: Well, Senator, I believe that everything that broadcasting does, it should do to serve the public interest.

Sen. Bricker: I agree with you on that.

Sarnoff: I know of no alternative to the present competitive system that I think provides a better or more satisfactory result or would be more in the public interest than

the present free enterprise highly competitive system that we now know. And that includes all the problems involved with stations either making a profit or not making a profit, advertisers getting a time period or not getting a time period.

Sen. Bricker: It would still be free enterprise regardless of whether or not there is a regulatory authority to see that there is a proper handling of the power that you have got.

Sarnoff: Well, I think that raises certain problems on matters that I think quite properly the Government should not be involved in.

Sen. Bricker: Why not?

Sarnoff: I should like to make reference.

Sen. Bricker: Just explain why the Government should not be involved in it. When the Government controls the nature of the program by the local station it can withhold or grant license to a local station.

Sarnoff: I will take issue with that, Senator. The Government does not control the nature of the program. That is one of the very points we are concerned with, that the Government would control the nature of the programming.

And so it went.

Agency, Network Execs Scrounging Around for 'Westerns With Class'

Hollywood, June 19. They'll be galloping that-a-way through the living rooms in increasing numbers next season. Agency and network execs out here to look over new properties make no bones about their interest in outdoor actioners and westerns are definitely preferred.

"Everybody is talking westerns," Walter Craig, eastern agency exec, pointed out, "and while I'm in town I'm rustling through all the prints I can find. If it's a live show, we'll have a look at that too."

Craig feels domestic comedies and dramas are wearing thin and sponsors want to get away from the "unrealities of anthologies." He's had some talks with Art Rush, long time Roy Rogers manager, who is framing an hour class western for which Rogers would round up several of the best known outdoor stars. Few years ago, ABC laid out a western town at Television Center but it didn't last long. That was when "Hoppy" was the rage and the flavor of the old west couldn't be captured in a confined area. Rush's project, in which NBC also has shown some interest, is described as a western with all the trimmings of "Oklahoma!"

Earl Collins, prexy of Republic's tv subsidiary, Hollywood Television Service, has found a growing demand for westerns and it's understood studio is prepping two new series in this field. Collins has enjoyed greater success with the sale of westerns, both out of the studio stockpile and those made especially for tv ("Stories of the Century") than any other studio or syndicator. One of the new series coming up will star Rex Allen as "Frontier Doctor."

High rating and amazing audience growth of such shows as "Wyatt Earp," "Frontier" and the Roy Rogers vidpix in the last season has also caused new interest in the western field. These shows have stood off live network competition with low cost-per-thousand payoff. New entries with the prairie sagas will be "Zane Grey Theatre," "Jim Bowie" and "Adventures of Kit Carson," all fully sponsored.

Format of the new style westerns will undergo some changes to give it more "class" appearance. Chases and other hoky devices will be minimized with the emphasis on plot and situation. There will also be a harder pitch for bigger names of the stature of Gary Cooper and James Stewart. While most of the filmed plays will eschew the "western" tag for "outdoor adventure," the hard riding and gun play will be very much in evidence. The femme angle will be stressed, too, to make the film more palatable to the shopper of the advertised product.

Harrell's Hub Spot

Boston, June 19. Charles T. Harrell, former executive producer of tv for the ABC and eastern program manager of radio and supervisor of tv-radio producer at Lennen & Newell, New York, has joined the James Thomas Chirurg Co. as director of tv and radio.

Harrell's headquarters will be in Boston.

Ike's Radio Diet

Washington, June 19.

President Eisenhower is receiving a balanced daily diet of radio music, sans news, sans commercials, in his suite at Walter Reed Hospital. The programs, tailored to Ike's specifications, are delivered via closed circuit by Station WGMS, Washington's "Good Music Station," whose sale to Mutual Network is now pending before the FCC.

The suite receives three daily programs, of two hours apiece, plus background music for the remainder of the time, according to Robert Rogers, who manages the station. Ike's choice is "middle hair to long-hair music," says Rogers.

The station has put a special control in to feed the President's suite and has a staff announcer especially assigned to handle the Presidential programs. Announcements include explanations of the music.

NBC Philly Outlet Goes Tint in Fall

Philadelphia, June 19.

WRCV-TV, local NBC outlet, will begin local live color telecasting in the fall. Announcement of the move was made at a display of RCA color receivers on exhibit at Cherry Hill Inn, N. J., by Lloyd E. Yoder, NBC veepee and g.m. of the station here.

Station will be equipped with live color cameras as well as film cameras and equipment for handling color slides and opaques. Installation of these facilities means that local programs can be telecast in compatible color as well as feature films and commercial and promotional slides.

Yoder called color "the greatest challenge to broadcasters" and stated that it will afford the vast tv audience "unparalleled enjoyment." WRCV-TV launching of live colorcasts will make it the first Philadelphia tv station to boast these facilities.

AMOCO BOWS OUT OF MURROW AM NEWS

Amoco gasoline has ankled its eastern regional sponsorship of Ed Murrow's quarter-hour news strip on CBS Radio after a seven-year span. Amoco had sponsored Murrow's 7:45-8 commentary three nights weekly over an eastern spread, with Hamm's Beer taking it in the midwest and Fels-Naptha on the Coast. Hamm's has also dropped its share, but Fels-Naptha is holding onto its Coast sponsorship.

Cancellation by Amoco, via the Joseph Katz agency, is said to have been cued by the desire of a change after many years, just for a change's sake rather than any dissatisfaction with the show.

Milton Cross Strip

Milton Cross is going back 27 years in his own radio history. ABC Radio has hired the gabber to front its 10 to midnight mood music strip, "Crossways to Music." In 1929, he was emcee of the "Slumber Hour," a show with precisely the same type of music, on the old Blue Network.

Weekends, Charles Wood will do a similar mood show for ABC from 11 to midnight.

ABC-TV's 'Bigtime' Cues a Scramble Among the Reps

ABC-TV's move bigtime networking has seemingly unsettled the station representative field. WMAL-TV, Washington, D. C., has switched from Katz to H-R, and it's being taken as an open indication that other ABC affiliates, no longer satisfied with their old reps, are seeking a change.

Reps are preparing their briefs in trying to lure the top ABC affiliates away from the competition. Seems the national spot biz grabbed by the ABC stations is not in proportion to the network's growth curve. That's in the face of increased national spot billings in most all major markets.

While WMAL-TV's national spot dollar volume is up over a year ago, it's not considered anywhere near par with WRC-TV (the NBC station) and WTOP-TV (CBS). For that matter, it's running last to WTTG's (indie) spot biz.

Comparative dollar figures aren't available, but WTOP had 137 different spot advertisers on the air during a recent report period and WRC had 115. WTTG had 61 and WMAL only 41.

No matter how good the current ABC affiliate rep is for his other stations, belief is that "any rep salesman who has been selling a dog for years finds it hard to realize he's selling an overnight Cinderella."

H-R, which inked the WMAL-TV (and radio) pact last week, handled WTTG until the latter part of 1955.

HERBIE KOCH EXITING WHAS AFTER 20 YRS.

Louisville, June 19.

Herbie Koch, for over 20 years organist at WHAS and WHAS-TV, is leaving the station June 30. Currently he has 18 radio shows a week and a Sunday night 30-minute tv show. One of his best-known radio shows was "Dream Serenade," which ended about six years ago, after 15 years and 5,000 performances. It slotted in the 11:30 to midnight spot.

Prior to coming to WHAS, Koch played in Publix houses over the country, and also played theatre organs in Havana, Paris and London. While with WHAS, he had a coast-to-coast network show for several seasons in the 30's, called "Keyboard and Console" for a half-hour on Saturday afternoons. He will teach organ technique at a local studio.

Mutual's 'Mission in Moscow, Pa.'

Network to Simulate Enemy Troops' Takeover of American Town

Gregson Going Places

Jack Gregson has been piling up flying hours at a rapid clip—for what may prove an undisputed championship of its kind in tv.

Here, for instance, is his July 1 week schedule: Emceeing "Going Places" out of Miami on Sunday over ABC-TV; Wednesday, to Frisco to do ABC-TV fights; Saturday, "High Finance" on CBS-TV, a new assignment from N. Y. on alternating weekends, and the next morning back to Miami.

A radio spectacular, titled "Mission in Moscow, Pa.," simulating the takeover by "enemy" troops of a typical American town, is planned by Mutual for July 4, as the next in the net's series of commemorative programs.

With the cooperation of the Defense Department, the American Legion and the townsfolk of Moscow, Pa., population 1,000, Mutual plans "war correspondent" reports direct from the scene of "enemy" attack. All rights and privileges normally the heritage of U. S. citizens will be revoked and abolished with martial law instituted there.

The program, to be produced by Brad Simpson, will point up the freedoms which Americans now enjoy and have come to accept as their right.

The on-the-spot broadcasts will be variously scheduled over the net from 9 a.m. to 10 p.m., with an aggregate of four hours of broad casts from "the captured city" anticipated. The time of the broadcasts will be set after network officials cull the recommendations of affiliate stations.

According to present plans, the program will describe the assault and capture by ground troops, paratroopers, armor and mobile artillery, the inception of martial law and all the restraints that go with it, including rationing, censorship, seizure, propaganda, etc., the setting up of prison compounds and the installation of a puppet municipal government, plus rigid regulations limiting movements of townfolk.

Moscow, Pa., is in the Scranton, Wilkes-Barre area.

Salute to John Huston, 'High Society' Preview Set for Sullivan TV'er

Hollywood, June 19.

Hour-long 'salute to John Huston and a preview of "High Society" were set by Ed Sullivan as highlights of his July "Toast of the Town" telethous before he departed for N. Y. "The John Huston Story" will be the July 1 offering with the "Society" plug, both filmed and live, to come two weeks later.

Huston show will originate in N. Y. with cut-ins from Hollywood to accommodate stars whose shooting schedules will not permit treks to N. Y. Layout will star Gregory Peck, Jose Ferrer, Orson Welles, Edward G. Robinson and Vincent Price and other top names. A highlight will be a reenactment by Peck of a scene from "Moby Dick." Huston's Moulin production for WB which opens in New Bedford, Mass., June 27 and in Hollywood July 2. Show will include scenes from several Huston pic, including his war documentary "San Pietro." Burl Ives and Bill Pearson, Huston's jockey who hit the \$64,000 Question, will also appear.

For the "Society" show, Sullivan filmed a 10-minute comedy routine with Bing Crosby at Metro and will also utilize film clips featuring Crosby, Frank Sinatra, Grace Kelly and Louis Armstrong. Latter will also appear "live" with his orchestra.

While here, Sullivan also appeared with Crosby in a special theatre trailer.

Shari Lewis' WPIX Show

Shari Lewis, puppeteer, ventriloquist and magician, will return to WPIX, N. Y. in a new half-hour show, titled "Shari and Her Friends" beginning Sat. (23) at 5 and thereafter at the same time and day.

The initial sponsors are Big Time Dog Food, Horstman Dolls and Standard Toycraft. If sponsor interest warrants, the plan is to take on a Sunday slotting as well.

Meanwhile, Carter Products, via SSC&B, has bought a 16-week schedule of participation within programs and a schedule of spots commencing immediately.

WPIX's Peak Biz On Its 8th Anni

New York Indie WPIX, which celebrated its eighth birthday Fri. (15), is doing more gross business than ever before in its history, surpassing its record for 1955, when the station showed a substantial profit, Fred Thrower, v.p. and general manager, stated.

Thrower based his 1956 gross business estimates on figures for the first four months of this year. The v.p. and general manager, who assumed the helm of the New York Daily News station three years ago, said that apparently his concept of balanced programming has paid off. He pointed to the heavy schedule of sports and news for the station, as well as a rounded program of half-hour series filmed shows.

The number of half-hour syndicated half-hour shows on WPIX now is twice as many as any other New York television station. Thrower stated. Currently, he went on, there are 35 half-hour syndicated shows per week on the air and another 21½ hours of syndicated shows per week are slated for the early fall. This "balanced program structure," Thrower maintained, resulted in the biggest gain in nighttime share of audience for April, over the previous year, with a gain of 29%, according to Nielsen, for WPIX.

Questioned as to whether WPIX would return to feature film fare, which it gave up last September, Thrower replied that prices quoted for quality feature films currently make such a switch prohibitive. He compared the \$8,000 to \$10,000 sought per showing currently for feature product with the \$3,600 per week paid by WPIX for a feature film for its "First Show" program, which runs from 7:30 to 8:55 p.m. six nights a week.

WLIB's Biz Hike

A 15% hike in national accounts within the past six months has been racked up by N. Y. indie WLIB, which programs prominently for the Negro market.

Among the 15 new national accounts are Budweiser, Lucky Strike, Heinz Baby Food, Jello, Wrigley's and Coco Cola.

TV Networks' New 'Spoticipation' Biz

(Month of May as Compiled by Broadcast Advertisers Report)

Aladdin Industries, Inc.	Vacuum Bottles	NBC
American Thermos Bot. Co.	Thermos Bottles	NBC
Bristol Myers Co.	Mum Deodorant	NBC
Campana Sales Co.	Ayds Reducing	NBC
Campana Sales Co.	Magic Touch Makeup	NBC
Campana Sales Co.	Sheer Magic Liquid	NBC
Curtis Pub. Co.	Saturday Evening Post	NBC
Diamond Alkali Co.	Black Leaf Insecticide	NBC
Dixie Cup Co.	Paper Cups	NBC
Douglas Fir Plywood Assn.	Plywood	NBC
Drackett Company	Dazy Spray Air Freshener	NBC
Hoover Vacuum Co.	Appliances	ABC
Hoover Vacuum Co.	Appliances	ABC
Hoover Vacuum Co.	Appliances	NBC
North Amer. Accident Ins. Co.	Insurance	NBC
Procter & Gamble Co.	Crisco Shortening	CBS
Plastone Company, Inc.	Turtle Wax	NBC
Ritchie Harold F., Inc.	Eno Antacid	NBC
Seovil Manufact. Co.	Hamilton Beach Appliances	CBS
Skill Corporation	Electric Tools & Appliances	CBS
Sterns Nurseries	Gladioli Bulbs	CBS
Virginia Carolina Chem. Corp.	Black Leaf Insect	NBC
Westinghouse Corp.	Engineering Opportunities	NBC

Tonight	Fri.
Today	Wed., Thurs.
Tonight	Mon.
Tonight	Mon.
Tonight	Mon.
Queen for a Day	Mon.
Tonight	Tues.
Home	Thurs.
Tonight	Tues.
Home	M-W-Th-F.
Today	Wed.
Famous Film Festival	Sun.
Film Festival	M-T-W-T-F.
Today	Mon., Wed., Fri.
Today	Mon., Wed., Fri.
Captain Kangaroo	Mon., Wed., Fri.
Tonight	Fri.
Tonight	Wed., Thurs., Fri.
Good Morning	Fri.
Good Morning	Thurs.
Good Morning	Tues., Thurs., Fri.
Home	Fri.
Tonight	Tues., Thurs.

TV TO PREEM 26 NEW SHOWS

The 'Why' of TV Viewing

Detroit, June 19.

Researchers are now looking into why people watch tv. One result may be that raters will add the "why" question to the usual "what program are you watching?" If that should occur it would carry the audience survey into a new field called "motivation research."

National Marketing Research, a division of Psychological Consultation Service, is a Detroit organization which specializes in that field. Its director, Dr. R. Edward Berman, a psychologist, says people watch certain programs because they consciously or unconsciously identify themselves with them.

Dr. Berman lists eight universal needs as being basic in this search for identity: food and drink, comfort, to attract the opposite sex, welfare of loved ones, to be superior, freedom from fear and danger, special approval, and to live longer.

The psychologist explains that the programs which appeal to one or more of these basic needs will attract the most viewers. He also lists nine "learned" needs which are of secondary importance in this search for identity: bargains, information, cleanliness, efficiency, convenience, dependability, style or beauty, economy or profit, and curiosity.

Dr. Berman maintains that the relationship between needs and wants and the programs and commercials on tv are important clues as to which shows will attract the greatest audiences. He points out that motivation research already has resulted in changes in the design of products and packaging. It has already been tested on radio and tv commercials and advertising in newspapers, magazines and billboards.

Dr. Berman said the two fundamental goals of a tv program should be identification and believability. "We tend to associate ourselves with an image character of what we think we are or would like to be," he explained. "The image could be a cowboy hero, a detective hero or even a juvenile delinquent. That is identification. In believability, we say either, 'I could do it,' or 'I could be it.'"

It may be that rating services may now have to move a psychologist's couch in with the IBM machines and other statistical paraphernalia in order to find out why some programs are more popular than others.

BUT PRACTICALLY NO INNOVATIONS

By BOB CHANDLER

Though there is a grand total of 26 spanning new nighttime programs set for the television networks for next fall—and more to come—already the industry is asking, "So what else is new?" Apart from the Sunday afternoon public affairs lineups, which present some dynamite-laden competitive and programming facets, and some noteworthy spectacular ventures, the new programming for the fall with few exceptions evokes a few yawns here and there and nothing much else.

Indicative of the qualitative aspects of the fall programs are those set so far on ABC-TV, which as the aggressive and vigorous "growth network" among the three has most to gain from a strong programming attack. Of five new shows already set, only one is off-beat, that being "Bold Journey," a series of adventure documentaries patterned after the syndicated "I Search for Adventure" and produced by the same outfit. There's a new Lawrence Welk hour, a new Jan Murray quizzier to replace his "Dollar a Second," an hourlong filmed "Wire Service" and the new kidventure "Jim Bowie" series. More holes to be filled still here, but nothing of promise.

At CBS and NBC, the pattern isn't much different. There's a greater accent on live comedy this year; new to the fold will be Herb Shriner with an hour, Ray Bolger, Tennessee Ernie, Steve Allen and a Sunday night hour (starts this week) and of course Jackie Gleason returning to the full-hour live fold. There are only two new live dramatic offerings, one a replacement for a current stanza, this being the "Kaiser Aluminum Hour," replacing the alternate-week "Playwrights '56." Other live offerings—and the most promising of all, is CBS' 90-minute "Playhouse 90," some of which will be on film but most live every week.

6 Kid Adventure Shows

Biggest newcomer category is the kid adventure series, with six such new ones in store—"Circus Boy," "Sir Lancelot," "Zane Grey Theatre," "West Point Story," "The Buccaneer" and "Bowie." Next largest category is situation comedy, with five in the offing: "Stanley" (Buddy Hackett), "Hiram Holiday" (Wally Cox), "Oh Susannah" (Gale Storm), "Johnny Come Lately" (Jack Carson) and "Hey Jeannie" (Jeannie Carson). There will be three audience participationers—Dennis James' "High Finance," Jack Barry's "Twenty-One" and Murray's "Treasure Chest."

Network-by-network, NBC leads (Continued on page 37)

'U.S. Steel Hour' Gets A Closed-TV Pickup For 30,000 Employees

Some 30,000 employees and guests of the U. S. Steel Co., gathered in 14 auditoriums and hotels in 12 cities, will witness the company's sponsored tv program, the U. S. Steel Hour, via closed circuit television tonight (Wed.) at the same time as it is being presented on the air. The program, seen on CBS-TV, will be presented on large screens at the meeting places.

Hour-long drama show will constitute the entertainment portion of the two-hour closed circuit session arranged by Sheraton Closed Circuit Television. First half of the program will be devoted to a talk by U. S. Steel prexy Clifford F. Hood who will discuss safety measures. Each outlet then will show a new safety film. Major portion of closed circuit meeting will originate from the Syria Mosque in Pittsburgh. Hood will speak from New York.

John Henry Faulk Files \$500,000 Libel Suit Against AWARE in Blacklist Test

Sonja's Icepec

Sonja Henie has been set to do an NBC-TV ice spectacular on Dec. 22 as part of the web's Saturday night color series cosponsored by Oldsmobile and RCA-Whirlpool. She'll do the icepec from the network's Brooklyn color studios and will use a supporting cast of non-icers as well as a number of blade turns. Saturday series, incidentally, is taking on an arena-type aura, since Esther Williams is slated to do her two aquashows in that series as well.

Miss Henie has starred in two previous NBC-TV appearances. One was a Max Liebman specola a couple of years back; the other a "Colgate Comedy Hour" from the Coast with Abbott & Costello.

In the first major legal test of blacklist practices, radio-tv performer John Henry Faulk filed a \$500,000 libel suit this week in N. Y. Supreme Court naming as defendants AWARE Inc., Laurence A. Johnson and Vincent Hartnett. The defendants, it is alleged, conspired to destroy Faulk's income and livelihood, as well as his reputation, by the publication of false accusations linking him with Communist front organizations and Communist infiltration.

According to Faulk's complaint, the attack upon him started shortly after he was elected a v.p. of the New York local of the American Federation of Television & Radio Artists last December on an anti-AWARE and anti-blacklist ticket. Same AWARE publication also attacked AFTRA local prez Charles Collingwood and v.p. Orson Bean.

AWARE is an anti-Communist organization which has taken keen interest in AFTRA activities and was told to keep out of AFTRA affairs in a union referendum last year. It publishes a bulletin purporting to report Communist activities in radio and tv and names names it alleges to be linked to Red fronts and activities. Johnson is the former Syracuse, N. Y., supermarket operator who has been active in blacklisting, and Hartnett is identified as the author of "Red Channels" and currently runs an agency supplying blacklist information to agencies and networks at a fee.

Faulk also takes up the matter of blacklisting as a business, declaring that "as an anti-Communist I am unafraid and feel I am in a good position to test in the courts nefarious and racketeering practices which masquerade as patriotism." His complaint specifically deals with "practices of the defendants, involving the use of intimidation and terror in order to procure the blacklisting of radio and television artists by the networks, producers, sponsors and advertising agencies . . . and, upon information and belief, the extortion of monies in consideration for the 'clearance' . . . of radio and television artists, charged, however, baselessly, with subversive or former subversive associations."

Charging that the AWARE accusations that Faulk has supported (Continued on page 44)

Seoul Goes Ga-Ga Over Teevee

1,000,000 Turn Out for 50-Set 'Trial Run' by Republic's Only Station

The owners will swear to it—nearly half of Seoul's 2,000,000 citizens saw the trial run last month of the Republic of Korea's first and only television station. But nobody owns a receiver, so they crowded around the 50 sets dispersed for the public by the station operators, most of whom are American, and what the vast majority of folks in the rear of the mob couldn't see they had passed along to them by word-of-mouth description.

Koroad, RCA distributor in Seoul, the South Korean capital, ran the first tests on HLKZ-TV, May 12, 13 and 14. Station, covering only Seoul and its precincts, was slated to return permanently to the air over the past weekend, according to Chuck Levenburg, exec vee of the station, who is back in Koroad's Gotham office.

Since the company has the RCA franchise foremost aim of the tv station in the partially medieval state is to push sale of receivers. (They're not priced, but the company has a stock of 300.) Secondly, Levenburg and his station manager Peter Ostroff, who was also in town last week, believe that the area will attract American cigaret, soap and liquor (no tv restrictions (Continued on page 28)

Bing Sing Sold Again

Insurance Cos. of North America, which sponsored last year's "Sing With Bing" Christmas show on CBS Radio, have signed to sponsor the Groaner this year for another hourlong Yule special.

Format will undergo a few changes with some other production trappings, but essentially it'll be the same type of heavily promoted community sing.

JWT Nixes Bid To Cuffo Cincy Reds On WCPO-TV

Cincinnati, June 19.

For the second time within a month Mort Waters was turned down on offers to have WCPO-TV, which he heads, carry programs of rival WLW-T "as a public service."

Latest failure was on his request to J. Walter Thompson for his station to televise three games this week of the Redlegs-Phillies series from Philadelphia.

The Waters bid to render the service "free and without advertising," because of the National League's hot pennant race, was rejected by William A. Smith of the Thompson organization. In a wire from Indianapolis, Smith told Waters:

"Have reviewed your suggestion. In fairness to our clients and in view of their sizeable investment in the present schedule, we cannot entertain the proposal as outlined."

The agency exec added: "I think (Continued on page 34)

Mutual Affil Powwows

Jack Poor, president of Mutual, and Bob Carpenter, v.p. in charge of station relations, are due back in N. Y. the week of June 28, capping an eighty-city tour of regional affiliate meetings. The conclusion of the tour will be marked by a two-day conclave, slated to begin June 28, at New York's Warwick Hotel of regional affiliates in the New York area.

KNXT Boss Into Key CBS-TV Slot

With the upheav at CBS-TV in Coast-originated programming, James T. Aubrey is anklung his local-regional managerial berth on the Coast to join the network's programming operation there in the newly-created post of manager of network programs for CBS-TV Hollywood. Succeeding him as general manager of KNXT, the web's Los Angeles o&o, and g.m. of the CBS-TV Pacific Network will be Clark George, presently general manager of CBS-TV Spot Sales. Replacing George in N. Y. will be John Schneider, eastern sales manager for Spot Sales.

Aubrey, who's been g.m. of KNXT and the Pacific Network since 1952, will handle administrative facets of the network program (Continued on page 34)

Dems' \$2,000,000 TV-AM War Chest; Formulate Plan

The \$2,000,000 earmarked for tv and radio by the Democratic National Committee for presidential electioneering will go for half-hour and five-minute network programming, with spot programming slated if any monies are left over.

The Democratic National Committee broadcasting plans were disclosed by Reggie Schuebel, veepee of Norman, Craig & Kummel, agency handling the account. The plans closely parallel the program of the Republican National Committee, which also has an announced tv and radio budget of from \$2,000,000 to \$2,200,000.

The Democratic National Committee, Miss Schuebel said, already has requested certain periods from the networks, cognizant of the paying for pre-emptive rights question. Current plans, she said, call for launching the campaign with a big sendoff on all radio and tv networks.

Miss Schuebel said that plans are currently fluid since the Dems do not know who their candidate will be. The desires of the presidential nominee as to teevee and radio also will have to be taken into account, she added.

Questioned on the relative use of tv and radio, she said that in terms of money the bulk will be spent on video. Broadly, she continued, current plans call for half-hour network shows which most likely will be candidate speeches, as well as five-minute programs, which may be on film or live.

The radio and video campaign will be launched shortly after the conclusion of the Democratic National Convention in Chicago, slated to start Aug. 13.

GULF'S SUMMER RIDE ON CBS RADIO SOAPS

Gulf Oil has joined the sponsorship bandwagon on CBS Radio with an eight-week summer campaign that embraces sponsorship of 30 of the web's seven-and-one-half-minute soapopera units over the eight-week span. Gulf, via Young & Rubicam, will sponsor units on "Helen Trent," "Young Dr. Malone" and "Nora Drake" during the hot spell. Oil company had a similar campaign last year, but not as extensive.

Also returning to the web is Corn Products Sales Co. with its three-week sponsorship of the "Sunshine Sue" show, which starring Sue Workman goes into the 3:30-3:35 strip. Corn Products, currently on the web with partial sponsorship of three soaps, buys into a fourth, "Our Gal Sunday." Company just moved into the soap opera sponsorship in May. Agency is C. L. Miller.

\$1,000,000 More For 'Monitor'

NBC Radio's weekend "Monitor" hauled in two more major advertisers this week, one of them a defection from rival CBS, to enrich the NBC coffers by nearly \$1,000,000 net. The CBS defector is Amoco, which ankled Ed Murrow after seven years and bought a schedule of 14 five-minute capsules on the weekend on a 52-week basis over its 100-station eastern network.

Other bluechipper is R. J. Reynolds, which for its Winston filter brand has bought in on 50 six-second program IDs on "Monitor" a week, also over a year's span (both pacts, of course, are cancellable in cycles, but the contracts are drawn for a year). Winston IDs are similar to those used by Warner-Hudnut, except that the latter's spread is concentrated in weekday programming.

Amoco's buy consists of 10 new five-minute "top tunes" features, in which a "Monitor" femme announcer will call various cities to find out the top tunes in those locales. The other four capsules will be divided between two sports shows and two Bob & Ray features, one each on Saturday and Sunday. Bob & Ray outings will include a special Amoco commercial devised by the comedy team, a la the Piel's Beer blurs.

Crosby Assails Release of Major Backlogs to TV; Folds Vidfilmery

Hollywood, June 19. Bing Crosby has folded his telefilmery, and the actor-singer cited as one of the major reasons the unloading of major studio backlogs to tv, describing the court's okay of such sales as a "miscarriage of justice." Vidfilm company had operated under the banner of the singer-actor's Bing Crosby Enterprises.

BCE was one of the first vidpix companies to enter the field, but the actor-singer said "we have no plans to resume production. It got too tough. Costs were too high. Competition was too keen."

"On top of all this, the picture companies are flooding the market with their old pictures. I hate to see them release all the old movies to tv. And I think all those actors—particularly the bit players—ought to be paid when their pictures are sold to tv. After all, these movies were made to be shown in theatres, not to sell Jack Scratch hair oil or some such product on tv."

"I know that the courts ruled adversely against the actors, and said the studios have the right to sell movies to tv without paying them, but I think it's a miscarriage of justice."

"Also, the classics don't stand up today, not when they're compared to present-day standards. A lot of people are going to be disappointed when they see these great pictures of yesterday on that small screen. It's sad," commented Crosby.

(Editor's note: Under deal reached between Screen Actors Guild and the film producers, actors receive a cut of coin if they appear in pix made after Aug. 1, 1948, which are sold to tv. However, actors in the thousands of pix made before that date, and subsequently sold to tv, receive nothing).

KSFO's \$1,000,000 Sale to Autry Co.

Hollywood, June 19. A group headed by actor Gene Autry and Robert Reynolds, general manager of Autry's KMPC, here, have purchased KSFO, San Francisco, for approximately \$1,000,000, subject, of course, to FCC approval. Others of the group include Stan Spiro, Loyd Sigmon and Oren Mattison, all connected with KMPC.

Seller was Wesley I. Dumm, who's owned and operated KSFO since 1933, then a CBS affiliate. Station is currently an indie.

Autry, who owns 51% of KMPC stock, will also hold 51% of KSFO. Purchase gives Autry an interest in his sixth AM-tv outlet. Besides KMPC, he and Tom Chaucney own KOOL-AM-TV, Phoenix, and KOPO-AM-TV, Tucson.

Autry commented last week, "We have lots of faith in AM radio and think it will continue as a great means of entertainment." He added, "One of these days I've got to retire and I'll want some things to look after."

Reynolds said last week that there'll be no change in the management or personnel of KSFO and that the station will be operated independently by KMPC. KSFO has studios and offices in the Fairmont Hotel and is powered with 5,000 watts daytime and 1,000 watts at night. Deal was negotiated by broker Howard Stark.

'Clock's' Summer Client As Sylvania Checks Off

Sylvania, which is dropping "Beat the Clock" at the end of the summer to pick up "The Buccaneers" in the same Saturday 7:30 CBS-TV time slot in the fall, is taking a summer hiatus as of next weekend, with J. Walter Thompson bringing in another client, Pharmacrast, to sell the electronics manufacturing through the hot days. Pharmacrast, for its deodorant and cosmetic products, will continue "Beat the Clock" through the summer.

Sept. 15 is slated as the "Clock" swansong date, with Sylvania returning Sept. 22 with the adventure vidpixer.

THE PASTOR'S STANDBY

Pole-Vaulting Champ Taking No Chances On Losing Amateur Status

Hollywood, June 19.

To prevent recurrence of an incident last year, in which the Rev. Bob Richards almost lost his amateur standing when he appeared on Ralph Edwards' "This Is Your Life," producer Warren Lewis, who is rolling a biotelefilm of the pole-vaulting pastor, has to pay a stand-by actor who never appears on the screen.

Rev. Richards plays himself in the closing scenes of the vidpic for "DuPont Cavalcade Theatre" which he agreed to do primarily as a tribute to his mentor, the Rev. Merlin Gerber. However, he gets no coin for his appearance, a fact to which Lewis must supply affidavits to the AAU to maintain the pastor's non-pro classification. Additionally, to placate the Screen Actors Guild, the producer was required to hire the standby.

In last year's incident on "This Is Your Life," Rev. Richards, a candidate for the 1956 U. S. Olympic stand, was forced to return several gifts, including a new car, rather than jeopardize his amateurism.

CBS Radio's 'Why Spoil Good Thing': 'Stand-Pat' Policy

With business starting to hop all over the joint, CBS Radio has determined on a "stand-pat" program policy for next fall. There will be virtually no changes in the web's schedule, with daytime riding as is except for packages sponsors may bring in, and nighttime also unchanged except for the decision last week to slot Robert Q. Lewis in the 8 to 8:30 weeknight strip. If there are any changes at all, they will be on weekends and will be for the most part insignificant.

Daytime is riding high, and the same schedule will hold forth. That means Arthur Godfrey at 10 and Art Linkletter at 3 ringing a schedule that includes Kathy Godfrey at 11, Howard Miller at 11:30 and the soapopera block at 12 to 3. Miller has been renewed by Wrigley's for another 26 weeks, but what happens after that isn't certain.

Except for the Lewis segment, on which the web is very high—it wanted him long before, but his CBS-TV daytime didn't permit—nighttime will be set, with "Amos 'n' Andy" at 7, Bing Crosby at 7:30, Ed Murrow at 7:45, Lewis at 8, the half-hour shows ("Talent Scouts," "Suspense," "FBI in Peace & War," "21st Precinct," "CBS Radio Workshop") at 8:30, the "My Son Jeep" and "Johnny

(Continued on page 31)

Dennis James Set As 'College Showcase' Emcee

Dennis James is set to emcee "College Showcase," a touring college talent tv'er which is being packaged and pitched to agencies by producers Bob Clarkson and Drex Hines. Also set for the show, which would hit a different campus each week complete with a 35-man company, is Tutti Camarata, who would conduct the 18-man Commanders, Decca recording crew.

Clarkson and Hines have already gotten okay from 42 colleges, including the big ones like Notre Dame and Michigan. Each half-hour show would use three musical acts out of the school, working out a semifinal contest arrangement and a final show in Carnegie Hall to determine the winners. While much of the action from each campus would originate in the auditorium, plans are also to remote the acts from various parts of the campus—a quartet singing under an arch or on the steps of a building, for example.

Bob Crane's 40G Bracket In Switch to H'wood

Bridgeport, June 19.

Success story for real is drafting of Bob Crane, WICC's ace deejay, by KNX, Hollywood, as replacement for Ralph Story, the Coast's w.k. spieler.

Understood Crane, who started kilocycling only six years ago and has been turn-tabling at WICC for past two years, will top \$40,000 in first year in his new Hollywood deal effective Aug. 11.

Crane is strongly credited with much of WICC's buildup to top spot in Southern New England. A 24-hour operation, station applied to FCC last week for uppage of power to 5,000.

CBS-TV Pro Grid Sets 10 Sponsors

CBS-TV has set a virtual sellout of its 15-game pro football schedule next fall, via a complex regional-participating lineup of no less than 10 sponsors. Schedule starts Sept. 9 with three exhibition games and runs through Dec. 23, with most of the games slated for Sundays but some Saturday afternoon tilts set for after the end of the college season. Lineup includes the Green Bay-Detroit Thanksgiving Day fray.

Sponsors are American Oil, Atlantic Refining, Ballantine's Beer, Marlboro cigs, Falstaff Brewing, Standard Oil of Indiana, Speedway Petroleum, Goebel Brewing, Burgermeister Beer and General Tire Co. Most of the sponsors have bankrolled regional pro football in the past, mainly via DuMont and ABC-TV. This is CBS-TV's first year of pro grid telecasting.

Schedule will comprise pickups from 11 cities covering all the teams in the National Football League.

Dana Andrews Carries Torch for Coin-Box TV As Major H'wood Boon

Hollywood, June 19.

Dana Andrews delivered a heartfelt plug for subscription video last week on the set of Bryna Productions' "Spring Reunion," declaring that he would be "delighted" to go into a participation deal for this medium. In plugging the pay-as-you-see systems currently under FCC consideration, the actor commented, "I believe there are fortunes to be made quickly in pay tv, by people in the entertainment industry."

Coin-box video would be "the biggest boon this town has ever seen," he went on. "The exhibitors would suffer, but they're suffering already. However, there would always be theatres, even with pay tv, and there will always be a number of spectacular features for theatrical release. I'd guess that in Los Angeles, there would be 15 to 20 large theatres, all making good money, and no neighborhood shows."

Commenting sadly on his past participation deals in feature production, the thesp observed, "I haven't made the first nickel from any of my four deals. Frankly, I don't think the distributor cares if you make a nickel, after he makes his 30% of the gross."

But in subscription video, "statistical analysis show that a picture could make \$3,000,000 in one showing. Thus, the producer could make his money back in 30 days, instead of 18 months, as now. Of course, he might also find that he's got a failure within 30 days."

"The tv sets are already sold. It's just a case of attaching a device to them."

The pic industry should have gotten behind Comdr. Eugene F. McDonald Jr. when the Zenith topper was battling before the FCC for pay video, Andrews declares. "If they had, we would have it now," he opined, but quickly disclaimed preference for any particular subscription tv setup, merely for the idea itself.

Minneapolis — Jack Davies becomes sports editor of KSTP-plus-tv here, working under sports director Dick Nesbitt.

From the Production Centres

IN NEW YORK CITY . . .

Goddard Lieberson, who was elevated a couple of weeks back to the presidency of Columbia Records, also named a v.p. and director of CBS Inc. . . . Al Perlmutter, manager of special projects in the news & special events department of WRCA-WRCA-TV, will teach a course in radio-tv news-special events broadcasting for N. Y. U. in the fall, with Ken Banghart, Gabe Pressman and Ben Grauer set as guest lecturers . . . Robert S. Jones moves from CBS Radio's San Francisco sales office to the Gotham homeoffice as an account exec, with Robert I. Price, out of the KCBS sales staff, replacing him in San Francisco . . . Basil Rathbone set as narrator of "Great American Women," five-minute transcription series out of RCA Thesaurus . . . Anne Russo, assistant to WCBS' Jack Sterling, will be married July 8 to Arthur Lardner . . . Lanny Ross named chairman of the disk jockey committee of the Herald Tribune Fresh Air Fund . . . Nancy Hamburger, NBC's new magazine editor, off to Spain for a month's vacation.

Cerebral Palsy flacks, Bib Wilson and Sid Lavitt, went whole hog this past month, getting 1,700 radio and tv plugs in 30 days, and finishing up with a plug on the Sunday (17) Ed Sullivan stanza and on "Esso Reporter" all this week.

Clayton Shields—she's been biz manager of ABC radio program department since '52—newly-made assistant biz manager of whole network . . . Howard Cosell into WABC 11.15 p.m. "Sports Closeup" strip as of Monday (18) . . . Fran Carlton, Casey Allen guesting on Ray Heatherton's WOR "Luncheon at Sardi's" . . . WICMA doing new series in co-op with Fund for the Republic—programs excerpt testimony before the Senate Subcommittee on Constitutional Rights under Sen. Thomas Hennings, and were edited by Al Hamilton for the Fund; stanza runs Mondays at 9:30 p.m. . . . WHLI (L. I.) cited by Nassau County League of Student Councils for "Teen Town Hall" . . . Hilda Simms vacationing, so Sara Lou Harris steps in WOV's "Ladies' Day" until Saturday (23) . . . (Mrs.) Carroll A. Elliott, lately of McCall mag staff, becomes copy director under Boston Schmidt, RKO TeleRadio vee in charge of advertising. Arnold Boston joins her as co-director of the department in charge of art . . . Norman Glenn to Young & Rubicam as account supervisor in radio-tv department . . . Thomas F. O'Neill, board chairman of RKO TeleRadio Pictures and Mutual, has been named radio-tv-films chairman of the United Community Campaigns of America . . . Dan Peterson, veteran Mutual broadcaster, will debut a new show "What's Your Opinion" Fri. (22) . . . Archibald Foster, v.p. and supervisor on the Brown & Williamson account, elected a member of the board of Ted Bates.

IN HOLLYWOOD . . .

Bob Paige aired to N. Y. to emcee the kine of "Holiday at Home," a daytime audience stripper packaged by Frank Cooper for CBS inspection . . . Frank Ralston now heading up ABC-TV's western division film department. Don Van Atta succeeds him as assistant coordinator for the network at the Disney studio . . . KRCA, KNX and KIJJ were cited for outstanding support to the civil defense program . . . Bob Hope has scheduled guest shots on 10 N. Y.-originated tv network programs to strike a blow for his picture, "That Certain Feeling" . . . KNX's early bird, Ralph Story, is quitting radio after 17 years for a try at tv. Bob Crane from Bridgeport, Conn. will take the early trick . . . Irving Feln, who gave up his CBS v.p. stripes for the presidency of Jack Benny new tv setup, takes up his new duties in Hollywood next week . . . Maurie Webster, KNX operations director, doing a military hitch for two weeks . . . Some joker sent a "bomb" on Seymour Klate's desk at NBC little knowing that he doesn't scare easily. During the last war he was an instructor in booby traps.

IN BOSTON . . .

WNAC-TV signed Lever Bros. for big sked of announcements on new detergent Whisk this week and kicks off campaign with press party in Hotel Statler's Bay State Room Wednesday (20) . . . Ruthann Faber, asst to Phyl Doherty, director of p.r. and adv. at WNAC-TV, planned out for two weeks in Miami . . . Duncan McDonald, WNAC-TV home show personality, launching a "Woman on Wheels" contest with announcer Bill Hahn. The 16 best letters on which are better drivers, men or women, get prizes ranging from tubeless tires to handbags . . . SOS scouring pads renewed particip in the 9 o'clock news on WNAC and Yankee Network for next 26 weeks . . . Charles Ashley, WEEL news ed, started a four-week vacash Sunday (17) with George Richards covering his news assignments . . . Gail Whiting, sec to Joe Cullinan, new WEEL sales promosh mfg, married Saturday (16) and honeymoon in Me. . . . Jerry Bartloff joined WEEL studio engineering staff for the vacash season . . . Larry Homer returns to WEEL to announce morning programs on Sunday (24). Homer left WEEL for N. Y. and returned to Hub to start repertory theatre . . . Stan Berry will carry WEEL's p.m. sked for eight weeks . . . WBZ is airing the Foxboro Harness Racing with Leo Egan, sports director, broadcasting action from track and presenting interviews with sportsmen during half-hour time period.

IN PHILADELPHIA . . .

Arnold Rabin, director of public affairs for WCAU-TV to conduct workshops (28-29) at the Eighth Annual Philadelphia Regional Writer's Conference . . . An eye witness report "Inside Israel" will be aired over WRCV (22) in a special 30-minute documentary by John Frasca, Phila. Daily News reporter . . . Pete Boyle subs on WRCA-TV for vacationing Alan Scott . . . Lew Clark, WCAU-TV lenser, elected secretary of the local Press Photographers Association . . . Bob Collier, WCAU-TV personality, prems a five-minute daily segment "Family Man" . . . For the 11th consecutive year WCAU's "All Night Watch" will originate from Atlantic City's Steel Pier, emceed by Johnny Lupton . . . Vet radio newscaster John Franklin premed daily five-minute session "Newsroom" on WRCV-TV with actual clatter of station's newsroom as background . . . John Facenda, WCAU-TV commentator, broadcast special newscasts from booth in the Bellevue-Stratford Hotel for delegates to the Advertising Federation of America convention.

IN SAN FRANCISCO . . .

Paul Speegle, San Francisco News radio-tv columnist, made a strong point the other day. He recalled that the birth of a baby had been banned from NBC's "Medic," then noted that a new show, "Frontiers of Health," had bowed out Frisco's educational station, KQED, with a filmed sequence showing—yep, the birth of a baby. Speegle's conclusion: "It all depends on what type of station you show it on." Columnist, incidentally, moves over to The Call-Bulletin's radio-tv spot in mid-July, with Guy Wright, Scripps-Howard staffer fresh from Pittsburgh Press, reported to have the inside track on The News job . . . Tom Tully was in the audience the night Turnabout Theatre's connections drawer was looted of \$198, but failed to lineup any suspects . . . Ed Scannell's taking over as new KOVR rep in Los Angeles—station also opened an office in Sacramento and has taken on Avery Knodel for out-of-state sales . . . New KSFO salesman is Myron Wagner . . . Transmitter tube failure knocked KPXX off the air a half-hour

(Continued on page 30)

ADVENTURE THEATRE
(Thirty Days to Die)
With Paul Douglas, host; Hubert Gregg, Lawrence Marquith, Jenny Laird, others
Director: Paul Dixon
Writer: James Eastwood
30 Mins., Sat., 10:30 p.m.
WARNER-LAMBERT, AMERICAN TOBACCO (alt.)
NBC-TV, from Hollywood (film)
(Kenyon & Eckhardt, BBDO)
If the rest are like the first half-hour, the "Adventure Theatre" series isn't going to keep Saturday night at 10:30 in very attractive condition for the autumn return of "Hit Parade" to NBC-TV. The artificiality of the premiere (16) telefilm nullified any suspense that the series is supposed to offer in behalf of alternating sponsors, Richard Hudnut (Warner-Lambert) and Lucky Strike (American Tobacco).

In short, a critic was executed for being a critic. James Eastwood, who did first script stacked the cards against the reviewing trade. And there's nothing wrong with criticizing a critic, but Eastwood was preoccupied by the job. A London reviewer, whom the public ate up because he was a fancy man with a barb, walked out on the third act of a new production, predicting to his fellow aisle-sitters that he would write the outcome in his column. Because he guessed right, the play closed. Hence, the fate of the critic is threatened to kill the critic in 30 days unless he could predict the method of his own murder. In the meantime, he wrote his plan into a play for post-mortem production. The frightened critic, whose spicy talent began dwindling to the consternation of his publisher (who thought a critic's job is to be nastily clever) wasn't up to guessing the denouement so he got his comeuppance. The author charged at him with a knife, at which point there was a quick blackout. When the lights came up again, the critic was standing before the bar of justice where the British judge convicted him of cold-blooded, premeditated murder. Consolation prize for the author, who planned his own death this way, was that his poverty-stricken wife got a neat bundle of insurance.

Eastwood, in one fell swoop, thereby cheated English justice, the insurance company, and because the plot was so darned contrived, the audience. Actually, the only presentable evidence against the critic was not his hyper-acidic wit but the fact that he didn't go to the police and call this muddled affair to a halt immediately. Cast was all-English. Talents of Hubert Gregg, as the destitute playwright Lawrence Marquith, as the critic, and Jenny Laird, the playwright's spouse, gave more to the play than their roles deserved.

Paul Douglas might have been an interesting man for the job of host and narrator had he not been made to act as though he had a genuine first-hand knowledge of this "true" story. Because it's not probable that any viewer believed him. Danzig, freres produced the teleplay for Paramount and MCA sold them for networking. Art.

TAKE FIVE
With Cedric Adams, others
Producer: C. D. Miller
Director: Roger Gardiner
Writer: Adams
5 Mins.: Mon. thru Fri., 11 a.m.
GOLD MEDAL FLOUR
WCCO-TV, Minneapolis
This is still another new show for Cedric Adams, WCCO top personality and Minneapolis Star columnist, who has some 25 or more airplane programs and who's sufficiently prominent nationally to rate an Ed Murrow "Person to Person" television interview recently. Because of its content and Adams' magnetic and friendly manner this briefcase success seems assured and its sponsor should profit accordingly.

In the midst of their duties, "Take Five" should provide housewives with a short, welcome tv break. It resolves itself into a little and informal Adams' gab session that's productive of good domestic tips and other interesting as well as some unusual information culled by Adams and his staff. Properly, as befits the occasion, the suave, smooth spieler directs his remarks from behind a kitchen table. His perfect diction and deep, mellow voice enhance the value of such nifties as "women who wear polka dot dresses have been found to be the happiest" and instructions on good ways to tighten abdominal muscles and to attain sleep.

An attractive young woman assists Adams with the skillfully interwoven commercials and the pair also illustrate such things as how to make a superior beef gravy. A few minutes also are devoted to the news and the weather. Rees.

JAYE P. MORGAN SHOW
With The Morgan Bros.
Producer: Lyn Duddy
Director: Kevin Joe Johnson
15 Mins., Wed., Fri., 7:30 p.m.
NBC-TV, from New York
The Victor recording company apparently has a solid hold on NBC-TV's 7:30 p.m. time slot Wednesday and Fridays. During the regular programming season, the spot belongs to Eddie Fisher, one of Victor's top ranking artists, and saw for the 11-week summer span, it's been turned over to Jaye P. Morgan, one of the big femme guns in the diskery's stable.

Tieup is a natural for Victor plugs of Miss Morgan's releases, but the diskery didn't come up for any on the kickoff show Wednesday (13). "Instead, the thrush worked over, "Too Close For Comfort," which Teddi King waxed for the label, and she reprised a medley of her previous discards "That's All I Want From You," "Danger Heartbreak Ahead" and "The Longest Walk." She'll probably get to her current diskings on upcoming shows but the choice of "Too Close For Comfort" was especially unusual since she gave it a tv showcasing on the Paul Winchell Show (replacing Arthur Godfrey) on CBS-TV only a few weeks ago.

However, it's a pleasant, brightly-laced quarter-hour that makes for easy viewing. Miss Morgan has a likeable video presence and an okay way with a pop song. She works well solo and with her four brothers. The freres did fine on their own, too, with a breezy handling of "Standing On The Corner."

Lyn Duddy has put the whole thing together in a casual, unpretentious manner but with the accent on good taste. Gros.

CBS CARTOON THEATRE
With Dick Van Dyke
Producer: Michel M. Grilikhes
Director: Howard T. Maywood
Writer: Bill Gammie
30 Mins., Wed., 7:30 p.m.
Sustaining
CBS-TV (film)

With Walt Disney obviously still a problem to CBS on Wednesday nights, Columbia decided on a try at fighting fire with fire. Having acquired 1,100 of Paul Terry's cartoons in its purchase of Terry, Inc., the last fall, the network decided to collect them into half-hour form with Dick Van Dyke, ex of the "Morning" show, as host and integrator.

Show, tabbed the "CBS Cartoon Theatre," was installed last week with the hope that it might latch onto a sponsor and become a regular entry for the fall, thus relieving the CBS program and sale boys of a major headache ("Brave Eagle" as last season's sustainer). Well, the program boys and salesmen will just have to take another Bromo—"Cartoon Theatre" just doesn't have it.

First off, the cartoons themselves weren't particularly good—certainly not Terry's best. Of the four, one was okay—the "Heckle & Jeckle" a weakie, the "Dinky Duck" a bore and the "Gandy Goose," rather dull. Not a very good selection, even if Terry's "Mighty Mouse" character can't be used because it's the basis of another CBS show.

But even assuming that there's better fare available in the huge library, the show's troubles aren't over by a long shot. Van Dyke integrates the sequences in an unusual manner—but it doesn't come off. He's filmed in front of a tv set, and converses with the animated characters as they appear on the screen. But both the dialog and the business are stilted; Dyke looks and feels uncomfortable and rather silly. So it boils down to a question not only of content but of format, with an entire revamp in order if "Cartoon Theatre" is to make it through the summer, let alone into the fall. Chan.

OSCAR LEVANT'S WORDS

OUT MUSIC
With Oscar Levant, Eva Gabor, Elena Verdugo, Janet Lake, Dianah Carroll, Sonny Burke, David Raksin, Andy Razaf, Baxter Ward, Page Cavanaugh Trio.
Producer: Al Burton
Director: Luther Newby
60 Mins., Sat. 11 p.m.
AL TERRANCE CARPET CO.
KCOP, Hollywood

Oscar Levant, whose retirement from tv—three weeks—is the shortest on record, returned with trimmed all forms and on another channel, and the net result was an impression he should have let well enough alone. When "words" was on KNXT, Levant was one of the panelists and Frank DeVol was moderator; now DeVol is gone and Levant is moderator. Levant didn't wear both hats well; he seemed ill at ease and, what's more important (Continued on page 36)

THE ROAD TO HOLLYWOOD
(The Sunday Spectacular)
With Bob Hope, Steve Allen, Betty Grable, Jane Russell, George Sanders, Marilyn Maxwell, Dorothy Lamour, Jerry Mather, Les Brown Orch, others
Producer: Jack Hope
Director: Jack Shea
Writers: Lester White, John Rapp, Mort Lachman, Bill Larkin, Jerry Marx
90 Mins., Sat. (17), 7:30 p.m.
U. S. RUBBER, U. S. SAYING & LOAN ASSN., MAYBELLINE, SKOL
(Fletcher D. Richards, McCann-Erickson, Gordon Best, J. Walter Thompson)

Leave it to Bob Hope to show 'em how to plug a picture. Granted the outrageousness of giving anybody 90 minutes of top free time, it must be said that Hope made the most of it in an entertaining way. Pic is "That Certain Feeling," the screen version of the "Feeling of Happiness" by Hope, who accomplished more by omission than he did by the insertion of actual plugs. Scenes of fluffs cut out of the picture and sketches of scenes that Hope "wanted" in the film but "were thrown out" contributed to that "want-to-see" that those film people are always talking about and kept the show moving at a fast and uncluttered pace.

This was something of a Hope's movie-career segment, with some four ex-leading ladies on hand to share in the general cheery banter and things with a solid Sammy Cahn song production number at the end. Foursome, Betty Grable, Marilyn Maxwell, Dorothy Lamour and Jane Russell, all did individual stunts with varying success, these comprising sketches and songs. Large contingent of guests also included George Sanders, who also stars in the pic and who contributed neatly to some skits; Jerry Mather, the youngest in the film, and Kelly Novak, Tony and Linda Hope, all of whom appear with pop in the pic.

Steve Allen, who planned out to emcee and plug his new Sunday show, did a fine, crisp job at the helm, which seems to prove, via Allen's experience on these Sunday spec outings, that he's fine as an emcee with an opportunity to throw in a few barbs and off-the-cuff causticisms, but less successful when he tries to complete routine as in the past. Filmwise, show featured a Bing Crosby-Lamour-Hope song-and-dance sequence filmed for "The Road to Bali" but never used. It wasn't difficult to see why. Other film clips included the fluffalos from "Feeling" and a clip that did make the film, a fine musical sequence with Hope and Eva Marie Saint.

All in all, this was an above-par Hope outing—his team of writers supplied some sharp lines and business for him. If NBC is willing to give away 90 minutes of prime time for a plug, and audiences are willing to take it with the palatable grain of sugar it was mixed with, more power to Hope. Chan.

Tele Follow-Up Comment

I've Got a Secret
With "I've Got a Secret" observing its fourth birthday on CBS-TV tonight (Wednesday), the Goodson-Todman package has taken on the aspects of a hardy perennial among the quizzers. The accent, much as it was on the inaugural, is still on the laugh content as demonstrated by the levity generated in last week's (13) installment.

Guesters with secrets at that session were a gentleman from Nebraska ("I have the world's largest test expansion"), with from Connecticut ("I served the panel Jayne Meadows' wedding cake") and Zip, a chimpanzee who wielded a paint brush with ludicrous results. Emcee Garry Moore, in measuring up to the occasion, deftly guided both the guests and panelists Miss Meadows, Faye Emerson, Bill Cullen and Henry Morgan through the familiar format.

In introducing the cheery Nebraskan, Moore hinted to the panelists, "it's something he can do with what he has." To which Miss Meadows immediately asked, "could I assume a woman would be better at it?" With tape measure in hand, Moore picked it up from there and verified the vital statistics of not only the guest but the measurements of the male panelists as well. It was intimated that Miles Meadows and Emerson could have trimmed all forms in that respect, but Moore didn't pass the point. More yocks arose from Miss Meadows' inability to identify her own wedding cake while Zip, the chimp, caused some understandable confusion among the blindfolded

Victor Borge as 1-Man Show Biz

Phenom Takes a TV Spec in Stride

By GEORGE ROSEN

PATTI PAGE SHOW
With Eddy Arnold, Jean Carroll, Jan August, Richard Hayman, Wazzan Troupe, Mr. Ballantine, The Spelbinders
Producer: Norman Frank
Director: Grey Lockwood
Writers: Bob Corcoran, James Shelton
60 Mins.; Sat., 8 p.m.
Participating
NBC-TV, from N.Y.

The "Perry Como Show," which exited for a summer vacation, has been left in good hands in the person of Patti Page who's mind-ing the store for the next four weeks, to be followed by such custodians as Julius LaRosa and Tony Bennett. The continuity for the pop diskophile set who go for Como is fully established in this lineup and judging from the opening show, the summer series will operate on a big production nut.

Miss Page is not only a very easy-to-take vocalist, both on pipes and looks, but she also has considerable savvy with the chatter. Her manner is convincingly casual, much like Como's own relaxed style, and her intros to her own songs and the guest performers added an easy charm to the stanza.

There was a solid lineup of names on her opening show (16), adding up to an excellent variety layout. Jean Carroll, with her monolog comedies, turned in a sock routine about her weakness for the horses. It was a straight nitery bit effectively transposed to tv. Mr. Ballantine, the frustrated magico, was another highlight of the show with his yock-loaded blend of fiz-zled tricks and chatter. The Wazzan Troupe, a large crew of male acrobats, was an okay vaude turn.

Musically, Miss Page was tops on a flock of songs, including "Deed I Do," "Graduation Day," "It Was the Strangest Romance," "April in Paris," and others. Eddy Arnold, who is at least one folk singer who is not patterning himself after Elvis Presley, vocally a wholesome tunes in a refreshingly wholesome style, also dueting with Miss Page on "Nobody's Darling But Mine."

Guest lineup was completed by Jan August who whipped up some fancy keyboard affeggios and Richard Hayman, the harmonica virtuoso. Their duo on "Moritai" was tops.

Script for the show was tied together by a "do-it-yourself" peg, but fortunately did not intrude too much even when it strained a bit too hard. Although three different bankrollers were represented on the opening show, plugs did not get out of hand either in number or duration. Herm.

panel as he plied his paint brush. This, however, was somewhat overdone and reached slapstick proportions. But on the whole, this edition of "Secret" added up to a half-hour of amusement for viewers in search of something light on a hot evening. Franklin Heller's direction was breezy and a filmed plug for Winston cigaret failed to interrupt the frolicsome atmosphere. Gilb.

Crossroads
"Crossroads" sometimes has only a slender thread of faith to sustain its category of tales of the ministry. Upon occasion, the series goes somewhat afield into the realm of adventure with only enough ecclesiastics to maintain the franchise.

The yarn of June 15 on ABC-TV, "The Singing Preacher," was largely an adventure yarn in the normal sense. Central figure is Dick Foran, an Episcopalian preacher assigned to the waterfront, who does much of his preaching via song. He feels that faith translated into music can reach further than a doctor can. This theory is then put to use at the behest of a parishioner whose beau has been mugged and is in a coma, unresponsive to medical ministrations. Foran finally hits a tune that evokes a response, and then the story is spent in affecting a reconciliation between the femme parishioner and her father, a waterfront boss, whom she feels ordered the slugging.

This episode is a good adventure (Continued on page 36)

That Victor Borge one-man show biz wizardry which set a Broadway (and subsequent road tour) precedent at the b.o. carries over into tv with equally sock impact. Though no stranger to the video spectrum, having held forth on occasion on Ed Sullivan's Sunday stanza with his unpredictable mimicry and musicology, Borge's one-man full-hour "spec" performance Thursday night (14) via coast-to-coast CBS-TV auspices (under his two-show \$200,000 network contract) earns a "first time" footnote in tv annals. If there were any doubts as to Borge's showmanship, last Thursday's performance was a dispelling clincher. As a performer and personality, the guy is as unique as he is refreshing.

Actually Borge was reprising for the most part the long familiar trademarked material used during his two-season Broadway run, but with a sureness, a deftness and a polish that accentuated anew all the distinctive, funny qualities and keyboard virtuosity. With only a piano and bench as his props (save for the highly comical sequence of the three Tschalkowsky taking a bow and the use of a 48-man full-blooded orch to background his serious

VICTOR BORGE'S COMEDY IN MUSIC
With Eddy Arnold, Jean Carroll, others
Producer: Jerome Shaw
Director: Mel Ferber
60 Mins., Thurs. (14) 10 p.m.
SHULTON, INC.
CBS-TV, from New York
(Wesley Associates)

excursion into 88'ing with a medley of the more familiar Tschalkowsky tunes, Borge's 60-minute video version of his "Comedy In Music" concert added up to a merry romp.

For the conversion to tv, producer Jerome Shaw and director Mel Ferber wisely played it as a theatrical attraction with an on-camera audience, etc., yet always mindful of the intimate closeup treatment for the at-home audience. Thus nothing escaped the viewer; all the nonsensical niceties, the grimaces, the plastic conicalities, the puckish plays, the expert timing and the explosive footwork—all of which Borge has now perfected to a science—came off as a "front row center" attraction for the living room.

Borge once again demonstrated that he's a comic with class. His keyboard spoofing of the masters, with its accompanying commentary (ranging from the gentle to the explosive), whether a Haydn or a Debussy, is warm primarily because Borge never deprecates the music. It's Borge as a personality who wins an audience; his relaxed delivery and his quiet and charming mood.

It's debatable whether Borge's use of the full orchestral crew for the serious interlude was a wise move. Actually there was a pomposity about the fading in and out of the cameras and annoying business with the lights that gave the show its only jarring and discordant note. But when it was all Borge, as it was 80% of the time, it was just about tops in entertainment.

POLITICAL CARTOONS
With Dr. Hans Sperber, Dr. Travis Trittshuh, Karin Sperber
Producer-Director: Bob Fuzzy
Four Half-hours, Thursdays (14) at 8 p.m.

WOSU-TV, Columbus
Dr. Hans Sperber, professor emeritus in the Ohio State German Department, is narrator of this new program on the University's educational tv station. He has made an exhaustive study of the growth of the political cartoon in the U.S. and is imparting some of his findings through the show.

Dr. Sperber's heavy accent, however, makes his delivery hard to hear. Last week's installment was entitled "The Political Zoo" and delved into the animal characterizations in U.S. political cartoons. The program also touched on local aspects of the situation. Conn.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM STA.	RATING
NEW YORK <i>Approx. Set Count—4,525,000</i>							<i>Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)</i>	
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	20.3	61.9	32.8	Early Show; Rain or Shine.. WCBS	7.3
2. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	15.4	43.5	35.4	CBS News WCBS	5.6
3. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	13.1	49.5	26.5	E. Show; Rain or Shine.. WCBS	10.4
4. D. Fairbanks Presents (Dr)	WRCA	ABC	Mon. 10:30-11:00	12.5	23.3	53.6	CBS News WCBS	10.1
5. Highway Patrol (Adv)	WPIX	Ziv	Wed. 9:30-10:00	11.2	16.3	69.5	E. Show; Rain or Shine.. WCBS	5.9
6. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	11.1	42.5	26.1	CBS News WCBS	5.0
7. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	9.7	39.8	24.4	Studio One WCBS	32.5
8. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	8.4	19.1	44.2	Kraft TV Theatre.. WRCA	27.2
9. Great Gildersleeve (Co)	WRCA	NBC	Tues. 7:00-7:30	7.7	29.4	26.2	E. Show; Rain or Shine.. WCBS	9.0
10. Looney Tunes (Ch)	WABD	Guild	Mon.-Sat. 6:30-7:00	7.5	32.5	23.1	CBS News WCBS	8.4
10. Amos 'n' Andy (Co)	WCBS	CBS	Sat. 6:30-7:00	7.5	43.8	17.1	Clubhouse Gang.. WPIX	3.9
							Early Show.. WCBS	4.8
							Name That Tune.. WCBS	17.2
							E. Show; Rain or Shine.. WCBS	10.1
							CBS News WCBS	9.8
							Early Show (M-F).. WCBS	6.3
							Amos 'n' Andy (Sat.).. WCBS	7.5
							Looney Tunes.. WABD	4.2
CHICAGO <i>Approx. Set Count—2,900,000</i>							<i>Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)</i>	
1. Secret Journal (Myst)	WNBQ	MCA	Sat. 10:00-10:30	30.7	62.3	49.3	Pee Wee King.. WBBM	9.4
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	23.4	58.0	40.4	Pee Wee King.. WBBM	7.6
3. Annie Oakley (W)	WBBM	CBS	Sat. 5:30-6:00	15.0	72.9	20.6	Prairie Ramblers.. WBKB	2.3
4. Great Gildersleeve (Co)	WNBQ	NBC	Mon. 9:30-10:00	12.7	21.2	60.1	Studio One.. WBBM	38.9
5. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	12.5	20.7	60.5	Fireside Theatre.. WNBQ	20.3
5. Studio 57 (Dr)	WBKB	MCA	Tues. 10:00-10:30	12.5	25.0	50.0	Weatherman.. WNBQ	19.3
7. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	12.0	54.8	21.9	Feature Film.. WGN	10.8
8. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	11.9	21.4	56.3	Saturday Matinee.. WBBM	6.3
9. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	11.1	19.2	57.7	Lux Theatre.. WNBQ	30.6
9. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	11.1	17.9	62.0	20th Century Fox.. WBBM	26.8
							Person to Person.. WBBM	40.1
LOS ANGELES <i>Approx. Set Count—2,313,000</i>							<i>Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)</i>	
1. Life With Father (Co)	KNXT	CBS	Fri. 7:00-7:30	17.3	37.9	45.7	Cavalade of Sports.. KRCA	15.3
2. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	16.4	28.2	58.3	A. Hitchcock Presents.. KNXT	21.5
3. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	16.0	23.0	69.5	Godfrey's Talent Scouts.. KNXT	13.2
4. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	15.5	21.8	71.2	I Love Lucy.. KNXT	32.1
5. Buffalo Bill Jr. (W)	KABC	CBS	Wed. 6:00-6:30	14.8	43.5	34.1	Stories of the Century.. KTTV	4.8
6. I Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	14.3	28.0	51.0	CBS News.. KNXT	6.3
7. My Little Margie (Co)	KTTV	Official	Mon. 7:30-8:00	14.1	25.6	55.2	Studio 57.. KABC	9.4
8. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	13.0	22.1	58.9	Lone Ranger.. KABC	12.0
9. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	12.5	24.8	50.4	Studio One.. KNXT	18.9
10. Death Valley Days (W)	KRCA	McCann-Erickson	Sat. 7:00-7:30	11.9	25.2	47.3	Perry Como.. KRCA	24.2
10. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	11.9	21.1	56.3	Jimmy Durante.. KRCA	17.0
10. Susie (Co)	KTTV	TPA	Sat. 8:00-8:30	11.9	19.4	61.5	Superman.. KTTV	11.3
							Big Surprise.. KRCA	24.7
							Perry Como.. KRCA	20.6
CLEVELAND <i>Approx. Set Count—1,900,000</i>							<i>Stations—KYW (3), WEWS (5), WJW (8)</i>	
1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	25.2	63.0	40.0	Big Town.. KYW	12.2
2. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	21.1	42.9	49.2	It's a Great Life.. KYW	20.9
3. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	19.6	81.4	24.1	Dinner Theatre.. WEWS	3.7
4. Secret Journal (Myst)	WEWS	MCA	Fri. 9:00-9:30	19.3	34.2	56.5	Big Story.. KYW	24.8
5. Man Behind the Badge (Myst)	KYW	MCA	Wed. 10:30-11:00	16.3	33.2	49.1	20th Century-Fox.. WJW	20.6
6. Badge 714 (Myst)	WJW	NBC	Fri. 7:00-7:30	14.5	61.2	23.7	Susie.. WEWS	7.4
7. 6 O'Clock Adventure (Adv)	KYW	ABC	Wed. 6:00-6:30	13.7	57.4	23.9	Looney Tunes.. WJW	6.7
8. My Little Margie (Co)	KYW	Official	Mon. 7:00-7:30	13.0	56.5	23.0	Sports; Cleve. Today.. WJW	4.1
9. Mr. District Attorney (Myst)	WEWS	Ziv	Thurs. 7:30-8:00	12.8	41.0	31.2	Western Detective.. WEWS	6.3
9. Follow That Man (Myst)	WEWS	MCA	Fri. 10:30-11:00	12.8	22.3	57.3	Sgt. Preston of Yukon.. WJW	8.9
							News Caravan.. KYW	10.4
							Person to Person.. WJW	33.6
ATLANTA <i>Approx. Set Count—565,000</i>							<i>Stations—WSB (2), WAGA (5), WLW-A (11)</i>	
1. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	21.5	86.0	25.0	Statesman Quartet.. WSB	2.1
2. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	20.5	62.4	32.9	CBS News.. WAGA	2.4
3. Man Behind the Badge (Myst)	WSB	MCA	Sun. 2:30-3:00	19.4	64.3	30.2	Robin Hood.. WAGA	7.5
4. Buffalo Bill Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	19.1	73.8	25.9	Boots & Saddles Playhouse.. WAGA	7.0
5. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	18.8	43.0	43.7	News.. WSB	4.5
6. Confidential File (Doc)	WSB	Guild	Sat. 10:30-11:00	18.1	74.2	24.4	News; Weather.. WSB	5.2
7. Highway Patrol (Adv)	WSB	MCA	Fri. 10:00-10:30	17.5	47.3	37.0	Big Town.. WSB	16.3
7. City Detective (Myst)	WLW-A	Flamingo	Sat. 11:00-11:30	17.5	88.0	19.9	Overseas Adventure.. WAGA	4.1
9. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 6:00-6:30	16.9	71.4	23.7	Truth or Consequences.. WSB	18.2
10. Kit Carson (W)	WLW-A	MCA	Tues. 6:00-6:30	16.4	69.5	23.6	Wrestling Champions of '56.. WLW-A	2.1
							News.. WSB	5.8
							News; Weather.. WSB	3.3
							News.. WSB	4.5
							CBS News.. WAGA	4.2

LANDAU SPINS A FILM WEB

'Today's Offbeat Tomorrow's Cliche'

Hollywood, June 19.

"There's the danger that the 'offbeat' of today becomes the cliche of tomorrow, but where do you go from there?" expounds Charles Marquis Warren, producer of the CBS-TV "Gunsmoke" series and producer-writer-director of net's upcoming "Cavalry Patrol" series. No cycle can last longer than four or five years, because "the audience can stand so much, then the cycle becomes a cliche," he notes. But Warren remains a strong exponent of the offbeat, feeling that it holds interest so long as the audience doesn't know how the story will come out. "TV is a monster, but it has devoured the formula plots and cliche dramas," he contends.

This is good for the writer, because "formula-made series are finding it harder and harder to hit on tv, simply because of the intensive week-to-week exposure of material. If an audience can predict what will happen after the first five minutes of a show—you're in trouble. And that's precisely what happens when you make a series dependent on cliche plots."

"The question now isn't whether a revolt against formula stories will take place, but how long before it is completely accepted," Warren declares. This offers the greatest opportunity ever to Hollywood writers who complain about ritualistic plotting.

"They can bring those offbeat scripts out of that dusty trunk because the offbeat is going to be the accepted thing within the next few years," the writer-producer-director feels.

NTA's New Operational Role in Tie With Cantor, Fitzgerald Financing

Generally overlooked in the deal whereby the Coast financing house of Cantor, Fitzgerald & Co. has taken options to buy out Republic Pictures is the role National Telefilm Associates would take in such a transaction. Cantor, Fitzgerald is deeply involved in NTA's setup, operating (1) as a source of financing for NTA's feature film acquisitions, (2) representing a large and important group of NTA stockholders and (3) acting as NTA's accountants.

It's reported, though not verified, that if the Cantor, Fitzgerald deal should go through, NTA would be brought into the new management in three spheres. For one thing, it would take over the television distribution of Republic's backlog, currently handled by Rep's Hollywood Television Service Subsidiary. HTS currently has about 350 Republic oldies in circulation, but there are said to be approximately 250 still in the vaults, among them the studio's bigger grossers.

A second area would be in use of Rep's Consolidated Film Labs. What with NTA's stockpiling of feature film acquisitions of the past few months, plus the strong possibility of NTA swinging a deal for Metro's 980 pictures, NTA is going to need a lot of lab work, with Con-

(Continued on page 28)

NTA's \$242,618 9-Month Profit

National Telefilm Associates continues to show profitable operations, with the firm reporting a net of \$97,567 for the third quarter ending April 30. Net, the highest quarterly profit yet for the company, raises its nine-month net to \$242,618, equal to 37c a common share, compared with a deficit for all of the 1955 fiscal year.

Latest figures don't include billings from NTA's 20th-Fox package of 52 features or from the 1,450 Paramount cartoons and short subjects. However, the company's "T-N-T" package, which includes the 10 David O. Selznick features, is included in the billings. On the basis of these and other product, NTA's total exhibition contracts written in the nine months have risen to a record \$3,560,898, or 49% over the gross volume for the '55 fiscal year.

NTA's deferred film rental income rose \$415,000 in the quarter to a nine-month level of \$1,603,762, compared with \$562,835 at the end of the '55 fiscal year. Deferred film rental income is a bookkeeping procedure under which NTA assigns 25% of its distributor's share of all contracts to income when the contracts are written with the remaining 75% of its distributor's share prorated over the term of the contract on a monthly basis.

HITS 'MONOPOLY' BY DEFAULT

Washington, June 19.

National Telefilm Associates, which has been turning the telefilm business topsy-turvy by a number of free-wheeling deals for top feature product, is now ready to try its hand at the creation of a film network. NTA prez Ely Landau, testifying today (Tues.) before the Senate Committee on Interstate & Foreign Commerce, told the Senators that as of this morning, NTA had signed affiliation agreements with stations across the country, with operations "entirely on films at the outset" scheduled to begin on Oct. 1.

New film network, which will be a wholly-owned NTA subsidiary, will be called the NTA Film Network and was characterized by Landau as "the fourth operating network in the country." While the network isn't slated to go into operation before Oct. 1, Landau said it is already feeding programs to 16 of its affiliates "and it is stepping up its service as fast as possible."

Fact that NTA has been trying to assemble a film network has been an open secret in the trade for months, ever since Landau brought Ray Nelson over from the Television Bureau of Advertising to get the project rolling. But while the existence of the web has been known, its operating details have been kept under wraps, and Landau didn't go into specifics in his direct testimony. However, it's understood to operate on the time-for-programs principle, under which NTA feeds its affiliates programs in return for a specified number of weekly hours to be put at the disposal of NTA for sale to national advertisers.

Landau, however, said the film network is "not the cure-all for the tv industry," and in a strong defense of networking, attributed all the present evils of the television industry to a "monopoly by default."

"It is a monopoly born of scarcity, a monopoly sired, fostered and perpetuated by the FCC, the only agency authorized by law to rectify the situation of its own creation. It is a monopoly brought into being by an inert hand at the throat of broadcasting, stifling competition, the only force that can truly supply the checks and balances that would offset the powers awarded by default to the monopolists of the industry."

Landau stated that monopoly does exist—a monopoly of networks over programming and a monopoly of stations in the one- and two-station markets. But these monopoly situations he laid at the door of the FCC as stemming from scarcity of stations and consequently of networks. Networks also "dominate and control and dictate the programming and distribution" of the "golden hours" of the day.

(Continued on page 44)

STERLING CORNERS FISTICUFF TV PIX

The acquisition of the "Greatest Fights of the Century" and "World's Greatest Fighters in Action" by Sterling Television was announced by Bernice Co., sales manager, in N. Y.

The buy-out from Great Fights, Inc., and Radio and Television Packages was said to make Sterling the leading distributors of famous fight films for tv.

Sterling, at the same time, announced the purchase of "I'm the Law," a 26 half-hour series, formerly an MCA property, "The Ballet de Paris," "Crusade in the Pacific," and "American Wit and Humor," all formerly owned by MCA. Sterling also has purchased the quarter-hour series "Public Prosecutor" from Consolidated Film Enterprises.

More TV Film News
On Page 27

Trans-Lux's Ambitious Plans On Backlogs, Syndication, Production

Curb on U.S. Vidpix

London, June 19.

Associated-Rediffusion, which operates weekday commercial tv in London, has decided to cut down on the number of film series imported from America in a new drive to encourage an inflow of more scripts from writers in the home country.

Blueprints for the future include plans to present live dramas in preference to pre-filmed programs with a resultant reduction of costs by 25%.

Plans of the newly-formed Trans-Lux Television Corp. to go into co-production, to acquire a substantial backlog of feature films and to enter the half-hour syndication market were disclosed in N. Y. by prez Dick Brandt.

Brandt, in discussing the various contemplated projects, stressed that Trans-Lux's growth in the teevee field will be gradual, with financing slated to come from within the company, now diversified with holdings in teevee as well as motion picture distribution and exhibition.

Regarding the approximately 700 Encyclopedia Britannica films acquired by Trans-Lux for distribution, Brandt said that the American Trust Co. of San Francisco, has inked one of the first contracts for a Britannica package. The banking firm, via McCann Erickson, has purchased 13 weeks of half-hour programming for airing on KRON.

In addition to the Britannica backlog, the Encyclopedia Britannica is currently producing at the rate of one film a week and Trans-Lux is preparing new packages and series for immediate release. Special emphasis will be placed on the large color library, with 80% of the new Britannica productions slated to be shot in color.

A new quarter-hour Britannica series titled "Profile," currently in production, will be available July 1. Thirty-nine programs will present personalities and events from Marco Polo to Mahatma Gandhi. Among other programs slated for release is a children's show titled "Once Upon a Time," which is scheduled for completion by the end of the summer. Present plans call for 39 half-hour programs.

Regarding co-production, Brandt estimated that it would take about a year before Trans-Lux takes that step. He said that Trans-Lux has the tv rights on most of the eight films which it has distributed theatrically. He said that these films will be released to tv only when the maximum revenues have been realized theatrically. Trans-Lux, he added, is working on two deals for a substantial backlog of feature films.

In the projected syndication field, Brandt said that he is looking at some programming projects.

(Continued on page 37)

Sez Telefilmmers Should Subsidize Little Theatres

Hollywood, June 19.

There is a good deal of madness but no method in operations of the telefilm industry which is sadly lacking in any long-range planning, it's asserted by Jerry Bresler, who produced the Ray Bolger telepic series its first year on tv, and is currently producing Bryna Productions' "Spring Reunion," theatrical film starring Betty Hutton and Dana Andrews.

Bresler, openly disillusioned with his experience in tv film, suggested as the first step towards long range planning subsidizing of little theatre groups by telefilmmers. "They could bankroll productions in this way with an eye for potential series as well as talent, and the cost would be relatively little. It would be an ideal showcase," said the producer.

He went on to assert "tv is a rat race" the way it's constituted today. "You work hard every week, but all your work goes down the drain in your efforts to meet that continuous deadline. It's not rewarding creatively. I've had an opportunity to return to tv film, but avoided it because it's so lacking in its rewards," he said.

The producer conceded "it's different if you own the show—then you have a different set of values, and you're building up annuities." He also said the hour-long and 90-min. tv shows are more rewarding creatively. "But the half-hour tv film can never supplant the motion picture from a standpoint of reward," he stated.

"In tv film you never have enough time. You should be able to plan your shows a year in advance, but instead it's like a reporter meeting his deadline every night. TV is a wonderful medium, and everybody in it deserves a lot of credit for what they've done, but overall the medium is taxing to the individual."

"TV film is utterly lacking in any system. They should change the whole method of selling and educate the sponsors and advertising agencies so that shows can be sold a year in advance."

ISRAEL BACKGROUNDS NEW TELEFILM SERIES

New telefilm series to be shot in Israel is in the works for distribution via RCA Recorded Program Services. Series, "East to Adventure," will be produced by Ted de Leon and directed by Sobey Martin, with novelist Robert Payne as script editor and head writer. No stars has been signed yet for the series, which deals with the adventures of an American lawyer in the Near East.

Crew slated to sail to Israel for filming, besides de Leon, Martin and Payne, also includes composer Jacques Belasco, writer Edith Martin, a cameraman and script girl from France and a soundman from Holland.

Betty Hutton May Do Vidfilm Series

Hollywood, June 19.

Betty Hutton may make her vidfilm debut in an NBC-TV series now being blueprinted. Web producer Jess Oppenheimer, formerly producer of "I Love Lucy," is negotiating with the comedienne to star in a series for the network.

Actress, currently starring in "Spring Reunion," theatrical film for Bryna Productions, said she is very interested in starring in a series helmed by Oppenheimer, whom she labeled "a genius." It would be a comedy-drama series, which she would probably essay following "Reunion."

NILES' \$550,000 SIX-MONTH GROSS

Chicago, June 19.

Fred Niles Productions, fledgling vidpic studio here, grossed \$550,000 in its first six months of operation, with about a third of that amount coming from tv commercials.

Niles' firm has one series of a 30-minute religious program riding on 147 stations. Several pilots of half-hour shows have been made, including the "National Barn Dance," and the outfit contemplates starting at least two other programs in August.

'Bottom of the Pile' TV Stations Aren't Getting National Spot Biz

Television spot biz isn't doing so well in smaller U. S. markets, a point which many industryites believe has been partially submerged because Washington has focused interest on the networks.

If the stations in cities and towns not in the first 100 tv markets haven't been entirely ignored by national spot advertisers, a contention is they are receiving a disproportionate share of the increased spot coin. In this, too, some industryites have laid the fault with the networks, but there are just as many, it seems, who see no clear-cut villain or easy solution in the complexity of video economics.

(One-hundred has, more or less arbitrarily, been chosen as the number of markets within tv's charmed commercial circle. Markets beyond that, either in terms of buying power or tv set count, are the trouble spots. Problems also afflict stations in markets 50 to 100, but not with any chronic frequency, it's said.)

A cross-section of spot rep houses, which front for both small-market and major-market tv stations, reveals what they believe are three major reasons for the difficulties of the "low caste" outlets.

They apply information from CBS-TV's contradiction to Sen. John Bricker's "Network Monopoly" report to the spot situation as well. The networks can't be blamed, said CBS, for the problems of the small-town outlet; these problems are, in fact, an outgrowth of advertising agency buying policies. So similarly, the rep for East Armpit's tv station, hears: "When you get 25,000 unduplicated tv homes, come back and talk to us." He said the only time the small-market station comes in for a reasonable share of the spot investment is when a regional advertiser needs it to fit special marketing problems.

According to the reps quizzed on the matter, network costs have so grown that national bankrollers haven't the coin to consider supplementary small-market buys. Some of the reasons for increased network charges are attributed to their "monopolistic" practices, such as allegedly setting bottoms on what each web underwriter must spend, and other reasons are said to be the result of natural economic trends. If bluechippers are buying 52-weeks firm instead of 39 of their own volition, then that would be an example of the latter.

Growth of the "saturation" sales plan in the top 100 markets is another reason given why there's nothing left to spend in the next 100 or more. Since many of the less important stations in the top markets have begun selling via extravagant discount plans in order to compete the larger stations have had to devise comparable plans to retaliate for the national spot buck. All the time, advertisers' attention and coin is getting more and more involved in the big-market tv picture, leaving no time or money to invest in the "bottom of the pile."

WAVE BUYS INDIANA STATION FOR 580K

Louisville, June 19.

WAVE, Inc., has bought tv station WFIE, Evansville, Ind., subject to FCC approval. Announcement was made Friday (15) by Premier Television, Inc., owners of the UHF Evansville station, and by WAVE. Sale price, the announcement said, was about \$580,000, with the exact price to be determined after an audit.

WFIE, only tv outlet in Evansville, telecasts in Southern Indiana, Southeastern Illinois and Kentucky. Another tv station is located at Henderson, Ky., across the Ohio River from Evansville. Now boosting its power, WFIE has recently started color telecasts, and has operated commercially since Nov. 15, 1953. WFIE has no associate radio station, and is an NBC affiliate.

George W. Norton Jr., WAVE prez, said Ted Wilson will remain as WFIE g.m., and that all other staff members will continue with the station.

Remember?

Leonard (Buzz) Blair, producer of the CBS-TV soap, "Valiant Lady," was casting last week for his summer stock directorial stint the week of June 26 on "Anniversary Waltz," to be presented at the Long Beach (N.Y.) Playhouse. He talked to one prospective cast member on the phone and asked her what experience she had.

Actress, Rosetta Lee Noire, replied, "I've been on 'Valiant Lady' for the past two years."

Paar Permanent Sub on 'Tonight'

Jack Paar will take over Steve Allen's "Tonight" emcee slot on Mondays and Tuesdays on a permanent basis starting July 2. Originally, the plan was to rotate comedians and personalities each week in the Mondays and Tuesday segments, but the plan has been changed with Paar moving in as the permanent host for those days. Allen can't make the two segments because of his new Sunday night show on NBC-TV.

Paar slotting gave NBC two weeks to fill, with George De Witt having hosted the first week yesterday (Tues.) and Monday, and Al Capp due to take over next Monday (25) and Tuesday, and then Paar steps in. Paar is currently represented on ABC Radio with a morning strip, but no longer has any identity with CBS-TV, having been dropped from his afternoon strip a few weeks back.

RCA's VHF-Only As Standard Equipment On New Tint TV Sets

Hopes that the advent of color television might bring relief to UHF stations via the exclusive use of all-channel tuners on all tint-sets appears to have been dashed. Up to now, all manufacturers have been making the all-channel tuners, which can receive both UHF and VHF, standard equipment for color sets, but RCA has made the all-channel tuner extra-optional equipment in its new \$495-and-up color line.

RCA tintsets come equipped to receive only channels 2 through 13. Extra cost for an all-channel tuner ranges up to \$30 extra, according to RCA exec v.p. for consumer products Robert A. Seidel. Seidel stated this week that RCA in the past had used the all-channel tuners as standard equipment but dropped them after repeated efforts to get the excise tax on them dropped or reduced had failed. Although the idea of reducing the tax is still kicking around in Congressional circles as a means to help UHF, Seidel stated he believes the chances for its passage are "very slim" and that this is the reason RCA went back to the VHF channel tuners as standard equipment for tint.

Set Leonard Lyons For Remote-Interview Show

Columist Leonard Lyons has been signed to emcee a prospective remote-interview show, "I'll Never Forget," which Derel Producing Associates is currently pitching at agencies. Title is self-explanatory, with Lyons doing the interviewing of celebs on a remote basis.

Derel, which has a number of projects under its belt, is in the final stages of whipping an "Overseas Press Club" stanza into shape.

ROBT. BLOCH ON OWN

Robert W. Bloch, with the publications firm of Dine & Kalms since its establishment a couple of years back, is resigning to hang up his own shingle.

Bloch's on his own as of July 1.

'Late Late' Clients

WCBS-TV, the CBS flagship in N. Y., has pulled in two more "Late Late Show" sponsors. Charles Antell and Aerocet have signed for seven-nights-weekly sponsorship of a quarter-hour segment of the late-night film feature, bringing the total daily sponsored portion of the show (as opposed to spot-carrying portions) to 45 minutes.

In earlier were Roto-Rooter and Raleigh as alternate-week sponsors of one quarter-hour nightly.

Miner Sees No Room for 3d Act In 60-Min. Drama

There is not room for a third act in an hour live tv drama, according to Worthington (Tony) Miner, executive producer of the new "Kaiser Aluminum Hour" show, which will be seen alternate Tuesdays at 9:30 p.m., beginning July 3, on NBC-TV.

Miner, saying that the Kaiser shows will be confined to two acts, maintained that it is "wrong to attempt" a third act in a 60-minute live drama. "Experience has demonstrated that one act requires approximately 30 minutes. It becomes a matter of mathematics. On an hour show you just can't do three 30-minute acts effectively," he maintained.

Miner said that in his view tv's third act is an artificial contrivance that serves two dubious purposes: to permit even spacing of the commercials and take the viewer across the half-hour mark, a point at which he might want to switch channels.

"If the play is good and sound and exciting, the viewer will stay with it," Miner argued, "and you don't need any artificial climax or gimmick to keep him tuned in. 'Kaiser Aluminum Hour' will embrace original tele dramas and adaptations, as well as established writers and unknowns, he added. The first drama will be titled "The Army Game," a story dealing with a malingering in the Army. Associated with Miner as directors for the show are Franklin Schaffner, Fielder Cook and George Roy Hill.

BBC RADIO PLANNING AMERICAN MUSIC FEST

London, June 19.

A whole evening of contemporary American music has been included in the program of the 62d season of Henry Wood Promenade Concerts sponsored by BBC's radio division which runs from July 21 to Sept. 15.

Maurice Johnstone, head of BBC's music programs says that American composers are getting as fairly treated in this country as are their British counterparts over the Atlantic. The American program which will be beamed on July 26, is to include works by Samuel Barber, Randall Thompson, Gershwin, Stravinsky and Copland.

Harvard Glee Club makes its BBC debut during the season as well as Florida-born pianist Lamar Crowson, violinist Louis Kaufman and Canadians Robin Wood (piano) and James Milligan (baritone).

Efrem Kurtz, who reorganized the Kansas Philharmonic Orchestra and the Houston Symphony Orchestra, will appear with the Liverpool Philharmonic Orchestra as its resident conductor.

WNYC's Summer Tuneup

Largest summer sked of live music in its 32-year history has been planned by WNYC, the N.Y.C. owned-operated radio station. Station will do six major concerts weekly. It opened the season with the Lewisohn Stadium preem Monday (18).

Before summer is over, better than 100 hours of live music will have been broadcast by WNYC. Feature presentations will be the Guggenheim Memorial Concerts and City Symphony Orchestra Concerts from Central Park Mall; the Battery Park Noontime Concerts and the new Evenings-by-the-River series, plus the Lewisohn and Naumburg Memorial programs.

Looks Like Hiking of Radio Rate Cards Becoming Fullblown Trend

Hollywood, June 19.

Riesel Joins AFTRA

N. Y. local of American Federation of Television & Radio Artists is so proud to get labor columnist Victor Riesel into the union that the board passed a special resolution welcoming him and even prepared a "special card of honor." Riesel, who was recently blinded in an acid attack by a still-at-large hoodlum, begins a regular show on WRCA-TV June 28.

Charles Collingwood, head of the local AFTRA board, said that the N. Y. Mirror columnist "symbolizes the fight for clean and honest unionism."

Rothermere Bares British TV Losses

London, June 19.

An admission of "considerable losses" by Associated-Rediffusion in their initial stages was made by Lord Rothermere in his annual statement to stockholders of Associated Newspapers. The press group is partnered with Rediffusion in the operation of London's weekday commercial tele outlet.

Lord Rothermere explained that in their early days they were on their own, but now that other stations were in operation their overheads were showing a progressive reduction. He also pointed out that while there were only 200,000 London receivers capable of picking up the commercial program when they first began to function last September, there were now more than 750,000—and even that was less than half the total of sets in the London area.

He paid tribute to advertisers who backed them in their early days and was confident that their faith would bring its own reward and the new medium would play its part in the development and expansion of industry.

The Associated Newspapers chief also referred to the progress made by TV Times, which was launched by A-R at the commencement of transmission and now was the program guide for all commercial programs in London, Birmingham and Manchester. Its current circulation total stood at over 800,000 copies weekly.

Wolf to Auto Makers: Instead of Retrenching Make TV Prime Medium

Detroit, June 19.

George Wolf, veep and radio-tv director of Ruthrauff & Ryan, acknowledged here last week that "the network television market is a little soft" and that "Detroit's go-slow approach to tv this year is a factor." He spoke before a meeting of the Michigan Council of the American Assn. of Advertising Agencies.

The agency exec told automotive manufacturers that instead of retrenching in tv, they should make the homescreen the "primary advertising medium," not a supporting medium. "There seems to be a deadly ratio in effect," he said. "Higher production calls for more and more cars each year, and each year, car selling practices seem to get worse and worse."

He said that dealerships have become increasingly "more like discount houses with fire sales, panic sales and blitzes." Adding that the quality of the salesman has been getting poorer all the time in the showroom, he exhorted AAAA members and guests to take full advantage of tv, where a personality like Ed Sullivan "can do more to surmount today's selling practices and sins on the local level—and can create more brand preferences—than any other single medium." He described tv as a "demonstration medium."

The expected round of rate increases among Southern California radio advertisers started to hit this week. First, KBIG, Avalon, hard on the heels of the biggest gross sales month in the station's history, disclosed that a 10% hike goes into effect on July 1.

After KBIG's disclosure, a spot check by VARIETY showed that several other stations are readying increases. In one case, KFAC, L. A., "good-music" outlet, had put a 10%-20% hike quietly into effect since June 1. KFAC raise boosted program rates 10% and spots 20%.

On Aug. 1, KWKW, Pasadena, will hike its rates up to 17% over present ones, according to station upper William Beaton. KDAY, Santa Monica, follows suit "within 90 days" with boosts ranging from 12 to 15%, states v.p.-general manager George A. Baron. Both stations feature minority-group broadcasting.

Four other stations are "seriously studying" revisions of their rate cards. KFJ's Ron Manders states the matter is under discussion. KLAS, Las Vegas, Nev., notes that "a raise sometime this year is quite likely." KMPC's Robert Reynolds declares "We're studying the possibility for the fall, and it will be under 15%." Harry Malzlish of KFNB states, "It has to come. We're thinking of it for the fall."

Two other stations passed. Ward Ingram, of KHJ, disclaimed any hike intention. KABC general manager John Hansen pointed out that his station had increased rates last October, and that "Our rate card makes sense now."

Most stations enjoyed a hugely successful May. KBIG commercial v.p. Robert McAndrews reported that month as the largest in the station's history, rising 32% over May, '55.

However, June, while still consistently above last year's levels, shows a slackening compared to the previous month. Still, the stations see no cause for alarm.

KLAC's Hall puts it this way, "We're turning down 15% less business than we did last month." Declares KHJ's Ward Ingram, "We're now able to take care of our waiting list." KWKW's Beaton notes that while June figures don't match those of May, the station still shows a whopping 47% above 1955 figures.

ABC-TV'S MIXED-UP THURS. SCHEDULE

ABC-TV's Thursday night plans continue to be the most unsettled in the web's lineup for fall. Network has, for all intents and purposes, dropped the idea of utilizing Sheldon Reynolds' projected "International Theatre" films either in half or full-hour form. Though by no means firm, "Frontier Judge" and the new Joan Davis skein, from all that is understood, are the latest favorites for the 8 to 9 vacancy.

It doesn't end there. It seems that General Tire, wishing to sponsor some of the features offered by its RKO Teleradio subsid, is talking an hour-long entry for the same 8 to 9 time. RKO, incidentally, is still pitching some of the features for "Famous Film Festival," even though the tire company has switched its favor to Thursdays.

"Wire Service" seems fixed in the 9 to 10 Thursday anchorage, a quarter being sold to R. J. Reynolds, but this too may change before the final sked is firm. Web is thinking of "Ozark Jubilee" for either half or whole-hour treatment at 10. American Chicle is inked for a half-hour of the country-western stanza every other week.

PETRY UPS MAILLEFERT

William Maillefert was made veep and general manager of radio at Edward Petry & Co. He's been with the rep house since '50 and has been its radio sales chief for two years.

It's a new job title for the department.

P&G Stripping 'Em On Mex City TV

Mexico City, June 19. Procter & Gamble is applying to five Ziv tv shows the same daytime stripping technique utilized so effectively in the U.S. with rerun telefilms, scheduling its Ziv shows cross-the-board in the late afternoon on Mexico City's XEW-TV.

Sale of the Ziv package to P&G was announced by Ed Stern, who heads Ziv's international division, through the firm's local headquarters here.

Series used by P&G will be Spanish-dubbed reruns of Ziv half-hour shows already seen at least twice in the Mexico City area. These include: "Favorite Story," "Boston Blackie," "The Unexpected," "Yesterday's Newsreel," and "I Led Three Lives." P&G will co-sponsor the strip with Anderson Clayton Co., textile manufacturer, which also signed to sponsor Ziv's "Favorite Story" in Monterey.

'Riley' Moves In As NBC-Kagran Finalizes 4-Stage Studio Deal

Kagran Corp., the NBC filmmaking subsidiary, has finally firming up its deal for four soundstages at the California Studios on the Coast and is already in the lot with "Life of Riley" shooting there. Also set for another stage is "The Adventures of Hiram Holiday," the new Wally Cox series which General Foods has bought for Wednesdays at 8 in the fall on the network.

"Riley" is a network property on which Kagran has undertaken the filming. Actually, Kagran has an interest in the show, since it's a split-series proposition, with Gulf sponsoring on a limited network and Kagran's NBC Television Films division syndicating it elsewhere. "Holiday" is a Phil Rapp package on which Kagran will do the below-the-line production. Production is also slated to begin in the fall on two new syndication properties for NBC Television Films.

Production staff set for the four-stage operation comprises William Fenton Coe, former senior unit manager for NBC Film Production Facilities & Services, as production manager; reporting to him are business manager Milton L. Traeger and production supervisors Richard A. Larsen, Kent B. McCray, Robert T. Stillman and William Tinsman, all out of the NBC Coast staff.

Lease on the four stages doesn't rule out the possibility of complete purchase of the entire California lot, project on which the Kagran toppers are reportedly still in negotiation.

'MICHAELS IN AFRICA' SET BY WOLFF'S INT'L

Formation of International Film Producers Representatives and the availability of a new tv series "The Michaels in Africa" was announced in N. Y. by J. Marcel Wolff, who heads up the firm.

Wolff, film producer and distributor, said the newly-organized firm will service selected tv film producers abroad who desire permanent representation in the U. S. and Canada. Wolff added that he will be assisted by Mitchell Sacks. "Michaels" is made up of 26-half-hour adventure films produced by George Michael, a big-game hunter from Pretoria, South Africa. An earlier series of 13 films produced by Michael were recently broadcast in England over BBC.

COLE BACK TO GUILD
John J. Cole, once with Guild Films, returns to fill a vacancy which Irwin (Ez) Mees had when he was anked in January. Cole has been made veeep in charge of sales for Guild.

De Donato Expands

Emil J. De Donato is adding a tv-industrial production department to his advertising art studio, with the Luchsinger brothers, Jack and Chuck, joining De Donato as producer-writer and art director respectively. Luchsingers have been in the program packaging field since '48, having worked a number of puppet shows including the "Jolly Gene & His Fun Machine" segment.

New operation is already underway on a quarter-hour color publicity film for the Paper Can Assn. Film deals with ice cream and uses animated and live-action sequences.

WATV Going Into 1st Run Features

WATV, the Newark (N. J.) tv independent, is eyeing first-run feature films for the first time. One of the seven stations in the metropolitan N. Y. zone, it was never a contender in the bidding for new syndicated or feature product.

Irv Rosenhaus, chieftain of the station, is reported close to a deal with National Telefilm Associates on the 52 Fox pictures acquired by the distrib recently. WATV exec is also understood to have had talks with Eliot Hyman's Associated Artists Productions about use of some of its Warner Bros. pix.

WATV has grown in stature over approximately the last year and a half in the foreign-language television area. Stanzas, however, have either been live or made up of undubbed foreign films. Aside from product for its kiddie strip, has never gone in for new distribution offers.

'Junior Sports League' Tintners Go on Market

RCA Recorded Program Services and consultant Paul White have wrapped up production of the first 13 in the new "Junior Sports League" color series, and RCA is putting the show on the market this week for local and regional sale. According to White, the show now has a presold audience of over 10,000,000 children as represented in the various national and local kids' organizations that have joined the JSL.

Phil Rizzuto stars as host of the first nine, but because of the baseball season, White used guest stars on the other four. Quartet comprises baseball vet Frankie Frisch, doing a show on the Babe Ruth League; announcer and ex-basketball star Bud Palmer with a show on the Texas Campfire Girls; tennis ace Vic Seixas, just off for the Wimbledon tourney, with a Girl Scouts show; and Navy football coach Eddie Erdelatz with a show on the Midget Football League.

'Capt. Charlie's Showboat' 1st on Briskin Agenda

Hollywood, June 19. The first new series to be produced by Irving Briskin Productions for Screen Gems will be "Captain Charlie's Showboat."

This was disclosed following a series of meetings at the studio between Briskin, Ralph Cohn, Screen Gems v.p. and general manager, and John H. Mitchell, sales veepee. Briskin, in addition to heading his own indie tv production firm which will release through Screen Gems, remains in charge of all Screen Gems productions.

NTA's 'T-N-T' Sales

National Telefilm Associates has racked up an additional 20 sales on its "T-N-T" package (which includes the 10 Selznick features) and sold its British "Fabulous 40" package to 11 more stations.

Purchasers of the "T-N-T" group include WHEN-TV, Syracuse; KOA-TV, Denver; WCAU-TV, Philadelphia; WDSU-TV, New Orleans; KPHO-TV, Phoenix and WISC-TV, Madison. Included in the "Fabulous 40" purchasers are WJAC-TV, Johnstown, Pa. and WTVN-TV, Columbus. Buying both packages were WKXN-TV, Saginaw; KVOA-TV, Tucson; KLRJ-TV, Las Vegas; KRDD-TV, El Paso; KVDO-TV, Corpus Christi and WTRI-TV, Albany.

Fox Plans Feature On 'Waterfront'; Preps 'Harbor Inn' Vidfilmmers

Plans for a new tv series and a feature film based on "Waterfront" were disclosed in N. Y. by Ben Fox, telefilm producer.

Fox said that his next telefilm series will be "Harbor Inn," which he described as an adult character-adventure series with sea locales. He said the pilot will be produced within the next couple of months at the Hal Roach Studios. Distribution is currently being negotiated, with a strong possibility that ABC Film Syndication will handle the telefilm.

Fox, who is half-owner of "Forest Rangers," also made in conjunction with Roach and ABC, said the deal on "Harbor Inn" has not been set as yet.

On his feature plans, Fox said that he now is preparing "Waterfront" for feature production. He said that several studios are interested in the property and that he expects to get into independent production next year.

WGN Preps 5th Vidpix Festival

Chicago, June 19. WGN-TV's fifth annual Film Festival—the showcasing of vidpix from all distributors—is set for the Sheraton Hotel here June 28. Among other films to be screened is Jack Barry's "Conflict" which has not been seen by the trade. A total of about 20 tv films will be shown in the daylong session.

Morning and afternoon screenings will be broken up with a WGN-TV luncheon spread, at which Ward Quaal, who becomes WGN's general manager Aug. 1, will be the main speaker. At the luncheon the station will have a 20-piece band and the local WGN-TV talent will be put on exhibition, with sportscaster Jack Brickhouse emceeing.

Each producer-distributor will be given time for a brief sound-on-film presentation of each of their products. In past years, upwards of 300 agency, station and sponsor execs have attended the Film Festival.

'Capt. David Grief' On Guild's Roster; \$1,912,000 Budget

Guild Films is going ahead with production on "Captain David Grief," the vidfilm series to be based on Jack London stories. Company, which has set the overall production cost at \$1,912,000, goes into shooting July 9 in color and black-and-white in the Honolulu area.

Guild is understood to have a brace of large regional sponsors in tow, thus making "Grief" one of the most expensive vidfilm programs ever shot for the regional sales route. Per half-hour breakdown runs roughly \$48,000.

First of the technicians and actors leave for Hawaii on June 29, with Stuart Heisler signed to direct. Lead has not been rounded up.

\$32,905 Judgment Against Matty Fox, Reynard Int'l

Declaratory judgment of \$32,905 against C&C Television prez Matty Fox and Reynard International was handed down in New York Supreme Court this week. Court ruled in favor of the executors of the estate of the late Harry W. David, who had issued promissory notes in the sum of \$35,000 to Fox and Reynard.

After an earlier judgment, lawyers for the estate had negotiated an agreement under which Fox and Reynard were to make a \$2,500 down payment and then pay the balance at the rate of \$1,000 a month. Plaintiffs contend that the down payment was made, but that none of the monthly payments came through, and asked the court for a judgment, which was granted.

39 Out of Every 40 Pilots Go Down the Drain, Sez Ben Fox

AAP's New WB Markets

Associated Artists Productions has added four more station sales on the Warner Bros. features to the 28 disclosed last week. Distrib has also closed five sales on its cartoons.

Buying part of the 754 Warners were: KOA-TV, Denver; KDWT, Tucson; WTVJ, Miami; KERO, Bakersfield; WPXI, N. Y., bought AAP's "Popeye's," and WBN, Buffalo, bought the same package; and WB's "Looney Tunes" and "Merrie Melodies" as well. WABD, N. Y.; KTLA, L. A., and KOIN, Portland, bought only the WB cartoons.

Okay 5-Day Week For Vidfilm Actors

Hollywood, June 19. Improvement of existing contracts with telefilm producers to give vidpic actors the five-day week now obtaining in theatrical film studios has been negotiated between Screen Actors Guild and the Alliance of Television Film Producers, the Association of Motion Picture Producers and other unaffiliated producers. Deal brings vidpic contracts which SAG has with more than 300 tv producers into line with the theatrical contract signed in March.

Under the provisions of the new agreement, thespians will receive double time for Saturday and Sunday work with the establishment of a five-day 44 hour week in place of the six-day 40 hours week. Location work will be on a six-day 48-hour week basis with actors getting their 44-hour rate plus four hours at straight time. Actors making more than \$25,000 per film or term players getting more than \$1,500 per week may agree to do such work as rehearsal on Saturday without additional pay, but not principal photography of recording.

Revised agreement also provides that day players employed the day before and the day after a recognized holiday shall receive pay for the holiday even if not worked. This does not apply when the holiday falls on Saturday.

Guild contract covering actors, singers and announcers in tv entertainment films, signed last August, raised day player rates from \$70 to \$80 and weekly rates from \$250 to \$285 in addition to increasing residual rates and other fringe improvements.

TPA'S NEW REGIONAL DEAL FOR 'STAGE 7'

Television Programs of America has set another regional deal on its "Stage Seven" series with National Bohemian Beer picking up the anthology series in six eastern markets. Brewery has signed for the show in Richmond, Norfolk, Lancaster, Montgomery, Orlando and Greenville, with more markets in the works. Sheaffer Pen Co. has signed an alternate bankroll with Bohemian in Lancaster and is dickering for another market.

At the same time Chef Boyardee has expanded its northeastern market list, which already includes New York, Boston and Providence, by three additional markets, buying up Youngstown, Wilkes-Barre, Scranton and Harrisburg. On individual sales, TPA has set the series with another department store, Joske's, in San Antonio.

'ADVENTURE' SALES UPBEAT

"I Search for Adventure" has been sold in 15 markets during the past few weeks. Latest sale of the Julian Lesser-starrer by George Bagnall & Associates syndication company was to KDKA-TV, Pittsburgh, for the People's First National Bank.

"Adventure" is a half-hour series.

No pilot for a dramatic half-hour tv series should be launched unless the producer creatively sees his way clear for 78 shows in the projected series. Ben Fox, producer of "Waterfront," "Code 3" and "Forest Rangers," advocates.

Fox, urging the imposition of the "78-show test" for producers of dramatic half-hour series, pointed to the current mortality rates for pilots. He estimated that out of 40 pilots currently made, one actually gets on the air. "The reason so many apparently good pilots fail to be sold," he continued, "is that they cannot pass the 78-show test." They lack the qualities such as characters, locale, story and other ingredients that make up for sustained, fresh interest in a series.

Fox says his premise holds true for syndicated as well as network tv film series shows. The 78-show test also should be applied to anthology series, but he went on, it is especially applicable to a series with running characters. It takes from 25 to 39 exposures to get the characters really ingrained in the minds of the public, he maintained.

From an economic point of view, Fox stated that the producer's chance of making money multiplies as the series is lengthened. "It is doubtful," he added, "if any series, syndicated or net, can be commercially successful for the producer if it does not include 39 shows."

Speaking of his own experience, Fox said he does not launch a pilot before he has completed 78 story outlines for the project. He pointed to his successful 78 "Waterfront" series, distributed by MCA, which has chalked up \$2,700,000 in gross in 26 months of distribution. "Code 3," recently put into distribution by ABC Film Syndication, has 39 half-hours in its series, but Fox said he is ready to add the other 39. "Forest Rangers," a pilot now being offered by ABC for network distribution, has the ingredients in story content, locale and characters for a sustained series, Fox stated.

At the same time, Fox also advocated that producers meet and confer with the potential sponsors and advertisers, a procedure he has been following the past week, visiting agencies with John Burns, v.p. of national sales for ABC. It is up to the producer, Fox maintained, to face the potential sponsors with a direct accounting of why he did the pilot in the first place. The producer should be

(Continued on page 37)

Schlitz Reruns To 3 Summer Clients

Three national advertisers, Procter & Gamble, Brown & Williamson for Viceroy Cigarettes and General Electric, have bought films from "Schlitz Playhouse of Stars" for summer telecasting. The series, meanwhile, has been retitled "Herald Playhouse."

GE purchased 13 films in the series for its program "The Turning Point," which is telecast on the GE spot-film group of 104 stations. Three more films were sold to Procter & Gamble and Viceroy for programming on "Undercurrent," CBS, Fridays at 10 p.m., the summer replacement for "Lineup."

These 16 films will be returned to the "Herald Playhouse" package of 52 half-hours at the end of the summer and released for syndication thereafter. Thirty-five of the 52 films were sold last summer as network replacements.

One "Herald Playhouse" film is being withheld from sale until late this fall at which time it will be offered to advertisers as a special Christmas show. The film is "The Baker of Barnbury," which has a Christmas story motif.

With the "Herald Playhouse" and "The Playhouse," an earlier group of 52 Schlitz films, Don L. Kearney reported that ABC Film Syndication has available 104 half-hour dramas for strip programming under a special plan announced a few weeks ago. Since ABC Film Syndication has put its strip plan into effect, sales have been made in 30 markets, he added.

CBS Affils In 'Status Quo' Bid

Continued from page 19

the hearings, issued a public invitation to any "dissatisfied" affiliate of CBS, NBC or ABC to "come forward" and testify. "I don't feel we ought to be telling anybody they're unhappy if they're happy," he said.

Affiliates of ABC are to appear tomorrow (Tues.) followed Wednesday by those of NBC. All are expected to support the stand taken by network toppers last week in opposition to the Bricker Bill to regulate networks.

Attitude of CBS stations was expressed by John S. Hayes, president of WTOP-TV in Washington, D. C., and chairman of a special committee of network affiliates, who emphasized that affiliates came to testify "freely" at their own initiative and expense.

Asserting that the hearings have "stayed out of perspective" and "have been converted into a trial of networking," Hayes found it "extremely significant" that "not a single tv viewer nor any representative of the public has appeared to complain about affiliate-network relationships." The "basic attack" on the networks, he said, has been made by "one person"—Richard Moore, head of KTIW in L. A.

Taking up Moore's charges against the option time and "must buy" arrangements "head on," Hayes testified that the affiliate-network relationship is "in the true sense of the term a working partnership and the basic practices which have been attacked are sound, proper and necessary for effective network tv service."

Stressing the "colossal undertaking" of CBS in originating 86 hours of programming a week or 4,400 hours a year, Hayes pinpointed what would happen if the machinery of networking fell apart. The results, he said, would be:

1. If sufficient stations did not clear time for network shows, advertisers could not buy them.
2. If advertisers could not be "reasonably certain" of clearance, they could not plan the budgets necessary to support programs.
3. If programs were not ordered over a minimum number of stations, other affiliates could not approach the advertiser to urge subsequent order.
4. If the network did not have reasonable assurance of meeting the high costs of developing, originating and transmitting programs, it could provide the contiguous

schedule to attract and hold an affiliate.

5. If the schedule were not transmitted continuously to a sufficiently large number of affiliates, A. T. & T. interconnection facilities could not long remain available for nationwide tv coverage.

"This is not a parade of mere possibilities," Hayes declared. "This is the horrible nightmare of networks and affiliates, alike."

Hayes denied that option time operates to control the affiliate or that it interferes with local programming. Actually, he said, because of network programs the affiliate can concentrate its creative efforts on local programming, to a greater degree than can a non-network station. In the case of WTOP, he noted, 51 hours out of a total schedule of 124 hours a week are originated locally, of which 17 hours are live.

As to the charge that network practices preclude affiliates from carrying product of indie producers, Hayes testified that in the field of first-run syndicated film WTOP broadcasts more of such programs each week "than the average of all the non-affiliated stations in L. A. and New York." Hayes said he believed his station's experience is "typical."

Hayes said the affiliates do not suggest that the tv industry is "perfect" but does suggest that it "has grown amazingly and has served the public well."

Lauds EMP Plan

Rex Howell, prexy of KREX-TV, Grand Junction, Colo., testified he would not be in business were it not for the CBS Extended Market Plan for small stations. EMP, he said, brought "dramatic changes" to tv viewers of his area, brought non-network national advertising, and enabled station to increase its schedule from three to seven hours a day.

Howell said he was "utterly amazed" at the charge that affiliates are coerced by networks and have abdicated their responsibilities as licensees. "No network," he said, "has ever tried to control us" but on the contrary the "so-called giants of Madison Avenue have leaned over backward" to help.

W. D. Rogers Jr., head of KDUB-TV, Lubbock, Tex., told the committee it is "plain foolishness" to say that networks keep affiliates from doing a good job of local programming. Actually, he said, his station broadcasts 45 hours of locally originated programs out of a

total of 115 hours. KDUB local shows, he pointed out, were subject of an article last year in Saturday Evening Post.

John C. Cohan, head of KSBW-TV, Salinas, Calif., testified his station carries more than 55% non-network shows although it is affiliated with all three networks. Not only do good non-network programs have access to affiliates, he said, but they have complete access to 36 non-affiliated stations.

Cohan expressed assurance there is "extremely keen" competition between the nets. "We must get the special interests to quit grinding their special axes," he said, "long enough to recognize that the public is being well served now, but that the public would be poorly served if networking is undermined."

H. Moody McElveen Jr., manager of WNOK-TV, Columbia, S. C., an ultra high station, testified his affiliation relationship with CBS has been "the most important factor" in helping station cope with UHF problem. "Without the affiliation" and "tremendous and understanding cooperation" of CBS, he said, "our UHF station probably would not be on the air today."

Donald W. Thornburgh, head of WCAU-TV, Philadelphia, said that Moore's charges are "completely without foundation." Comparing his station with Moore's KTTV, he said that WCAU carries twice as much public service and public affairs programming, more than four times as much local live educational and instructive shows, and 50% more news programming.

Thornburgh said it is "absurd" to suggest there is no market for good film in Philly. During the current week, he testified, the three network stations in the Quaker City are carrying a total of more than 200 hours of non-network programs, of which 38 hours are between 6 p.m. and 11 p.m.

KTLA Tint Retreat

Hollywood, June 19.

With hiatus of RCA Victor from sponsorship of weekly "Western Varieties" program, KTLA (TV) is cutting back its regularly-sketched colorcasts for the summer. Paramount-owned station is the only indie in town offering tintcasts, and will keep the chroma flag flying during the summer with weekly showings of color telefilm "Long John Silver" series.

According to station topper Klaus Landsberg, "Varieties" will revert to black-and-white during the summer, but will resume in color next fall.

Inside Stuff—Radio-TV

NBC's taking no chances that Steve Allen's new Sunday night show will go unnoticed—or at least, unplugged. Allen planned to the Coast Saturday (16), following his Friday night "Tonight," to participate in the Bob Hope spectacular Sunday (17), then hung around for another day for appearances on "Matinee" and "Queen for a Day." On his arrival in N. Y. today (Wed.), he's to be met at Idlewild by the local flagship WRCA mobile radio unit for a Gotham spread on the early-morning "Pulse," then rushes over to "Today" for a guest shot and makes appearances on the Ernie Kovacs and "Home" shows, also today. His Sunday nighter bows this weekend (24).

CBS Radio Affiliates Assn. will meet in its annual session with the network at the Pierre in N. Y. on Sept. 11 and 12, with the group slated to hold a closed meeting, a management session, a presentation of network plans and to hear addresses by CBS prez Frank Stanton and CBS Radio prexy Arthur Hull Hayes.

Kenyon Brown of KWFT, Wichita Falls, board chairman of the affiliates group, will helm the meeting, with F. C. Sowell, vice-chairman of the board, heading up the convention arrangements.

A new Radio and Television Bibliography has just been issued by the U. S. Department of Health, Education and Welfare. Prepared by Gertrude Broderick, radio-tv education specialist of the U. S. Office of Education, the 46-page pamphlet lists more than 500 volumes published in the past decade, plus periodicals.

Books are divided into the following sections—general (historical, socio-psychological, management, advertising and vocational); program techniques—writing, directing and producing; educational uses (audio-visual, radio and television); scripts and plays; technical aspects. There is another section listing periodicals and one on general information sources.

ABC Radio is adding another segment to its "Mysterytime" 7:30 p.m. strip, extending the stanza through Saturday. New 25-minute addition is "Unit 99," a documentary of a California police crew in action. Show is an expansion of a five-minute capsule run by ABC in the old "New Sounds" pattern.

NBC newscaster Alex Drier, along with his wife and Dwight Bischel, a member of his staff, left for a three-week visit to Russia and other Iron Curtain countries on Monday (18), accompanying a group of 37 American business and industrial execs. Iron Curtain stops will include Moscow, Leningrad, Prague, Warsaw and East Berlin, with Dreier planning to do live and taped radio broadcasts plus film in black-and-white and color, for which he'll have a cameraman along with him. Jim Hurlbut is subbing Drier on his "Man on the Go" news show while John Holtman takes over Drier's morning newscasts.

The Educational Television and Radio Center is producing a series of 13 "Music for Young People" telefilms for next fall. Yehudi Menuhin, veep of the organization, is commentator for the pilot, which was shown at the Museum of Modern Art auditorium last night (Tues.).

Pix are half-hour long, and are being readied for educational showings, either on commercial outlets or through regular educational tv channels.

Seoul

Continued from page 21

there) firms. These are all products initially introduced by GF's.

Ostroff was here to o.o. network kines (he says he's already been offered a network affiliation) and U. S. telefilm stanzas, though he's not decided on any yet. What Korcad expects to do in the future on HLKZ-TV is to program approximately three hours daily of films, kines and local live shows. Station has a regulation 35 by 50-foot studio, with two cameras, in a building beside its transmitter. As for U. S. picture exports to Korea, they'll be run off with subtitles. Levenburg expects to reach the "substantial" American audience there as well.

In the three days it was on the air and turned Seoul ga-ga, station exposed an American half-hour film sample, and, for the live portions, a Korean ballet, a European opera, by Koreans, live music played on the original ancient Korean instruments and several Korean political speeches (it was just prior to national elections).

To run a station any place in the Far East, operators must have support and confidence of the government. HLKZ-TV has as prexy Joseph Miller, who is similarly topper of Korcad, and T. Y. Whang as veep (he being an administrative notch lower than Levenburg), and, according to their N. Y. associates, these men have it.

NTA

Continued from page 25

solidated made-to-order to fill the bill should NTA get into the act.

Third possibility is the studio operation, which would continue as a rental setup but would also accommodate new production under the NTA banner. Company has indicated it intends to move into the national programming field with new telepix shows—if sold on a network basis—and it would shoot pilots there, and if sold, produce complete series.

Should NTA get into the Republic act—deemed a sure thing in authoritative circles if the Cantor, Fitzgerald deal goes through—it would mark the third major studio with which the fastgrowing telefilm firm is involved. It recently got 52 features from 20th-Fox on a


lease deal and owns outright the Paramount short library via its purchase of UM&M TV Corp., which had purchased the library previously. It also has several Universal-International pictures, and of course is right in the middle of the Metro negotiations.

Nashville — Robert Reuschle is new veep and general manager of WLAC-TV, after year-long tenure in the top national sales slot of the station.

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Television Chatter

New York

Helen Cotton's "Operation Three R's," original about the air force during World War II (with only one woman in the cast), set for "U.S. Steel Hour" July 4... **Bernice Weiler**, production assistant on "Caesar's Hour," will be advance director for Robert Q. Lewis' summer theatre package, "What's the Rush?"... **Ted Cappy** set for his second season as choreographer on "Caesar's Hour"... **Walter Cronkite** spells **Doug Edwards** on his CBS-TV newscast for three weeks starting June 25... **Jim Faichney**, associate producer of CBS-TV's "Air Power," planned to Europe for more footage to wrap up the series... **WRCA-TV** director **Mike Gargiulo** back at work after surgery... **John W. Wiedmer** switches from the St. Louis office of CBS Television Film Sales to N.Y. as an account exec, with **George Diederich**, ex of KRCG-TV in Jefferson City, Mo., replacing him in St. Louis... **Hank Sylvan** tapped as conductor on "This Is Show Business," a familiar chore since he conducted the original... "Ask the Camera" won a plaque from the N.Y. Catholic Youth Organization for its educational series... **Windup** show of **Guy Lombardo's** "Diamond Jubilee" last night (Tues.) constituted a repayment to Feature Lock Diamond Ring Co., which has provided the prizes on the show—Lombardo paraded the three models who are the finalists in the company's "Queen of Diamonds" beauty contest... **WRCA-TV** director **Hugh McPhillips** vacationing in West-hampton... **Virginia Vincent**, currently shooting a "Dr. Hudson" vidpic on the Coast, appears in "Lux Video Theatre" tomorrow (Thurs.), then is slated for a "U.S. Steel Hour" production, "The Partners," in July... **Sam Levinson** replaces **Herb Shriner** again for the summer on "Two for the Money" starting Saturday (23)... **Claire Trevor** planning in from the Coast to star in "Emergency Call" Sunday (24) on "General Electric Theatre"... **George Bassman**, composer-conductor on "Producers' Showcase," signed by producer **Nick Mayo** to supply the incidental music for the upcoming legit version of **F. Hugh Herbert's** "The Best House in Naples"... **Allen Swift** doing the voices on Story-board's animated commercial for Uptown Root Beer... **Van Fox**, former director of the "Three Steps to Heaven" and "Golden Windows" soapers, continues as freelance director of the commercials on "Armstrong Circle Theatre," with the bubble to continue live though the show comprises kinescoped repeats... **Harry Belafonte**, lately operated on for throat ailment, appearing Sunday (24) for **Ed Sullivan**... "Matinee Theatre" director **Laurence Schwab** inked to do "Pipeline to Danger," segment in MCA's "Soldiers of Fortune"... **Vonne Godfrey** into a "Matinee" part... **NBC-TV** art director **Seymour Klate** hired by **Bernard Schubert**, who's purchased a 15-acre lot in Thunderbird (Calif.) artist to lay out western village for vidfilm production... **Leonard Levinson** has five-minute comedy routine on his new "Complete Book of Low Calorie Cooking" which he "debut" on **Garry Moore's** CBS-TV aym show tomorrow (Thurs.)... **Don Briggs** does U.S. Steel "Moment of Courage" tonight... **Loretta Levesee** into "Big Story" Friday (22)... **Claire Trevor** is star-

ring in next "GE Theatre" (Sunday)... **Robert Drucker**, of Transfilm's Gotham production staff, taking over as boss of L.A. branch... **William Burnham**, heading for Bermuda on yawl Figaro—participating in biennial Bermuda Race for sailboats... **Allen B. DuMont Labs** celebrates Silver Anni this month... **Les Zimmerman** booking the "Arthur Murray Show" beginning July 5. He handled bookings for the series 1953 through '55... **John F. Antoniazzi**, formerly with the management advisory staff of Lybrand, Ross Bros. & Montgomery, joined CBS Inc. as assistant management consultant under management consultant **L. Byron Cherry**... **Madge West** featured in "Star Tonight" tomorrow (Thurs.) on ABC-TV... **Norman Brenkshire** to announce the **Nick Kenny** show on WABD... **Billy Nalle** doing honky-tonk pianist role in tonight's (Wed.) U.S. Steel stanza... **Barbara Walters**, scripter on **Will Rogers Jr.** "Good morning" show, leaving today (Wed.) for a first wedding anni trip to Mexico.

Radio Followups

Orchestral Capitals of the World

Last Wednesday's "Orchestral Capitals of the World," on WQXR, N.Y., was an enlightening, just short of fascinating, radio stanza. Station music director **Abram Chasins** collared **Isaac Stern**, the violinist, to appear and discuss his recent concert tour of Russia. Stern, a musician with a gift for descriptive language, possessing extensive knowledge and charm, reacted expansively to Chasins' broad questions. He explained his repertoire, such as why he chose works from **Aaron Copland** to present to Russians, and spoke of Russian students, who for him have more success with instrumental technique than with achievement of the "poetic ideal." He described the reaction of **David Oistrakh** to America during a reverse lend-lease concert tour, and picked out a dozen incidental musical topics, including negative appraisal of the Russian's instruments and a positive thought on their music education, to round out the 9:05 to 10 p.m. taped stanza. As Stern reached three of his several conversational climaxes, Chasins introduced music to further illustrate the point: as Stern finished telling of the impassioned reaction of **USSR** aficionados to **Moart**, a recording of **Stern**, playing "Violin Concerto in G" by **Mozart**, was aired.

Stern fell short of completely overwhelming the listener with his choice expressions. It seems he was placed under certain restraints in order to be diplomatic, and whenever he reached a point where he had begun to criticize Russia's concert system, he edged out of it, either by qualifying himself as no expert, or by entering upon contradictions. Art.

'Behind the Iron Curtain'

This 15-minute public service show, heard Mondays at 9:15 p.m. over the Mutual net, remains as fresh as the headlines from Soviet Europe, even though the show has been on the air for over a year.

John Tobin, narrator and editor of the program, tries to mix humor, scorn and information into the program and on the whole he

succeeds. As caught last Mon. (18), the program highlighted the plight of a commuting Hungarian refugee, who finally made good his escape from his Sovietized homeland. It was a story worth telling.

Other news segments dealt with the rumbling of Czech university students against the regime, the attempt in Eastern Europe to corral religion behind the party, and a parliamentary protest in Albania. Although a good deal of the news carried on the program can be found in the daily newspapers, the show lends focus and attention to Iron Curtain news which otherwise may be missed in the back-pages of the press.

It is produced by **William C. Driscoll**, news director of *Crusade for Freedom*.

Censorship

Continued from page 17

aside. We want to avoid interfering with the expression of ideas in this field as in others which make television challenging. I think we ought to be able to defend such a position provided the expressions of ideas pro and con on a controversial matter among NBC programs in general are in some sort of balance and provided said ideas pro and con are obviously aimed towards the happiest solution of the conflicts involved."

On cerebralism: **Helfrich** cites a recent speech by **George F. Kennan** to the effect that American culture is often short-changed at home and misrepresented abroad, and that not only do we fail in some areas to show the world that we have a cultural life but that some people persistently work against even the expression of ideas and cultural values. All of which leads **Helfrich** to the observation that "our (continuity acceptance) editorial function is misguided if we preoccupy ourselves with elimination of questionable items and fail to replace same with positive contributions. It isn't enough to be against something, you have to be for something. Whether somebody puts his hands in his pockets or not (a viewer objected to performers putting their hands in pockets) is pretty obviously not our key problem."

Recalling the American Civil Liberties Union's position against "all industry codes," **Helfrich** remarked that "the spirit of this attitude hits me as more well intended than practical. The industry has to have some rules of thumb for moving in on patently salacious material, racial stereotyping, ignorance toward the mentally and physically afflicted, etc. The real problem in codes comes when they are used negatively to repress artistic expressions of reality and are followed after such uses with no alternative handlings of any stature."

'Sea Hawk' to Roll

Hollywood, June 19.

"The Sea Hawk," **Roland Reed**-produced series starring **George O'Brien**, will roll next week in Bermuda, using an airplane hangar converted into a vidfilm studio. Both **Reed** and **Guy Thayer Jr.**, v. p. of the company, are producing the series.

"Hawk" will be distributed by **MCA-TV Film Syndication**.

From the Production Centres

Continued from page 22

last week... **KSFO's Bob Colvig** is dickering for a new deejay slot with a couple of Frisco stations... **KGO** newsman **Sherm Bazell's** already gone to work filing pre-GOP convention yarns from the Cow Palace.

IN WASHINGTON . . .

U. S. Dept. of Agriculture gave its Distinguished Service award to radio pioneer **James B. Hasselman**, ex sportscaster, now director of information of USDA's Commodity Stabilization Service... **WMAL-ABC** tv account executive **Ted McDowell** upped to program and public service manager for station, replacing **Charles Bishop**, who resigned to become program manager of **WSUN-TV**, St. Petersburg... **Patty Cavin**, **WRC-NBC** femmecaster, teed off a 6-week radio series this week surveying the military service problem as it affects every American family... **Susanne Sherwood**, **WTOP-CBS** radio public service director, copped Service Merit Award of D. C. Optometric Association for her efforts on behalf of capital's public service organizations... **WWDC** has extended deadline for entries to the "Miss Washington" contest, which it is sponsoring, to June 30... **FCC** chairman **George C. McConaughy** was chief speaker past week at annual meeting of Maryland-D. C. Radio and Television Broadcasters in Ocean City, Md.

IN PITTSBURGH . . .

Harry Dangerfield, formerly with **KDKA** radio, has joined **Jim Baker's** Mode-Art Pictures outfit as a salesman. **Dangerfield** just returned to Pittsburgh from San Diego, where he was commercial manager of **XETV**... **Chuck Reichlum**, **WJAS** sportscaster, has opened a ticket service bureau here for sports events and theatres... **G. Norman Burk** has abandoned his advertising agency to go with old established **W. S. Walker** outfit as veeep... **Virginia Cutler** is film editor **Dick Dreifuss'** new **Girl Friday** at Channel 2. She replaces **Marion Dolsie**, who resigned to go with **Northwest Airlines**... **Ed King** has been reelected president of local chapter of **AFTRA**. Other officers are: **Ray Scott**, vice-president; **Gloria Abdon**, secretary, and **Paul Long**, treasurer... **Bob and Irene Coper**, longtime nitery faves here with their singing act, now have a weekly show on **WICU-TV** in Erie, Pa... **Ray Schneider**, head announcer at **WWSW**, and his wife celebrated their 17th wedding anni... **Bill Krough**, national sales rep for **KDKA-TV**, will speak to **McKeesport** Rotary Club on the progress of tv June 28.

IN DETROIT . . .

Dave Garrett, of **WJR**, is the new president of the Detroit local of **AFTRA**. Other officers are **Art Lazarow**, **WWJ**, first veepee; **Doug Wright**, **WWJ**, second veepee; **Bette Wright**, freelance, recording secretary, and **Terence O'Dell**, **CKLW**, treasurer... **Ed McKenzie**, **WXYZ** disk jockey, is suffering from kidney infection and has broadcast past several days from his bed... **Bob White** handles the latest news and weather each weekday morning and early afternoon on **WJBK-TV**... **Page Heldenbrand**, formerly with the **Hearst** Promotion Enterprises of New York, has been named promotion manager for **WOXY** radio and tv... "Sermons from Science," produced by the **Moody Bible Institute** of Chicago, is new half-hour Sunday afternoon entry at **WJBK-TV**.

IN MINNEAPOLIS

Sandy Singer from **KCRG**, Cedar Rapids, joined **WTCN** tv and radio in disk jockey-announcer capacity... As special sponsored events **KEYD-TV** televised Minneapolis-New York Giants and St. Paul-Brooklyn Dodgers exhibition baseball games in Twin Cities... Despite telecasts, former attracted a sellout 22,000 and latter 10,000 payees... **Wes Fester**, former U. of Minnesota football coach, resigned as **WDGY** Radio vice president and sports director to join **Investors Diversified Service** as a salesman... While **Clint "Cheyenne" Walker** was here for personal appearances on **WTCN-TV**, which telecasts "Warner Bros. Presents," he visited youngsters at the **Sister Kenny** Institute for the treatment of polio... **WCCO-TV** to take its second postcard election poll prior to Minnesota primaries Sept. 11. Its first accurately predicted the outcome of last March's presidential primaries in the state. Same station last week originated a half-hour program in connection with the national convention of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America... **KSTP-TV** teeing off with new Friday half-hour talent show, "Musical Sketches"... New Pittsburgh, Pa., owners of **KEYD-TV** and radio who recently paid \$1,500,000 for the entire property, closed deal for sale of audio end for \$35,000 to local group headed by **Robert N. Purcell**, former **KEYD-TV** general manager, who, however, while assuming presidency post, will return to West coast to resume his former tv consultant occupation. Prior thereto he'll visit New York to participate in deliberations of the **Robert E. Sherwood** Freedom Awards committee of which he's a member.

IN OMAHA . . .

U. of Nebraska educational tv station **KUON-TV** producer-director **Ron Hull** has begun learn-to-swim programs on Tuesdays and Thursdays at 10:30 a.m. Instructors are **Mrs. Vieta Short** and **Mrs. Betty Davis**... **KOIL** running a \$30,000, "completely furnished dreamhouse contest," in which listeners can win by identifying a mystery local personality. Entry blanks also include a spot whereby contestants vote for their favorite **KOIL** d.j. (station has six), and winner of the spinners gets a week's Las Vegas vacation... **Lytle DeMoss**, assistant general manager of **WOW-TV**, named secretary-treasurer of Omaha Better Business Bureau.

Seidel

Continued from page 18

plified tuning device which involves less confusion in the adjustment of the hue and chroma controls.

Seidel said that in recent months there has been a "softness" in the television set market, but that it hasn't affected RCA. He said that the first half of the year was up over the same period last year and that current third quarter orders are the greatest in RCA history. He predicted that with the new line and a massive ad campaign kicking off this summer, RCA would garner the "lion's share" of business in the industry.

Des Moines—**Russ Van Dyke** has been named director of news and public affairs for **KRNT-TV** and **KRNT** radio.

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beating **Sid Caesar**, **Fireside Theatre**, **Medic**, **Danny Thomas** & many others.

PULSE—Feb. '56

ZIV TELEVISION PROGRAMS, INC. Cincinnati, Chicago, Hollywood, New York

Roy Thomson's Ambitious Plans

Edinburgh, June 19.

A top world news service is planned by Roy Thomson, newspaper boss, for his indie tv station in Scotland next year. General international news will be augmented by Scottish news, he said here.

According to Thomson, his tv programs will not be aimed as opposition to the British Broadcasting Corp. He will provide merely an alternative program.

New indie service is likely to provide a wider market for creative artists in all the arts in Scotland.

Explaining why he would use only 25% of Auld Lang Syne talent, Thomson, who also operates tv stations in Canada, said most top talent went to the big production centers.

In America, he said, 78% originated in New York, 13% in Hollywood, and only 9% from Chicago, Philadelphia, Detroit, Cleveland and a multitude of other large cities.

The best of talent went to the place where there was most work and most theatres. The center of the entertainment business in Britain was London.

Thomson's first programs will feature artists and shows from the Aug.-Sept. 1957 Edinburgh International Festival.

His linkup with Stewart Cruiikshank, boss of the Howard & Wyndham theatre group, will give him direct access to leading Scot stage performers concentrated for resident shows with that firm.

Award of the Scot commercial tv contract to Thompson means that, for the first time, a British tv project has been entrusted to a North American operator. For more than 25 years Thomson has owned five commercial radio stations in Canada, and, for the past three years, has controlled two commercial tv stations as well.

Scot contract has also been awarded on a full seven-day basis. Thomson will be responsible for the full week's output from the new transmitter.

He plans to bring some of his Canadian experts to Scotland to train new staff before teeing off the new service in August 1957. Scot recruits will be sent to Canada for experience in the Thomson stations there.

Miner, Liebman

Continued from page 16

ments for next season, although he's tied to a firm NBC contract. Jaffe & Jaffe have taken over wholesale the Monday night "Producers' Showcase" in which Coe had a hand season before last, and Miner has buttoned up the "Kaiser Aluminum Hour" which replaces Coe's "Playwrights '56" on the network. The abandonment of the rotating trio producership also leaves Max Liebman without spec commitments, although he's still got his new "Stanley" half-hour comedy series starring Buddy Hackett. As for Miner, he's tied up with the Kaiser show (in which he's associated with George Roy Hill, Franklin Schaffner and Fielder Cook) and other packages.

Reason ascribed to NBC's decision to drop the Miner-Liebman-Coe trio is that none of them had yet come up with any properties for the Friday series. Meanwhile, Dave Susskind's Talent Associates had come up with the preem show, slated for Oct. 5, at 8:30 to 10, while Jenkins had wrapped up his "Manhattan Tower" for the second show, Nov. 10 and Showcase Productions has pencilled in Segal for the Ben Hecht-Charles MacArthur "The Front Page," with Fredric March and Gene Kelly starred. Showcase, originally set to do the four Segal shows for the Friday venture, has now added four more properties for a total of eight.

The TA entry is "A Man's Game," which tentatively has Nanette Fabray set for the lead as a lady pitcher. It's a musical adaptation of the Robert Allan Aurthur comedy done originally on "Philco Playhouse," with David Shaw adapting the book and Jack and Madeline Segal adding the music.

McGannon

Continued from page 19

tives of affiliating with ABC or going independent.

When Westinghouse bought WPTZ from Philco, it paid \$3,500,000 and at the time considered the NBC tie worth \$5,000,000 of that. At the time, the NBC affiliation contract had six months to run, and when the six months were up, NBC did renew the contract. But five months after that, McGannon stated, NBC came to Westinghouse with its offer to buy the station. McGannon stated that the \$3,000,000 cash paid it by NBC along with the Cleveland station represented the difference in annual earnings between the two multiplied over a five-year span, i.e., that the Philadelphia station was earning \$600,000 a year more than the Cleveland outlet.

Phoenix—Hugh Cherry, recent m.c. for NBC's coast-to-coast "Midwestern Hayride," has signed an exclusive contract with KTAR in Phoenix.

Soviet Transmissions Blackout Scot Reception Of BBC-TV's Programs

Orkney, Scotland, June 12.

Russian experiments with television transmission are beginning to affect reception here of BBC-TV programs from London.

Owners of tv sets in the islands say their pictures are being completely obliterated by a fine mesh of bright lines, originating in Moscow. The obliteration happens from time to time.

Viewers have, to date, been receiving good pictures from the new BBC station at Old Meldrum, in Aberdeenshire, on the Scottish mainland.

Greensboro, N.C. — Two WBT-WBTW-WBTW scholarships, given by the Jefferson Standard Foundation, have been awarded to high school seniors in Asheville and Statesville for study at State College and the University of N.C.

CBS Radio's 'Stand Pat Policy'

Continued from page 22

Dollar" quarter-hours at 9 and the public service strip at 9:30.

Edgar Bergen looks sure to return on Sunday nights; ditto Mitch Miller. "Our Miss Brooks" is indefinite, with Eve Arden due to report on her availability within a week. "Woolworth Hour" will be back, sponsored; the N. Y. Philharmonic is set to return and so is the Philadelphia Orchestra. Otherwise, however, the weekends are rather fluid and this is where most of the changes will come.

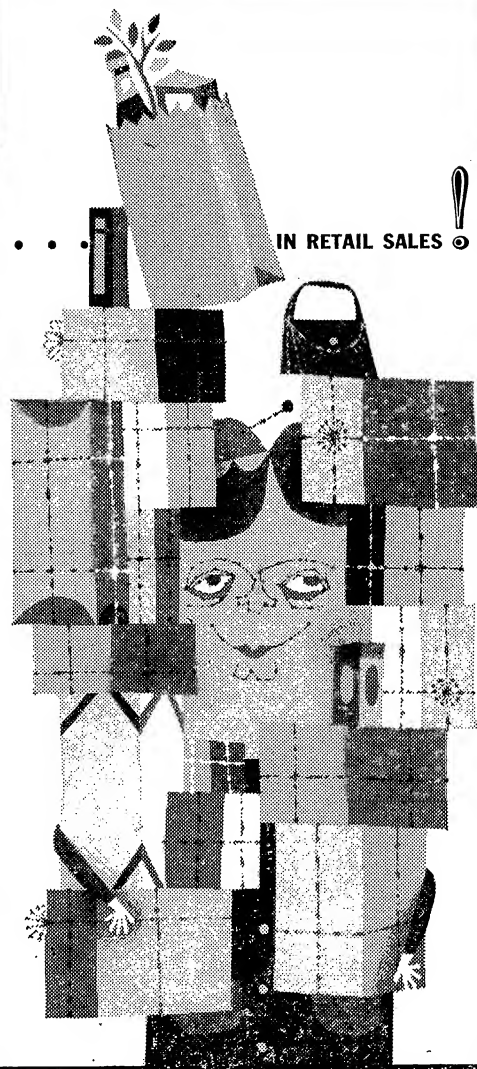
Thus, the network is sticking by its policy of continuing as the only nighttime "entertainment" network with top names, and it's doing so with the expectancy that some nighttime business is in the offing. Extent of the web's patience in this policy is the fact that "21st Precinct," for example, has been riding the sustaining lists for three years now, but there have been some nibbles in that show's direction, as well as others of the

half-hours. Crosby is nearly sold; "A 'n' A" are doing well; and the web feels that with a "road" policy for the Lewis show, the sponsor coin may finally start moving into the nighttime area.

Lewis "roadshow policy," which hasn't been fully finalized yet, will involve his taking out the entire show for out-of-town originations, for sponsor, affiliate and promotional purposes. Trips will involve tie-ins with local charity affairs so that Lewis would do his Friday night show from the city selected, do his Saturday morning show from there also, and Saturday afternoon or evening do a show in the local auditorium for the charity.

Wichita Falls — George Craig has been appointed general manager here of KSYD. He was formerly commercial manager here of KFDZ-TV. Craig will also be at the helm of a disk jockey show heard daily, "Coffee with Craig."

CAPITAL BOOM..



IN RETAIL SALES

The way they spend money in Washington these days is a sight to behold. Washingtonians are buying and retailers are selling at a rate unmatched in the Capital's history.

In the last five years, metropolitan Washington's annual retail sales have increased by more than half a billion dollars... an increase bigger than the total retail sales of Richmond, Salt Lake City or Charlotte today. Last year alone, Washington retailers' sales were \$177 million greater than for the previous year!

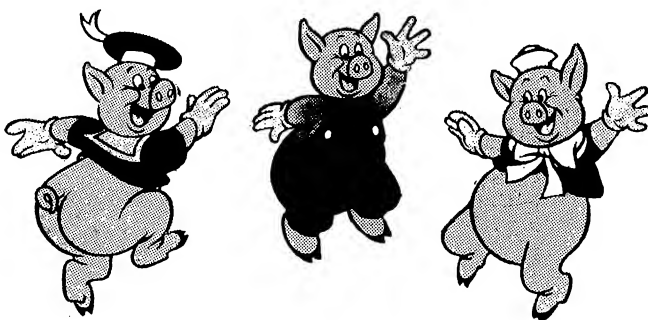
Advertisers are wide awake to Washington's buying boom

and equally alert in the selection of media that sell best... WRC and WRC-TV, Washington's leadership stations. In five years, local and spot advertisers have increased their total billings 55% on WRC and tripled their billings on WRC-TV. The trend continues. This year, advertisers have increased their first-quarter investment on both WRC and WRC-TV substantially over last year!

To bag the biggest sales in the great and growing Washington market, more and more advertisers are going with the biggest guns in Washington's selling boom...

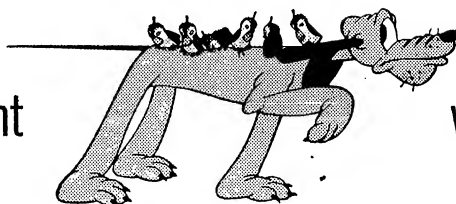
WRC AND WRC-TV... SOLD BY SPOT SALES
NBC LEADERSHIP STATIONS IN WASHINGTON, D. C.

We were tempted to shout:



Mattel, Inc.

—to point



with pride:

Mickey Mouse

—to dramatically reveal:



—to announce



with pleasure: Mickey Mouse

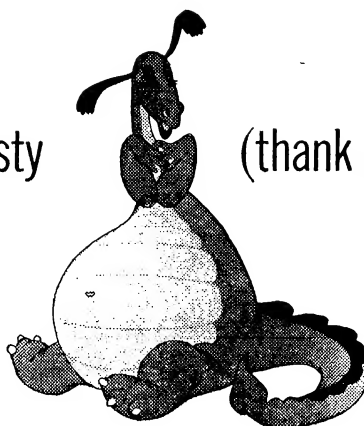
—to excitedly blurt:



Mattel

But modesty

(thank goodness) prevailed. All we'll see



Burp* Gun scores bull's-eye on Mickey Mouse Club!

se Club proves biggest gun in Mattel, Inc., arsenal!

attel, Inc., hits its target with Mickey Mouse Club!

Club moves 900,000 to shell out for Mattel, Inc., toy!

, Inc., finds Mickey Mouse Club as hot as a pistol!

Mattel, Inc., introduced its toy Burp Gun in March '55... and it sold steadily. Then, in October, Mattel put the toy on ABC-TV's Mickey Mouse Club.

By November 1, normally the last minute for Christmas reordering, the Burp Gun had been shown on the Club *just four times*. At the end of November, retailer reorders were *still* swamping Mattel. By December 15, Mattel had sold almost a million Burp Guns—just about a cool 4 million dollars' worth!

Mattel's product and timing were right. So was its choice of the Mickey Mouse Club... the program that reaches more homes and viewers than any other *daytime* program, more kids than *any* program (except Disneyland), more adults than all but 8 of the 25 top *adult* daytime programs. And it reaches them at a cost per thousand of 68 cents per commercial minute—less than any other show, day or night. As Mattel, Inc., will tell you, this show is a buy!

ABC TELEVISION NETWORK

Sarnoff Gives Senators Lesson

Continued from page 19

Congress and the FCC "take affirmative steps to bring about its solution." The best prospect for expanding the medium, he suggested, is "effective use" of the 70 ultra high channels as well as the 12 VHF channels.

Favors Maximum Competition

NBC, he said, favors a multiplicity of stations "because that would permit maximum competition at both the station level and the network level. It would also provide additional outlets for other program sources, without disrupting the values of the present service. And it would assure the public the widest possible range of program choices."

Regulation of networks, which is proposed in a bill by Sen. Bricker, said Sarnoff, would upset "the whole delicate balance of network advertising, affiliation relationship and service to the public."

Charges of "exorbitant profits" by NBC set forth in the Bricker report, Sarnoff said, are "not in accordance with economic realities." He submitted data showing that in its first eight years (from 1947 through 1954) the NBC TV network had a cumulative loss of over \$4,000,000. Not until 1955 did the web achieve a cumulative profit, which amounted to \$2,315,000. This, he said, was less than one-half of 1% of cumulative net sales for nine years of operation.

NBC's owned and operated TV stations, he testified, were in the red during the first three years of their operations and its UHF station in Buffalo is now in the red. In the last six years, he said, the VHF stations have contributed substantially to NBC profits.

"But all of these station profits," he asserted, "have been plowed back into the business—to develop our network service during the many years it was in the red, and to pioneer in color broadcasting—both network color and with the first all-color TV station—our Chicago station."

Sarnoff said NBC has projected over \$80,000,000 over the next five years for capital costs. For color networking alone, he pointed out, about \$13,000,000 has been authorized in the past several months.

Illustrating the "risks of the business," Sarnoff submitted figures showing that in 1952 almost \$100,000,000 in sales produced less than \$500,000 in profits and in 1953 over \$110,000,000 in sales brought no profit at all.

To illustrate the scope of its op-

erations, Sarnoff noted that NBC's TV network presents about 6,500 different programs a year, serves about 200 stations from coast to coast and deals with over 200 advertisers.

"Networking," he said, "combines a show business enterprise with a communications service to the public, and it rests on an advertising base. Its product is programming, and it is an extremely perishable product. Every week that a time period goes unsold is a week that is gone forever; it cannot be stockpiled for later sale. And when it is not sold, the network not only loses the revenue, but also has to bear the cost of the program, since it undertakes to provide a continuing service."

Refuting claims that program production is profitable for a network, Sarnoff testified that NBC's commercial shows in 1955 actually cost \$8,500,000 more than was received from the advertisers. Adding expenses of furnishing a program service, such as cost of sustaining shows, program staff and program development, he said the web's "total unrecovered program cost" last year was \$24,000,000.

IA Gries 'Raid'

Continued from page 25

and thus to be performed by IBEW crafts.

However, Herb Aller, biz agent of IATSE Cameramen's Local 659, challenged IBEW's "unethical and scabbing practices" in entering the field. AFL exec council will meet shortly in Washington, he declared, and the Electrician's "raiding tactics" will be discussed, Aller declared. Aller dismissed the "Kingdom" series, produced by Master Key and Emperor Productions for Jack Douglas and Col. John Craig, as a "specialized subject on nature study," but went on to attack IBEW in blistering terms.

"The IATSE has never had any fear of the IBEW because the IBEW never negotiates for decent wages and conditions," he commented. "Their entire program has always been one of short crew, low wages and anything possible that they could do to get into the picture business. Their record in the radio and TV stations is an abominable one and this entire move is predicated upon an idea whereby they might have a selling point to those men in the radio and TV stations who are very unhappy with representation by the IBEW."

"In 1933, when they scabbed on the IATSE, they lowered the wage rates from 40 to 60% in order to get a contract when the going rates had already been established for sound men. This is just a plain case of unionism in reverse," he asserted.

IA International prexy Richard Walsh is being informed of the IBEW situation and "will take whatever action is necessary," he concluded.

IBEW's Phillips pointed to a let-

Definition

Washington, June 19.

What is and what isn't an educational program depends on many things and the categories under which public service and other type shows are classified are "misleading," CBS prexy Frank Stanton observed during testimony last week before the Senate Interstate Commerce Committee.

For instance, Stanton said, "Omnibus" would not qualify as an educational program yet contained much that was educational. "And I think the '\$64,000 Question,'" he added, "taught the average man more about taxes than anything else."

ter from the Electrician's prexy, Gordon M. Freeman, which repeated that the union has no interest in film made for theatrical release, except for "electrical construction work."

However, the letter added that IBEW has a long history in the TV recording field and "we do not propose to retreat from this field, but will vigorously defend our position, our members and their contracting employers from any quarter from which any or all may be attacked."

"Neither will we engage in any negotiations to 'trade away' our members or their work jurisdiction... (Our members') pioneering history in the field has established our position in the field."

JWT Nixes Watters

Continued from page 21

it only fair to point out that our clients are televising twice as many games this year as in past years. Everyone involved in this matter had equal opportunity to buy the television rights.

"We gambled and our clients put their money on the line. Apparently they didn't wish to gamble."

Thompson has the Ford Dealers account, co-sponsors of exclusive telecasts of Cincy ball club games with Hudepohl beer, local. Ran West of Stockton, West & Burkhardt, agency rep for the brewery, said his firm backs up the Thompson stand.

Only a part of the Redlegs' games were televised. The full schedule is aired by WSAI for Burger Beer, sponsor for 15 years.

Four weeks ago Watters was nixed by NBC-TV in its attempt for a switch of Steve Allen's show from WLW-TV, which carries it kine a week old and an hour later than the originating time. His offer to carry "Tonight" live on WCPO-TV followed a poll which showed viewers almost unanimous in favor of the regular schedule for "Tonight."

NBC-TV Daytime

Continued from page 18

new lease on life. "Romances," currently in the 4:15-4:30 slot, currently the board, switches to 4:45-5 on July 2, with Sterling moving in Aug. 2. The change in time period allows "Queen for a Day" to expand to 45 minutes, switching from 4:30-5 to 4 to 4:45.

"Queen" is a further recipient of the new daytime business, with Lehn & Fink buying into the near-SRO starza with 20 alternate-week quarter-hours (Tuesdays, 4:15 to 4:30) starting Aug. 7. Cosmetic house is also buying 13 alternate-week quarter-hours in the new Ralph Edwards package, "It Could Be You" earlier in the afternoon, the Tuesday 12:15 segment starting Oct. 2. Entire Lehn & Fink spread will run to \$500,000.

Also involved in the new business category is the poultry division of Armour & Co., which earlier had picked up "Today" and now has picked up 15 participations in "Matinee," at the rate of one a week for 15 weeks, a total outlay of \$150,000. On the renewal side, Standard Brands signed a 52-weeker for its Tuesday and Friday quarter-hours on "Tennessee Ernie," thus contributing an additional \$1,800,000 to the pot.

Minneapolis — KEYD-TV, the Minneapolis independent, moves from Avery-Knodel to Branham. Change in reps is already effective. Station, which recently changed ownership hands, was with H-R reps until last January.

Kinter: Gov't Creates Monopoly

Continued from page 19

competitive stations can be established in the larger markets."

Pointing out that only 26 cities have at least three VHF channel assignments and that 32 of the top markets have only two, Kinter said it is "abundantly clear" what troubles the TV business. "It is the inability to have equal access to a substantial portion of the population of the country."

'Like Wiping out Pittsburgh'

From the viewpoint of ABC, the youngest of the networks, Kinter testified, "this is the equivalent of running for office in the state of Pennsylvania with the entire Pittsburgh population being able to vote for your opponent, but no one being able to vote for you."

Declaring that "too many station monopolies in individual markets have been permitted to continue," Kinter said that ABC "would welcome" not only three but for five stations in the top markets.

"We would welcome additional interests entering the network business, which, in our judgment, they could only do with an end of station scarcity," he said. "We know that the emergence of ABC as a strong force in the TV programming business has served the public interest by giving viewers a greater freedom of choice. We also know that it has aided the advertising business... by giving advertisers a greater freedom of choice, and it has aided NBC and CBS by providing them with additional program competition."

Noting the rise in ABC gross time billings from \$1,392,000 in 1949 to \$51,369,000 last year, Kinter predicted that sales this year will be "substantially" higher than in 1955.

For the 1956-57 season, he said, ABC has developed 11 new programs it hopes to have in its weekly schedule, plus a group of special shows including two Metropolitan Opera productions, six Theatre Guild plays, two ballet performances and three documentaries.

"ABC has the capital," he said. "We hope we have the knowhow; we know we have the support of the public, of our primary affiliates, of large and small advertisers and of advertising agencies, so that over the next two years we feel we can achieve competitive equality with NBC and CBS, provided that Government action is taken to end the scarcity of TV stations."

Regarding charges that networks unduly control programming, Kinter pointed out that of the programs broadcast last year by ABC-TV only 13% were produced by the network. Approximately 36% came from indie film producers and 31% by indie packagers of live shows. The remainder came from affiliated stations and advertising agencies.

Kinter said that "no network or company has sufficient creative ability to produce and supply directly more than a small percentage of the needed programming."

The network, he testified, welcomes programs from all sources. Under questioning by Sen. Charles E. Potter (R-Mich.), Kinter said ABC does not editorializing on the air but is trying to work

out a format whereby opposing viewpoints can be presented.

Sen. Potter said that editorializing on networks puts great power in the hands of a few and might result "in the very thing you don't want—Federal regulation."

"That's the reason we're holding back," Kinter replied.

"I don't think it should be allowed," Sen. Potter asserted. "Give me the power to editorialize over the three networks and I'll control the thinking of the country."

Winchell

Continued from page 18

Winchell, while Music Corp. of America set the deal for Sullivan.

As originally presented by the Morris office, Winchell would have opposed Sullivan on Sundays, but this idea was dropped in favor of a show on Friday nights. Winchell's CBS opposition at that time will be the "Zane Grey Theatre." Agencies involved in the Winchell deal are Lennen & Newell for Lorillard and North for Toni.

Winchell will remain at his mike on his Sunday evening news program on Mutual. New deal with Winchell is still to be signed, but no hitch is anticipated. Overall production and talent costs of \$40,000 includes Winchell's take, and columnist's stipend will depend upon the cost of other elements on the show.

KNXT Boss

Continued from page 21

ming operation on the Coast but will sit in also on program planning as well. For George, the KNXT post is a return of the native bit, since he started with CBS on the sales staff of sister station KNX, moving to N. Y. in 1949 as the station's eastern rep, switching to Spot Sales in 1952 and becoming general manager in 1954. Schneider has been with Spot Sales since 1950 and has been both midwestern and eastern sales manager.

In connection with the George appointment, it's interesting to note that three of the four CBS-TV &co managers are out of Spot Sales. George had succeeded Sam Cook Digges, presently manager of N. Y. flagship, WCBS-TV, as S.S. general manager. Edmund Bunker, g.m. of WXIX in Milwaukee, is also from Spot Sales. Only WBMM-TV in Chicago, with Leslie Atlas at the helm, hasn't that Spot Sales alumni touch.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

JESSE BLOCK

Registered Representative

IRA HAUPIT & CO.

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TEXACO STAR THEATRE

SATURDAY NIGHT—N.B.C.

Mgt. William Morris Agency

DECISION-MAKERS WHO DIRECT

NATIONWIDE BUSINESS EXPANSION ARE

AS A BASIC

ADVERTISING

MEDIUM



LAWRENCE L. MACK, THE PRESIDENT AND FOUNDER OF SLENDERELLA INTERNATIONAL, PULLS NO PUNCHES WHEN HE DESCRIBES SPOT'S ROLE IN HIS BUSINESS:

"WE'VE FOUND THAT SPOT RADIO IS THE MOST EFFECTIVE MEDIUM TO BUILD OUR SERVICE, MARKET BY MARKET. WE'RE LIVING ON OUR SUCCESS WITH SPOT!"



SPOT SALES

BOB RUSSELL

For SEALTEST "BIG TOP"

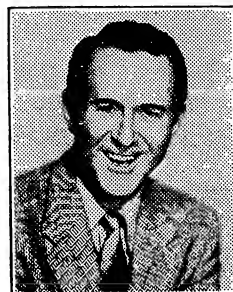
CBS-TV — 6th Year

and "STAND UP
AND BE COUNTED"
CBS-TV

Management:

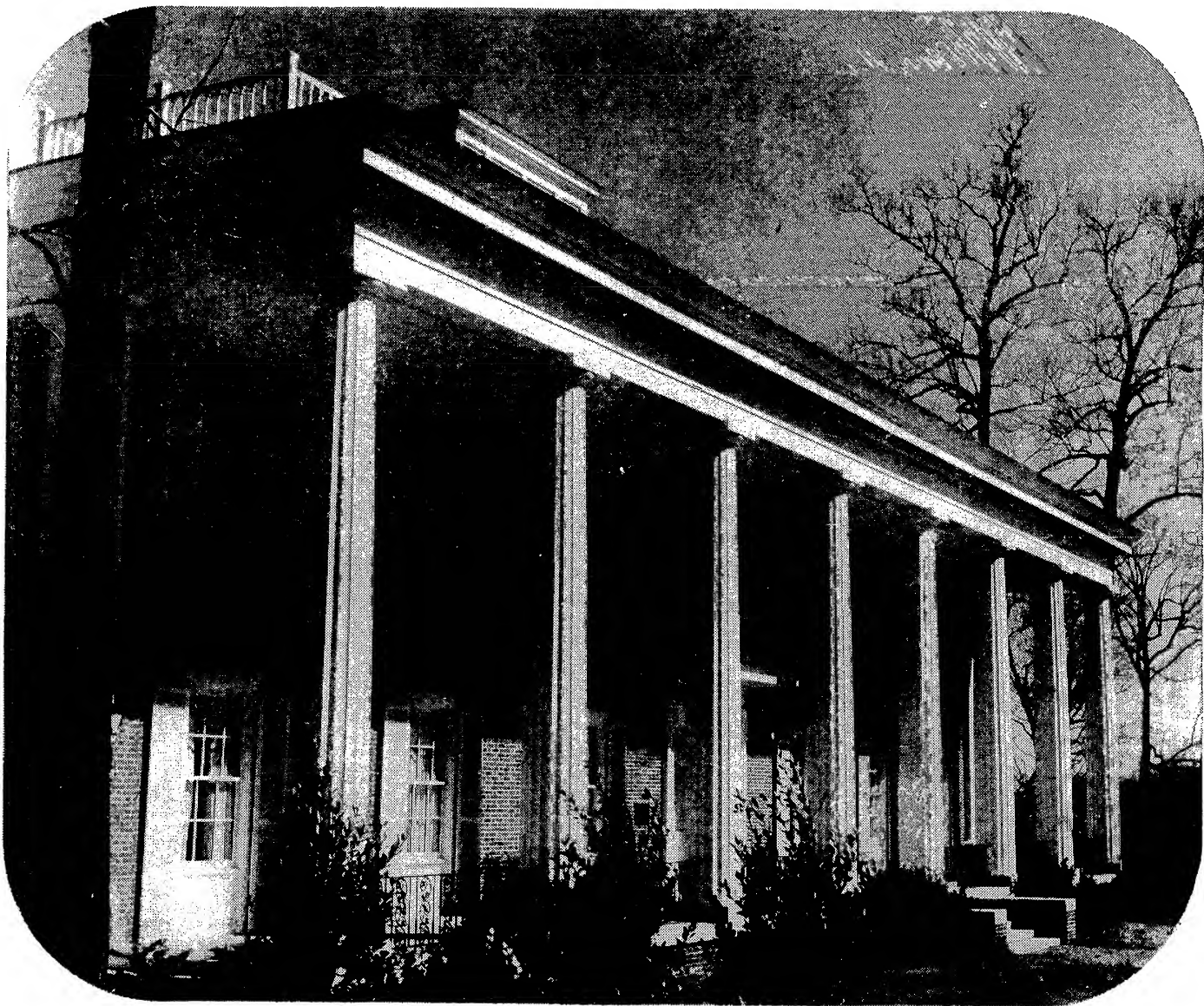
FRANK COOPER ASSOCIATES

New York, Hollywood



White Columns

The new home of Atlanta's WSB and WSB-TV



When you visit Atlanta, one of the new and outstanding attractions is "White Columns." The building of Southern Classic architecture stands on a historic site overlooking Peachtree Street. The structure encloses 40,000 square feet in area and stands in 16 acres of landscaped and protected woods.

"White Columns" is more than a building, more than a new and efficient home for broadcasting, however. It is a civic asset to Atlanta, to Georgia, and

the South—and a credit to radio and television throughout the nation.

"The Voice of the South" and "The Eyes of the South" have striven always to operate in the Public Interest. These new facilities are a reflection of our belief in the same high principles that have guided the destiny of WSB since 1922.

Come soon and visit with us at "White Columns."

Leadership is traditional...

wsb radio and wsb-tv

Television Reviews

Continued from page 23

tant, the show had less of his wit and more talk about music, so that it emerged much like any other ordinary panel show.

It added up to a disappointing, lackluster affair with the verbal gems of Levant's, which made "Words" such a talked-about show, noticeable by their absence. Levant's material wasn't too sharp Saturday night, and he even reprinted some he had used on the previous version of "Words."

The self-styled neurotic selected a panel comprised of distaffers—Janet Lake, Elena Verdugo, Eva Gabor, and Dianah Carroll—and there were times when they bested the quipster. Still, Miss Lancaster was missed. Miss Gabor was particularly sharp and amusing and would be a good regular for the show. Levant, who is assistant to producer Arthur Freed at Metro, plugged several of the studio's pix; his plug for "Bhowani Junction" had not even the remotest connection with anyone on the panel.

Composers interviewed were Sonny Burke, David Raksin and Andy Razaf and the new tunes they had introed weren't distinguished. Levant took far more interest in his interviews than in his gags, and it slowed up the show, which was badly in need of a brisk, fast tempo. Baxter Ward was okay with the little he had to do as straightman for Levant.

Page Cavanaugh Trio is again with the show, backstopping, and handled their chores well. Vocals were by Eileen Christy and Bert Convy, both okay. Miss Carroll, the panelist, sang several songs, all but the first at Levant's insistence, and she didn't seem too happy at his persistence, although she sang very well.

Terrance Carpet Co. is bankrolling the show. *Daku.*

HOWDY DOODY SHOW

With Bob Smith, Clarabell, others
Producer: Roger Muir
Director: Bob Hultgren
Writers: William Gilbert, Jack Weinstock

30 Mins., Sat., 10 a.m.
CONTINENTAL BAKING
NBC-TV, from New York
(Ted Bates)

Long a top moppet show, "Howdy Doody" of late has been taking a trimming from ABC-TV's "Mickey Mouse Club." Hence, "Doody" and sundry other residents of Doodville have been withdrawn from the 5:30 to 6 p.m. NBC-TV cross-the-board slot and are now installed in a half-hour berth Saturday mornings at 10 a.m., where the competition is less severe.

For the Saturday presentations "Doody" continues with the same familiar characters—Buffalo Bob Smith, Clarabell the Clown, Flub-a-Dub, Dilly Dally et al. But an effort has been made to inject new interest in the program via use of "Gumby," an animated film character made of clay who roams about a toy shop. This has obvious moppet appeal. In addition, the Saturday (16) inaugural made liberal use of a "wish'll that looks like a whistle."

The "wish'll," an instrument which has the faculty of making one's wish come true, was used by Smith to good effect. However, despite the attempt at a fresh touch, "Howdy Doody" still is basically the same noisy puppet show it's always been and ringmaster Bob Smith is still the same glib, garrulous emcee who valiantly tries to carry away his

youngful viewers into an atmosphere of make believe.

"Doody's" overall format can and does snare the three-to-six-year-olds. But it's rather wearing on the seven to 10-year-olds whose mental horizons demand something more constructive. Sure, portions of the show—such as the animated "Gumby"—will hold their interest but they won't stay glued before the home screen for the whole half-hour. Current bankroller, incidentally, is Wonder Bread and Hostess Cakes. The plugs were tasty. *Gilb.*

PROFILE

Producer: Michael Hind-Smith
30 Mins., Sun. (10); 10 p.m.
CBC-TV, from Ottawa

The man who sent the world's first wireless message from a plane—above New York in 1910—provided an absorbing half-hour on Canadian Broadcasting Corp.'s weekly "Profile." It's a recently-born network show, emanating from various centres, this being the first from the Canadian capital.

John Alexander Douglas McCurdy, 70 in August and also the first man in the British Empire to fly a plane, vividly recalled his first flight—in February, 1909. Telephone inventor Alexander Graham Bell, another Nova Scotian, headed the Aerial Experiment Assn. along with famous Glen H. Curtiss; a U.S. Army lieutenant; a man named Baldwin; and McCurdy. They tried to get the Wright Bros., who had flown a few years earlier, to collaborate, but were refused; so they had to start from scratch.

Bell called his planes "aerodromes," and in the first four months they built four, all of which flew. McCurdy full-screened a photo of Bell sitting in the first plane, trying to figure out how to balance it. They finally put rudders on the wingtips, with wires attached to a shoulder yoke on the pilot—predecessor to the aileron, with the joystick as a step between.

First flight was 34 mile at 60 feet and 39 m.p.h.—after which, McCurdy recalled, Mrs. Bell (who personally financed the association) fed them sandwiches and raspberry vinegar, a tart Mari-times cordial. Then they all signed a book now in the National Geographical Museum, Washington, D.C.

After winning an international biplane championship, McCurdy flew in 1910, for a \$10,000 prize offered by the Cuban government, from Key West to Havana, 100 miles. U.S. Navy stationed 10 destroyers, 10 miles apart, in case of accident. Amusedly, he recalled flying over the shark-infested ocean with instruments consisting of an Ingersoll dollar watch and a 35-cent compass.

Just arriving at Havana, the Silver Dart did a dive, landing safely on the ocean, and was towed to shore. That night McCurdy went to Havana Opera House and up on stage to receive the prize from the President of Cuba. "When I opened the red-and-green-sealed envelope, back in my box with the U.S. Minister," he recalled, "I found, instead of a check, a piece of torn newspaper. I never saw the check. Since it was a prize, nothing could be done about it, so I wrote it off as presumably an old Spanish custom."

McCurdy predicted that within 15-20 years most planes will be atomic-powered—allowing enormous speeds and eliminating crash fires because there'll be no in-

flammable fuel. He also, to a question, outlined his health theory, which he said had roused some interest among leading biochemists.

The former lieutenant-governor of Nova Scotia and onetime president of Curtiss-Reed Aircraft Ltd. was an excellent subject. His strong Scottish face occasionally broke into a smile as he was ably interviewed by another Scot, Norman Campbell of the Ottawa Citizen. Balding but almost unwrinkled, he looked about 50, and smoked a cigaret in the living room where interviewed. Producer Michael Hind-Smith wisely refrained from moving his recalcitrant subject around—letting anecdotes, pictures and souvenirs break up the historical recollections. Lighting was standout. *Gard.*

TREASURE CHEST

With Dick Nesbitt, Jim Hutton,
Joan Smith

Producer: Ken Barry
Director: Bob Sears
60 Mins.; Mon. thru Fri., 11 a.m.
Participating
KSTP-TV, Minneapolis

Judging by the sample caught, producer-creator Ken Barry has evolved in "Treasure Chest" a participatory show which provides considerable fun for a sizable studio audience and also undoubtedly possesses airline lure and entertainment value.

In these days of \$64,000 and higher prizes, the silver dollars handed out to contestants in comparatively moderate amounts are not the show's principal attraction. Its chief pulling power probably is the chance it affords to spend a pleasant hour playing games that engender enjoyment for viewers as well as participants. It's like a party.

For those sitting at home watching the dices on their living room screens there's the human interest evolving as studio audience members face the camera and are interviewed and play the games, people usually being interesting and sometimes funny. Also, if the home watcher is registered she may be called by phone to play one of the games in absentia and win some treasure chest cash.

A decided asset for "Treasure Chest" is the zest, enthusiasm, friendliness and glibness of Dick Nesbitt and Jim Hutton who interview, conduct the games, distribute the dollars and uncork eggs.

Games included unscrambling puzzle pieces, pinning the tail on a painted donkey while blindfolded, naming items played by organist Joan Smith who supplies background music well, various quizzes, guessing weights and identifying a mystery voice from various clues. The emcees choose at random from the registration cards the games' players and also wander through the audience to pass out dollars while interviewing and quizzing.

Bob Sears' able direction is evident in the swift pacing and skillful camera panning. *Rees.*

Foreign TV Reviews

THE 64,000 QUESTION

With Jerry Desmond, moderator
Designer: Tom Longwood
Director: Colin Clevins
Producer: John Irwin
30 Mins., Sun. (3) 7:45 p.m.
ATV, from London

In actual prize money, this British version of the American quiz game yields a maximum of about 7% of the U.S. potential, but by local standards this is a substantial inducement to make it a top attraction. Instead of dollars the prize is made up in units of sixpence (seven cents) and the top would yield \$4,480, plus a 10% bonus if the prize were taken in National Savings Certificates instead of cash.

To some extent, the programmers appear to be overawed by the event. The questions are in the personal custody of Ex-Detective Superintendent Fabian of the Yard, who solemnly gave an assurance that the contents were known to no other persons on the panel. The answers were compiled by Encyclopaedia Britannica. Further, there's a sound proof panel to which contestants were sent when they reached the 8,000 question (\$560), adding a further touch of drama.

In the program caught, a young woman reached the 8,000 mark on history, but one fell at the 8,000 hurdle on horse racing. Another contestant made an impressive start by answering questions on boxing.

Despite the difference in prize money, the rules are modelled on the American original. Participants who go on beyond the 500 mark are guaranteed their basic prize (\$34, plus 50 Savings Certifi-

cates) if they should fall at one of the later hurdles. So far none of the contestants has dropped out by choice. Jerry Desmond was an adequate question master, but spent too much time on irrelevant chit-chat. *Myro.*

YAKITY-YAK

With Therese Burton, Rosemary Stewart, Shirley Ann Field, Shirley Burniston; McDonald Hobbey, moderator

Producer: John Irwin
25 Mins., Sun. (3), 7:35 p.m.
ATV, London

Panel games are traditionally designed to divert and not to stimulate. "Yakity-Yak," a British effort, conceived by Michael Pertwee and Leslie Goldberg, proved to be even less demanding and less stimulating than any of the programs imported from across the Atlantic.

The formula is a simple one and clearly has possibilities. They have a panel of four girls chosen more for their looks than grey matter, who have to give spontaneous answers to viewers' questions. A typical example from the program reviewed was the definition of "gutta-percha." The majority opinion among the panel was that this described a Persian who was down and out, and, therefore, in the gutter. That being typical of the general level and the amusement evaporated very quickly.

In its present format, the program was just a means of allowing four girls to make rather silly exhibitions of themselves. But, possibly, the idea could be transformed into something worthwhile. The show has been mooted as a possible export to the U.S., but would need substantial overhaul to make the grade. McDonald Hobbey, ex BBC and on loan from ABC-TV, coped with a straightforward emceeing chore. *Myro.*

Tele Followup

Continued from page 23

yam primarily. Fact that the central character wears a collar seems to be secondary in this episode. "Crossroads" is making its way through adventure aspects, like so many other filmed skeins.

Down You Go

"Down You Go," a reliable panel quiz show, switched to NBC-TV from its previous ABC-TV berthing Saturday (16) to spell the summering "Big Surprise" stanza. Happily, that's been the only change.

Show remains a bright and likeable 30-minute affair guided by Dr. Bergen Evans' keen hosting. He's got an affable manner and steers the panelists along an appealing palaver route. This season's panel, which tries to guess the letters which spell out phrases, consists of Arthur Treacher, Hildy Parks, Jimmy Nelson and a guest. Opening show's guest was Robin Morgan who worked like a pro panelist. The regulars know the game backwards and move through the quizzers with ease giving it all a friendly parlor atmosphere. Biggest credit, however, still goes to Dr. Evans who has an intelligent, but not pedantic, approach to the game at hand.

Tab for the series is split between Speld and Porex. *Gros.*

Let's Take a Trip

"Pud" Flanagan and Ginger MacManus, moppet regulars on CBS-TV's "Let's Take a Trip," were probably the envy of most of their viewing contemporaries last Sunday (17). The kids spent the show's half-hour running time rubbing elbows with members of the Brooklyn Dodgers at the balclub's Ebbs Field headquarters. Besides chatting with various players, Pud and Ginger also got a chance for some ball-tossing with the major leaguers.

The juves and their adult companion, Sonny Fox, were escorted around the field, into the Dodger locker room and into the private office of the Dodger manager Walt Alston by Fresco Thompson, veepee of the Dodger organization. Thompson handled his hosting chore affably while the players spotlighted also chimed in nicely.

Questions asked by the visiting trio were okay, but for most of the program's youthful follower's it was probably a case of wishing they were there. *Jess.*

Philadelphia—John J. Hyland, former director of publicity for the WFIL stations, has been named assistant director of news and special events. Hyland, who had been in the publicity post since 1952, will now work with Gunnar Back, stations news director.

Latinos in N.Y. Prefer 'Spanish Playhouse' To Gobel or 'Gunsmoke'

A Pulse survey of the Spanish-speaking video homes in the N. Y. area indicates that the native-lingo telecasts by WATV, Newark, are growing in popularity. Against the Saturday night "Gunsmoke" and George Gobel, Latino features won handily at 10 p. m. And at 8, against Jackie Gleason, it ran a very close second.

"Spanish Playhouse" garnered 27 on Pulse, while "Gunsmoke" hit 6.7 and Gobel a 7.7. Score showed a wider disparity among Spanish homescreeners when the feature went past 28 against "Damon Runyon Theatre" at 10:30. Pic got a 16.3 vs. Gleason's 17.

There are 900,000 Spanish-speaking people in the met area, but another important WATV coverage area are the 500,000 Italian-language folks. On a weekday average, WATV's ayem Italia stanza raps closest competitish, Arthur Godfrey, 9.4 to 8.4 at 10:30 and 9.8 to 8.0 at 11:15, picking ratings at random.

CBC-TV Gets \$12,000,000 To Help Meet Deficit

Ottawa, June 19.

Federal supplementary estimates for 1956-57 show a government grant of \$12,000,000 to help meet a forecast deficit in Canadian Broadcasting Corp. television. This will bring CBC revenue from the government to around \$35,000,000, still below the previously-mentioned probable cost for CBC-TV of \$40,000,000 for the current fiscal year.

CBC gets \$17,000,000 from the Jan.-announced main estimates, derived from a 15% sales tax on television receivers, and a statutory grant of \$6,250,000 for radio operations of the corporation.

Com'l TV for Bavaria

Munich, June 12.

The Bavarian television station in Munich, headed by Dr. Clemens Muenster, will start a commercial program in October, the first one in Western Germany.

Unlike the American setup, television will take a special hour, between 7 and 7:30 p.m. every day, for this program and will not spend the gained money for own purposes but for cultural aims.

Main reason for organizing a commercial program is the intense interest of private industry. With the growing number of tv speculators (by the end of 1956 there will be about 1,000,000 sets) interest has been heightened. Some firms even tried to get special licenses for private tv stations, but were refused until now by the Federal Post Department which is in charge.

WHUM-TV NAMES MAGEE

Reading, Pa., June 19.

Appointment of Robert G. Magee as general manager of WHUM and WHUM-TV, replacing H. J. Greig, president and general manager, resigned, was announced by Paul A. Flickinger, secretary of the Eastern Radio Corp.

Magee was formerly v.p. and general manager of WHUM and owned 18% of stock of Eastern Radio Corp.

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New York, Hollywood

'IMMEDIACY RADIO'S BIRTHRIGHT': HAYES

Detroit, June 19. Arthur Hull Hayes, CBS radio proxy, said radio was coming back bigger and better than ever with the average daytime CBS listening audience up 8% over last year. More people are spending more time listening to radio than at any time since the advent of tv, he declared.

The most important asset of radio, Hayes said, is its immediacy. "Immediacy is radio's birthright. There is no other media as immediate as radio. The old idea that 'it'll be on the radio' was one of the radio's great selling points and CBS is striving to give listeners first-hand accounts of an event as it happens.

"Radio can and must do a real job of reporting, breaking into and even cancelling programs if the news is important enough. The public has a right to be informed and it must not be made to wait."

In Detroit to receive an honorary doctor of laws degree from his alma mater, the U. of Detroit.

Rome's TV Center

Rome, June 19. Rome is to have its television center, a "Telecity" as counter-part to the film industry's local Cinecittà Studio setup. A site has been chosen, and RAI-TV, the government-subsidized Italo Radio-TV net, is currently drawing up plans for its "Television City," which will combine all sectors of the local tv setup, now distributed in various areas of the city.

Present plans call for erection of the new telecenter in the Monte Mario area west of Rome, where RAI-TV has purchased some 42,000 sq. ft. of land. Center should be completed in two years time.

Italo telenet, currently centered around transmitters in Rome, Milan, Turin and Naples, plays to roughly 270,000 sets.

PETRY'S WGN TIE

Chicago, June 19. WGN and WGN-TV will be rep-ed on the Coast by Edward Petry & Co., starting July 1.

The midwest area will be covered by the stations' local sales staffs, and the east coast by the outlets' N. Y. office.

Greensboro, N.C.—Allen Wanamaker, vice president of North Carolina Broadcasting Co. and general manager of the company's Greensboro, N.C. radio station, WBIG, will head the Advertising Club of Greensboro during the next year.

WHTN-TV

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ACTION: Get on our "bandwagon" and grow with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

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Ben Fox

Continued from page 27

available to answer the sponsor's question of where do we go from here. Fox said that upon his return to N. Y. tomorrow (21) from a short midwest trip, he expects to finalize the deal on "Forest Rangers," which he wrote in conjunction with Tom Blackburn, head script writer for Walt Disney Productions whose latest credit is "Westward Ho, the Wagons."

Speaking about the economics of a syndicated vs. a network half-hour film teevee series, Fox maintained that the maximum budget that can be supported by the market for a national syndication series is from \$28,000 to \$30,000 per show. He said that the figure is dictated by the fact that the cost of distribution is from three to four times higher for national syndication shows as compared to a single-sponsored network series. Explaining further, he pointed out that the sales distribution commission for syndication shows runs from 35% to 40% of the gross, while the commission is 10% for a single-sponsored network series.

These factors allow higher budgets for single-sponsored net series, Fox stated. At the same time, the producer for the syndication market must use all his ingenuity through pre-planning and other devices, to compete with higher budgeted network shows, Fox concluded.

John Coburn Turner

Continued from page 18

Turner had been spotted as a comer. It was in the heyday of American Pacifism and Coburn was among the young men forming the sardonically-prophetic Veterans of Future Wars. The group was widely publicized and the March of Time newsreel devoted one-half an issue to it.

He started in 1942 as a CBS writer and when the Division of Program Writing was created there by Douglas Coulter, Coburn and Albert Perkins, now managing editor of American Magazine, became the first senior editors under Director Robert J. Landry. During the war year scrambling for talent, both Perkins and Turner were raided, Turner becoming script editor at the American network, nee the Blue. There he developed his longtime association with Robert Saudek who was later to be his superior at the Ford Foundation.

Latterly as administrator of "Omnibus" Coburn dealt with a wide array of entertainers and intellectuals and occupied a unique niche.

Betimes Turner was employed for the quiz show packagers Goodson & Todman where his familiarity with script editing was notably widened. He had following his Princeton days been an assistant to the political columnist Marquis Childs and it is significant that one of his top credits at ABC was the radio version of John Hershey's "Hiroshima" report.

Married twice, Coburn is survived by his wife Renee Turner and a six-year-old daughter of the earlier union. A brother in Los Angeles, the family home town, and a sister also survive.

Trans-Lux

Continued from page 25

duced in Italy, in addition to two other series. Meanwhile, Leo Brody, formerly with U.M. & M. TV Corp., has joined Trans-Lux as assistant to Richard Carlton, v.p. in charge of sales.

In anticipation of the expanded sales effort, Trans-Lux will open at least six offices in the U. S., with the first of these offices planned for Chicago and Los Angeles. Present plans call for Trans-Lux Distributing Co., the theatrical film firm, and Trans-Lux Television Corp. to share all facilities, although each will maintain its own sales force.

Cleveland—Maurice McMurray of the Storer Broadcasting Co.'s national sales office, has been named national account executive of WFTV-TV, Cleveland. This is in addition to his present assignment in the same capacity for WJBK-TV, Detroit.

90-Minute 'Gunsmoke' Version for 'Playhouse'

Hollywood, June 19.

CBS-TV is preparing 90-minute film versions of "Gunsmoke" and "Cavalry Patrol," based on the half-hour vidfilms, for the network's new "Playhouse 90" series.

First to go will be "Patrol," still in the selling stage for next season on the half-hour version. It will be shot on location at Kanab, Utah, in August with "Gunsmoke" to follow.

Both are produced by Charles Marquis Warren.

Bloomington Prefers TV in Half-Hr. Form, Ind. U. Study Shows

Bloomington, Ind., June 19.

A higher percentage of teevee viewers in this college town of 28,000 prefer tv programming of half-hour lengths than those sampled in New York, according to a survey conducted by the Indiana U. Radio and Television Service.

The survey, based on a random telephone sampling of 1,000 Bloomington residents, dealt with program length tastes which were correlated to a similar survey conducted in New York by Pulse. Program lengths were broken down in the following categories: half-hour, one hour and one-and-a-half hours for the following types of shows: drama, feature films, comedy, variety, mystery, and quiz programs.

It was found that big town and small town program length tastes followed the same general pattern, but not in the same proportion, with a greater percentage of Bloomington viewers favoring the half-hour length of program in all categories. The exception to that general conclusion was in the feature film category, in which 23.7% of those interviewed in Bloomington expressed a preference to see half-hour versions of full-length movies. However, this exception was judged to stem from a confusion among Bloomington viewers as to what was meant by a feature film on tv, with the belief held that many Bloomington viewers thought the term meant a filmed show made especially for video.

In the drama category, the Bloomington audience preferred the one-half hour drama approximately twice as much as the New York audience, with the difference being made up by a lesser interest in the one hour and 90-minute variety program. In the drama section, the relative tables show that 37% of the Bloomington respondents favored the half-hour length as compared to the 18.8% in New York, while 51.4% of the Bloomington respondents preferred 60-minute dramas to New York's 63.5%. A smaller percentage in both cities expressed a preference for dramas of 90 minutes. In the comedy category, the majority of viewers in both cities expressed a preference for half-hour lengths, and in the area of variety programs, the majority in both cities favored 60-minute shows. In the mystery and quiz program categories, the majority in both cities held out for half-hour length programs.

Cutrate for Politics

Boston, June 19.

Politics will get lower rates on WNAC-TV despite a general increase in rates for all advertisers on Channel 7 which became effective June 1, George W. Steffy, veeep, announced. For the 1956 election campaigns, local candidates will get the advantage of WNAC-TV's rate card No. 3 rates, while other local and national advertisers are now on rate card No. 9.

Special politico rate, in effect through Election Day, Nov. 6, is the same rate as that in effect for advertisers back in November, 1955.

Memphis—Jay Black, program director WHHM, Memphis indie, announced several new changes in station operation. John (Sleepy-Eyed) Lepley, w.k. southern hill-billy platter pusher, has exited to take over a post with KLOS, Albuquerque, N.M. Other changes are Keith Sherriff, moving from station's sales staff to head up production and publicity chores under Black, while Chad Lassiter slides into Lepley slot.

26 New TV Shows

Continued from page 21

with 11 new entries, CBS next with 10 and ABC with five. There are still holes to be filled and this picture can change. Also, programs tentatively scheduled for the fall, like "CBS Cartoon Theatre," may not make it all the way. On the film vs. live aspect, the celluloid has it, with 14 of the 26 shows slated for film. CBS tops the list with six, NBC has five, ABC has three vidpixers. As to the distribution of various program categories among the two major webs, it's about even.

Breakdown

Night-by-night, the new shows stack up this way:

Sunday: "Circus Boy" and the "Steve Allen" show are new at 7:30 and 8 on NBC. Same web must fill the 7 p.m. half-hour, but otherwise nothing's new. CBS is stand-pat all the way. ABC has "Omnibus" shifting over, but no new shows, but still must fill the 8:30 half-hour.

Monday: NBC again, with "Sir Launcelot" and "Stanley" in at 8 to 9. ABC has "Bold Journey" at 7:30 and Lawrence Welk at 9:30 for an hour, with Danny Thomas and Bishop Sheen switching from other days. CBS again is stet.

Tuesday: NBC has 16 live Ray Bolger shows in at 8 to 9, and the alternate-week "Kaiser Hour" at 9:30. CBS has the new Shriner hour at 8:30. Nothing new at ABC, though General Electric is yet to choose a show for 9.

Wednesday: This is ABC's stand-pat night. CBS has the tentative "Cartoon Theatre" at 7:30. NBC has "Hiram Holiday" at 8 and "Twenty-One" at 10:30.

Thursday: It's one apiece—NBC has Tennessee Ernie at 9:30, CBS has "Playhouse 90" also at 9:30 and ABC "Wire Service" at 9.

Friday: A big one for CBS and ABC. Columbia has "West Point" and "Zane Grey" at 8 to 9, with R. J. Reynolds-Colgate still to fill at 9; ABC has "Bowie" at 8 and "Treasure Chest" at 9 with Sterling still to fill at 9:30. NBC has

the Walter Winchell variety show at 8:30 and "On Trial" at 9:30. Saturday: It's CBS all the way, with "Buccaneer" at 7:30, the resuscitated Gleason hour at 8, "Sunnah" at 9 and "Jeannie" at 9:30. ABC is stet with NBC moving Sid Caesar into the 9 to 10 segment.

No D. C. Action

Continued from page 19

er's rough barrage of questioning, mainly on the theme that nets should be regulated for the same public interest reasons that stations are licensed. With his unobtrusive, straightforward manner, the youngest of the network presidents impressed senators with his behavior under fire. Sarnoff refused to be nettled by Bricker's remark: "You know very well the networks have life and death power over the affiliates," Sarnoff explained simply that the relationship is give and take, that each needs the other, that difficulties that arise are discussed and ironed out to mutual satisfaction.

However, Bricker objected to Sarnoff alluding to charges in the Bricker monopoly report as "attacks" on network operations. The report was merely "a criticism," the Senator said. (The report charged NBC and CBS with having "an economic stranglehold" over the tv industry). Sarnoff didn't care to argue the point.

While most of the questioning by committee counsel Kenneth Cox on network practices and arrangements with affiliates was easily answered, the lineup of network brass who accompanied Stanton, Sarnoff and Kintner attested to the impact of the testimony by Richard Moore of KTTV in Los Angeles. It was Moore's blast against time option and "must buy" agreements before the committee last March which set off the current phase of the hearings.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Sammy Davis Jr.: "Five." "You're Sensational" (Decca). Sammy Davis Jr. has a crackjack material in "Five," a number with an offbeat lyric which should attract jock attention. Davis belts it with his usual authority. He also does a fine job on "You're Sensational," one of the Cole Porter tunes from the MGM pic, "High Society."

Jonni James: "Give Us This Day." "How Lucky You Are" (MGM). A tasteful religious entry. "Give Us This Day" could bring Jonni James back to the hit lists. It's a well written tune which she handles sensitively. "How Lucky You Are"

garb with Margo carrying the main vocalizing assignment.

Bernadine Read: "My Guy." "Would You" (ABC-Paramount). "My Guy" passes over much-travelled territory, but it's okay for the genre and Bernadine Read delivers it for maximum results with an open-voiced style. "Would You" is a jump rhythmic number with fair chances.

Davis Brockman Orch.: "Theme From Wide, Wide World." "Samba of the Orchids" (RCA Victor). The theme of the NBC-TV show, "Wide, Wide World," is an excellent instrumental which could make it even

Epic Still Loyal To 'Littlest Revue' Despite Off-Broadway Fold

Despite the fold of "The Littlest Revue" at the off-Broadway Phoenix Theatre last Sunday (17), Epic Records is going to push its original cast album set. Revue closed after a four-week stay. It had originally been scheduled for a longer run and a possible move uptown.

Label is prepping a special extended play platter culled from the original cast package for disk jockey exposure. The EP will be sent to dealers around the country in time for the album release June 25.

Album features Charlotte Rae, Larry Storch, Tammy Grimes and Joel Gray among others. Tunes are mostly by Ogden Nash and Vernon Duke. Frank Music is publishing.

DONEGAN DISKING OK'D IN U.S. FOR MERC RIDE

Lonnie Donegan, the Irish hill-billy singer, has been given the greenlight to record in the U. S. Donegan, who's on his debut impersonation here, will etch for Mercury Records.

Okay for the U. S. sessions was given by Dennis Preston, Donegan's manager in England. Singer is pacted to the Nixa label there, which is affiliated with Merc for U. S. release. Donegan is currently on the market with a coupling of "Lost John" and "Stewball" on the Merc label. Both sides were cut overseas. The singer cracked into the U. S. market a few months ago with "Rock Island Line," which was recorded for British Decca and released in this country via London Records.

Goldsen to Hawaii

For RCA Island Set

Hollywood, June 19. RCA Victor has sent Mickey Goldsen, Criterion Music topper, to Hawaii to do a special package of Hawaiian music for the label. It's the publisher's second package for Victor in addition to island albums for Columbia and Capitol.

Deal arranged by label's album exec Ed Welker gives Goldsen free rein in choice of material and talent. He'll use some tunes out of his own catalog of South Sea Island stuff, but will also use other current top songs in the Hawaiian market. Goldsen, who has long specialized in the field, sold Victor the complete package idea, including title and theme.

Album Reviews

some top sides of the period, including "Song of India," "Marie," "Daybreak," "How Am I To Know," "I'll Take Tallulah" and others. Top sidemen with the band, like the late Bunny Berigan, Buddy Rich, Ziggy Elman and Joe Bushkin also are spotlighted in the swing arrangements.

Bing Crosby: "Blue Hawaii" (Decca). Decca is one of the few companies still cultivating the Hawaiian music market. Latest package by Bing Crosby is a rundown of some island standards in a quiet, relaxed style that makes this mood music par excellence. Decca has also just issued sets titled "Echoes of Hawaii," with Benny Kalama and the Hawaiian Village Serenaders, "Al Perry's Favorites" and "Starlight In Hawaii," with a variety of island combos.

Jutta Hipp: "At The Hickory House" (Blue Note). The German femme piano stylist, Jutta Hipp gets a full wax showcasing under the banner of this jazz label. Miss Hipp, backed by Peter Ind on bass and Ed Thigpen on drums, plays within the intricate cool groove. Recorded at the Hickory House, 52d Street, N. Y., spot where she had a long run, and includes her verbal interludes plus an intro by Leonard Feather, who also wrote the liner notes. Those verbal routines should have been omitted. *Herm.*

Hildegard to Seeco

Hildegard has returned to the waxing field via an album for the indie Seeco label. It's her first album in eight years.

Chanteuse previously recorded for the Decca label.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV. Survey Week of June 8-14, 1956

Big D—*Most Happy Fella	Frank
Can You Find It In Your Heart	Witmark
Camirron	Peer
Don't Cry—*Most Happy Fella	Frank
Flamenco Love	BVC
Graduation Day	Sheldon
Happy Whistler	Birchwood
He Loves Me, He Loves Me Not	Broadcast
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*My Fair Lady	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*My Fair Lady	Chappell
Kiss Me Another	Marks
Moonglow—†Picnic	Mills
Moonglow-Picnic Theme—†Picnic	Mills-Col Pic
Mr. Wonderful—*Mr. Wonderful	Laurel
On the Street Where You Live—*My Fair Lady	Chappell
Picnic—†Picnic	Col. Pic.
Port-au-Prince	Marks
Portuguese Washerwoman	Remick
Searchers—†Searchers	Witmark
Standing on the Corner—*Most Happy Fella	Frank
Sweet Heartaches	Pincus
Te Amo	Southern
To Love Again—†Eddy Duchin Story	Col. Pic.
To Love You	Paramount
Too Close for Comfort—*Mr. Wonderful	Laurel
Wayward Wind	Warman
Whatever Will Be, Will Be	Artists

Top 30 Songs on TV

(More In Case of Ties)

A Little Love Can Go a Long, Long Way—†Joey	Northern
Alleghany Moon	Oxford
Believe in Love	Robbins
Birds and the Bees—†Birds and the Bees	Gomaclo
Blue Suede Shoes	Hi-Lo-H&R
Can You Find It In Your Heart	Witmark
Goin' on a Picnic	Morris
Graduation Day	Sheldon
Heartbreak Hotel	Tree
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*My Fair Lady	Chappell
Ivory Tower	Melrose
Joey, Joey, Joey—*Most Happy Fella	Frank
Kiss and Run	Reis
Lisbon Antigua	Southern
Lovely One	Blackwood
Magic Horn—††Magic Horn	Leeds
Moonglow—†Picnic	Mills
My Dream Sonata	United
On the Street Where You Live—*My Fair Lady	Chappell
Picnic—†Picnic	Col. Pic.
Serenade—†Serenade	Harris
Standing on the Corner—*Most Happy Fella	Frank
Too Close for Comfort—*Mr. Wonderful	Laurel
Too Young To Go Steady—*Strip For Action	Robbins
Walk Hand in Hand	Republic
Wayward Wind	Warman
What a Heavenly Night for Love	Tee Kaye
Without You, I'm Nothing—*Mr. Wonderful	Laurel

VARIETY

10 Best Sellers on Coin-Machines

1. WAYWARD WIND (5)	Gogi Grant	Era
2. MOONGLOW-PICNIC THEME (8)	Morris Stolfo	Decca
3. HEARTBREAK HOTEL (13)	George Cates	Coral
4. STANDING ON THE CORNER (6)	Elvis Presley	Victor
5. IT ONLY HURTS FOR A LITTLE WHILE (3)	Four Lads	Columbia
6. IVORY TOWER (9)	Dean Martin	Capitol
7. HAPPY WHISTLER (6)	Ames Bros.	Victor
8. I'M IN LOVE AGAIN (2)	Cathy Carr	Fraternity
9. MAGIC TOUCH (10)	Gale Storm	Dot
10. HOW LITTLE WE KNOW (1)	Otis Williams	DeLuxe

Second Group

I ALMOST LOST MY MIND	Pat Boone	Dot
ON THE STREET WHERE YOU LIVE	Vic Damone	Columbia
I WANT YOU, I NEED YOU, I LOVE YOU	Eddie Fisher	Victor
BORN TO BE WITH YOU	Elvis Presley	Victor
CAN YOU FIND IT IN YOUR HEART	Chordettes	Cadence
BLUE SUDE SHOES	Tony Bennett	Columbia
SHANTY IN OLD SHANTY TOWN	Carl Perkins	Sun
TREASURE OF LOVE	Elvis Presley	Victor
HOT DIGGITY	Something Smith	Epic
CHURCH BELLS MAY RING	Clyde McPhatter	Atlantic
	Dorothy Collins	Coral
	Perry Como	Victor
	Diamonds	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

A GOOD TUNER'S HARD TO FIND

N.Y.'s 50G Subsidization of Free Concerts; AFM Puts Up 85G in Chi

New York musicians made an important advance on the road to municipal subsidization last week when the N.Y. City Board of Estimate included a \$50,000 appropriation for music in the next year's budget. It's the first time that Gotham solons have earmarked coin for such a purpose and, while the sum is comparatively small, its importance lies in its precedential character.

The appropriation represents a clear-cut victory for Al Manuti, prexy of Local 802, N.Y. wing of the American Federation of Musicians. For the past several years, Manuti has been conducting a persistent campaign for governmental support, on national, state and local levels, for worthwhile musical projects.

Manuti and Local 802 vice-prexy Al Knopf will be on the board, which will administer the funds, along with other city executives. It's expected that the city's Youth Commission will be involved via the staging of dances for teenagers. Part of the money will also probably be used for the expansion of park concerts which are now mainly underwritten by the Music Performance Trust Fund.

Chi's 85G

Chicago, June 19. Chicago's American Federation of Musicians' Local 10 will spend \$85,000 this summer to provide work for almost 1,000 unemployed tooters in the area. The money will pay for a series of eight

(Continued on page 42)

Mellin Sells 6 Brit-Made Sets

Bobby Mellin makes a "demonstration" record pay for itself. Publisher returned from a two-month stay in Europe last week with six independently cut albums of his own tunes and immediately peddled 'em to three diskeries. The six albums were split between Coral, MGM and Bally, the new Chicago company.

Mellin figures that the cost of the albums, which were cut in England, will be paid back via the album sales while the separate sides will also serve as potent "demonstration" disks for other companies interested in single release of the material. The albums run the instrumental gamut from jazz to mood music.

COL READIES THIRD BUY-OF-MONTH PKGE.

Columbia Records is readying its third "Buy-of-the-month" package for its July push. "Buy-of-the-Month," key program in Col's summer promotion, offers two LPs (one pop and one classical) for \$2.98.

The July package features Percy Faith's "Passport To Romance" and the Philadelphia Orchestra's coupling of Beethoven's Symphony No. 5 and Mozart's Symphony No. 40. The two sets will be ready for retailers July 2.

Col kicked off its "BOM" drive in May and piled up hefty sales for its Rosemary Clooney-Duke Ellington set as well as David Oistrakh's Mozart-Mendelssohn coupling. The pop platter racked up close to 108,000 orders while the longhair LP ran a close second with 81,000 sales. The June "BOM," Michel Legrand's "Castle In Spain" and Eugene Istomin's "Rachmaninoff's 2d Concerto pulled in similar figures.

Mara to Unique

Tommy Mara has been tagged by the RKO-Unique label. Young crooner previously etched for MGM Records. He's now managed by Sidney Ascher.

Drive-In Rolls With Haley's Film Punch

Houston, June 19. If you can't beat 'em join 'em. And that's what they are doing at the King Center Drive-In where Bill Haley's film, "Rock Around the Clock," opened Saturday (16) for a one-week stand. Management plans to allow rock 'n' rollers to dance during the film's showing. Two dance floors have been constructed to accommodate the teenagers. Ozoner, run by The Jefferson Amusement Co. out of Beaumont, has room for 1,000 cars.

Col to Distrib In Philly Via O&O Branch

Columbia Records has dropped the Stuart Louchheim Co. as its Philadelphia distributor. Louchheim, which had been handling the Col line for close to 17 years, recently took over the Kelvinator line for Philly and is putting the stress on white goods.

With the Louchheim exit, Col is setting up its own distributor branch for the Philly territory. Label is taking over the entire Louchheim disk operation and has set Joey Lyons as sales manager.

The Philly branch now gives Col its third owned and operated branch. The others are in Kansas City and St. Louis. The o.o. branches work under Columbia Record Distributors, Inc.

Howie Richmond Builds O'seas Operation Via New Brit. Co., Cleffer Pacts

Howie Richmond has expanded his overseas publishing affiliation with the launching of Cromwell, Ltd., based in London. The Cromwell firm will control the publication rights of American tunes in Great Britain.

The new pubbery marks Richmond's second overseas operation. He kicked off Essex, Ltd., in London last year. The Essex firm handles tunes written by English writers.

In addition to setting up the Cromwell operation, Richmond wrapped up a three year writing deal with Lonnie Donegan, Irish hillbilly singer who recently cracked through the U. S. market with his updated version of "Rock Island Line." Richmond also pacted Italian film composer Alessandro Cicognini to a two-year deal. Among the Cicognini compositions already published by Richmond are "Summertime" and "Autumn in Rome."

Richmond returned to his New York desk last week after trekking Europe for the past three weeks.

Ohio Ballroom Books Top Bands for Summer

Canton, June 19. Benny Goodman, Richard Maltby and the Dorsey Bros., are set for Moonlight Ballroom at Meyers Lake Park on the next three successive Sundays.

The outdoor pavilion is one of Ohio's beauty spots, due to summer-long floral decorations and colorful lighting effects.

In case of rain, dancers and band move a few hundred feet to the large amusement park's indoor ballroom.

DISKERS CANCEL B'WAY CAST SETS

"Shangri-La," the legit musical current at the Winter Garden on Broadway, is still in Tibet as far as an original cast album deal is concerned. Although RCA Victor was expected to cut the set, no commitments were ever made between the disk company and the show's producers, Robert Fryer and Lawrence Carr. Despite the critical raps of the show in most of the N.Y. dailies, E. H. Morris Music execs, publishers of the Harry Warren-Robert E. Lee-Jerome Lawrence score, hope to line up a deal with Capitol Records.

The past legit season, in fact, has been standout for original cast album deals that folded out of town or died aborning' on Broadway. Last fall, Victor had a loose understanding to cut an album on "The Vamp," a Carol Channing starrer. No cast album, however, was cut during the show's short run on Broadway and Victor bowed out of the deal after paying a nominal sum to get the producers off the hook with respect to any deals they had made with the cast over any disk project.

"Strip For Action," which Capitol Records was slated to cut, never saw the light of day since the show never managed to reach Broadway. Coral Records similar-

(Continued on page 46)

Mike Sukin Exits Frank Music Post

Mike Sukin exited the general professional manager's post at Frank Music last week. He had headed up the Frank Loesser publishing operation for the past three years.

Plans are now in the works for Sukin to set up his own music publishing-personal management firms. For the time being, he'll headquarter out of the Frank Music offices and the Frank Distribution Corp. will act as his music firm's selling agent.

There'll be no immediate replacement for the seat vacated by Sukin as Loesser plans to devote more time to his firm's professional activities. Joe Linhart and Charlie Janoff, firm's staffers, have been given added duties of contacting the recording company artists and repertoire men.

Stuart Ostrow, meantime, will leave for the Coast the first week in July to head up firm's writer-relations and assist in the expansion of firm's pic representation in Hollywood. Pubbery recently acquired representation of Desilu Productions, the Ashley companies and Liberty Songs, and negotiations are now under way with RKO Pictures and other television and motion picture companies. Ostrow had been working on Frank's contactman staff in the east for the past year.

Jack Robbins Fixes Publication Schedule

Jack Robbins is teeling off his "Hall of Fame Series" of publications for his new firm, J. J. Robbins Inc., with "Lost in a Crowded Place," clefted by Barbara Carroll with lyrics by Irving Caesar. Tune will be part of an album cut by Miss Carroll, a jazz pianist, for RCA Victor. Another Caesar lyric will be on another tune, "Stranger in a Dream," with music by Marian McPartland, also a jazz pianist. Still another 88er, Cy Coleman, will be represented by a tune titled "One, Two, Three."

Robbins is also publishing a song book by Prof. Harry R. Wilson of Teachers College titled "Lobby Song." Also included on the schedule is two modern piano solos by Dana Suesse.

Petrillo's Grip on AFM Now Firmer Than Ever; Manuti's Bid Defeated

Wallichs Due Back Next Wk. From Europe

Glenn E. Wallichs, Capitol Records prexy, is due back in the U.S. next week after a three-week trek through Europe. He'll spend a week in Gotham before heading to the Cap h.q. on the Coast.

While in England, Wallichs sat in on the Electric & Musical Industries (EMI) board of directors meet. He became a member of the EMI board last year when the British manufacturing firm bought up a majority stock interest of Capitol.

Mickey Scopp Sees More Tune Coin From O'seas

Europe is becoming an increasingly important supplemental market to exploit U.S. tunes, according to Mickey Scopp, head of the Big Three music publishing combine who returned last week from a three-week trip overseas. Scopp stated that economic trends throughout the Continent are accounting for more substantial royalty remittances to U.S. writers and publishers than ever before.

Scopp stated that the Big Three (Robbins, Feist & Miller) have organized to effectively handle exploitation of its catalogs in all parts of Europe. At the present time, the Big Three has subsides in London, Paris, Frankfurt, Cologne and Brussels. It also has representation in Milan, Stockholm, Vienna and Madrid.

Paddy Crookshank, operating out of the Big Three's London subside, Robbins Music Ltd., is European rep. He coordinates professional activity for Europe with Ed Slattery, exec in the N. Y. office.

Palitz Sparks Jubilee Into Pacting Splurge; Inks Radio-TV Names

The Indie Jubilee label is on a pacting binge. Since the move-in of Morty Palitz a little more than a month ago, the diskery has been prowling talent to bolster its artists roster.

With an eye to the promotional values of radio-tv, Palitz last week inked Martha Wright, Bob Haymes and Betty Ann Grove. Miss Wright and Haymes are CBS-Radio regulars while Miss Grove is featured on CBS-TV's "The Big Payoff."

Among the other signings were Mel Moore, a Negro singer who previously worked as a band vocalist; The Emanons, a rhythm & blues group; and 11-year old Sharon Strauss. Moppet is the daughter of New York Times sports scribe Mike Strauss.

Herb Dexter, meantime, has been given new duties at Jubilee. He was shifted from artists & repertoire to head up diskery's public relations and record promotion departments. He'll pitch in on a&r occasionally to assist Palitz.

Granz Drops Singles From Jazz Releases

Hollywood, June 19. With the pattern in the jazz field established along package lines, Norman Granz has decided to eliminate jazz singles except in rare instances. Thus his Clef and Norgran labels will concentrate on album material henceforth.

If an occasional single crops up that merits attention, it will be released, but the firms will no longer schedule regular releases of single disks.

Following the Atlantic City convention of the American Federation of Musicians last week, prexy James C. Petrillo emerged with an even firmer grip over the union than he had before. Aimed at the revolt against his leadership in Coast Local 47, the convention voted Petrillo and the international exec board sweeping powers to take over the administration of any local "when circumstances warrant."

Meanwhile, a bid by Al Manuti, N.Y. Local 802 prexy, for the AFM exec board was defeated as the five incumbent members were re-elected. Thus once again, the two biggest locals in the Federation, New York and Los Angeles, are not represented on the exec board. Petrillo was reelected without opposition as was v.p. Charles L. Bagley, secretary Lee Cluesmann, and treasurer George V. Clancy. The exec committee also includes Stanley Ballard, from Minneapolis; William J. Harris, from Dallas; Herman D. Kenin, from Portland, Ore.; Lee Ree, from Cleveland; and Walter M. Murdock, Canadian rep on the board from Toronto.

A series of resolutions presented by the Local 47 delegation, who were under instruction from the local's membership, were rejected without debate or dissenting voice. The resolutions were designed to curb the power of the exec board

(Continued on page 46)

Pubs Row Over 'Picnic' Tunes

Hollywood, June 19.

A hassle between the publishers of the tunes associated with the Columbia Pictures film, "Picnic," is now in the process of being amicably settled. Numbers involved are "Moonglow," published by Mills Music, and "Picnic," published by Columbia Pictures Music, a Shapiro-Bernstein partnership subsid with the picture studio. There's now a possibility that Mills will publish a "joined" sheet music version.

It's understood that Mills has claimed that the "Picnic" instrumental, written by George Dunning, is not an original composition but only an arrangement, or counter - melody, of the 1934 standard, "Moonglow," which was written by Will Hudson, Eddie De Lange and Irving Mills. As such, Mills is claiming all rights to the instrumental version of both numbers. Dunning says that he wrote "Picnic" theme, including bridge before start of the film production.

Mills, however, is making no claims against the lyric version of "Picnic," which Steve Allen wrote. This number is a hit via the McGuire Sisters version for Coral Records.

There is still some mixup as to what to do regarding credits on the "Moonglow-Picnic" disks.

MGM TO BEAT HEAT VIA PKGE. PROGRAM

MGM Records plans to buck the usual summer disk sales slump with a barrage of packaged goods. Diskery has earmarked three dozen new albums for release during the hot weather season. To get the albums off to a quick start, MGM is initiating its third "Baker's Dozen" program. The plan calls for one bonus LP for every 12 ordered.

The new packages will feature Joni James, Ziggy Elman, Joseph Myrow, George Shearing, Ted Straeter, Frank Petty Trio, Art Lund and The Billy Williams Quartet among others. Concurrent with the stepped up album program, MGM will keep its Bloomfield (N. J.) factory running all summer with employees working on a staggered vacation schedule. In past summers, the factory shut down for several weeks.

Top Record Talent and Tunes

1/50 DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those in decline. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2 mention, eight for a No. 3 mention, and so on, down to one point. The greater the number of mentions, the higher the total points. Although their total points are less in some cases, the records which receive only one mention. Cities and records with one mention will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP + BMI

[illegible][illegible]



HILARY BOGDEN
WJAS



GEORGE BOWES
WWSW



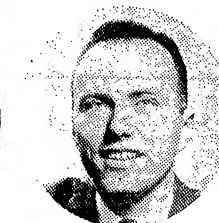
BILL BRANT
WJAS, KDKA-TV



REGE CORDIC
KDKA



HENRY DA BECCA
WJAS



JIM FITZGERALD
WWSW



BARRY KAYE
WJAS



HARRY LOCKHART
WWSW



JACK LOGAN
KQV



JAY MICHAEL
WCAE



AL NOBEL
KQV



ART PALLAN
KDKA



CHUCK REICHLUM
WJAS



TOMMY RIGGS
WCAE



JOHNNY RYDER
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*population rank in Sales Management "Survey of Buying Power", 1956



RCA VICTOR

spotlights hometown broadcasting

On The Upbeat

New York

Emil Levy and Ben Comardo are the duo-pianists with the Eddie Lane orch at the Hotel Roosevelt Grill for the summer... The Dom Elliott Quartet opens at the Cafe Bohemia Friday (22) for two weeks... Abbey Albert orch's stand at the Hotel Statler, Buffalo, extended through the summer... Jack Lee to Detroit for the opening of deejay Bobby Seymour's (WKMH) rock 'n' roll show at the Fox Theatre... MGM pianist Alan Logan starts a summer engagement at the Park Sheraton's Mermaid Room, June 25... Joni James plays Crescent Park, Providence, Saturday (23)... Columbia Records copped four Grand Prix du Disque awards.

Cleffers Diane Lampert and John Gluck hitting the road to plug their new releases... Tommy (Dr. Jive) Smalls returns to the Apollo Theatre June 29 with his fifth rock 'n' roll show... Buddy Johnson orch on a one-nighter tour for the next three months... Gino Monte now singing at La Comedie, eastside nitery... Arvito's latino band signed for the summer season at the Hotel Brickman, So. Fallsburg, N.Y.

Four Voices held over on Arthur Godfrey's tv morning show for another week... Rover Boys set for a week at the Copa, Pittsburgh, starting June 25... Peg & Tom Eldridge, husband-wife clefting team, now platter spinning on WFBG, Altoona, Pa... Kapp Records copped the Art Directors Club of N.Y. merit award for its album cover on "Jazz Goes to Post Graduate School."

Johnny Mathis, Frisco singer who's been appearing at New York's Village Vanguard for the past several months, returns to his home base for a stand at the Fallen Angel starting July 3... Atlantic Records and Monument Music pitching a "Treasure of Love" contest for deejays and dialers in a promotion stunt for the Clyde McPhatter slicing of "Treasure of Love"... Bob Anthony opens at the Town Casino, Buffalo, tonight (Wed.).

Hollywood

Morty Stevens, conductor-arranger for Sammy Davis Jr., called in by Gisele MacKenzie to conduct and arrange her new nitery act... Howard Jackson to score "Drums At Killmanjaro," which Richard Goldstone produced for Dudley Pictures... Decca sponsoring a tribute to Leroy Anderson this month and getting hefty deejay interest... Buddy Bregman, Verve

A&R chief, talking a disk deal with Jan Sherwood... Comic Jimmie Komack reports he has completed an album entitled "Music To Be Divorced By," a low fidelity recording... Bernie Wayne and Morrie Ryskind are collabing on tunes for the Buick show being held by General Motors at N.Y.'s Waldorf-Astoria next fall.

Chicago

Dave Brubeck plays the Ravinia Park outdoor concert series, Chicago, July 2-4; Louis Armstrong set for July 16-18... Dizzy Gillespie, pencilled in for Chi's Blue Note July 25, had to cancel to make his South American goodwill tour for the Dept. of State... Spike Jones plays the Central Wyoming Fair, Casper, Wyo., Aug. 14-15... Ted Lewis into the Riverside Hotel, Reno, Aug. 30-Sept. 12... Eddie Peabody inked for the Sheraton-Blackston Hotel, Chicago, opening next Wednesday (27)... Tex Beneke plays Ellich's Gardens, Denver, July 4-16; he'll do one-niters in the Chicago territory in August... Chuck Foster pacted for the Roosevelt Hotel, New Orleans, June 19-Aug. 15.

Omaha

The Ambassadors (Vern Suter and George Martin), duo pianists, held over at the Cottonwood Room of the Blackstone Hotel... Denny Miles opened last week at the Colony Club's piano bar... Ernie Rudy Orch, featuring vocalist Betty Clarke, played Peony Park last week-end (15-17), with Eddy Haddad following tonight (20) and Russ Carlyle trailing (22-24)... Betty B. switched from Colony Club piano bar to that of the Rond-vo Room in the Hill Hotel.

Pittsburgh

Tommy Carlyn opens five-week engagement with his band at Oh Henry Ballroom in Chicago on July 5... Reid Jaynes, pianist, spending his summer off from Carlton House working at Town House Motel cocktail lounge... Spike Jones booked for a one-nighter at War Memorial Auditorium in Johnstown... Johnny Scott trumpet player, received a dental degree at Pitt last week and reports to Fitzsimmons General Hospital in Denver June 26 to begin his Army internship... Tony & Dave left town on a month-long concert package tour with Bill Haley & Comets... Horizon Room has landed Gofers for two weeks starting Oct. 1... Another rock 'n' roll show, headed by Al Hibbler,

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

1	1	*Ivory Tower (Morris).....	1	5	3	1	1	..	5	2	1	5	1	85	
2	4	*Standing on the Corner (Frank)....	9	6	5	5	..	1	2	5	2	1	3	71	
3	5	†Wayward Wind (Warman).....	2	..	..	2	3	4	4	1	6	3	5	69
4	2	*Moonglow (Mills).....	3	10	2	4	9	..	7	3	3	4	4	67	
5	7	*Street Where You Live (Chappell)....	4	3	4	5	2	5	10	2	8	56
6	2	†Walk Hand in Hand (Republic)....	6	..	1	3	..	10	3	4	5	6	7	54	
7	6	*Picnic (Columbia Pic.).....	5	9	6	6	10	6	6	6	7	7	2	51	
8	8	*Hot Diggity (Roncom).....	..	..	8	7	..	..	7	4	8	6	26	
9	9	*I Could Have Danced (Chappell)....	..	4	9	7	8	7	7	..	..	..	..	24
10	14	*More (Shapiro-B).....	7	1	7	..	8	..	..	..	..	..	..	21
11	12	†Graduation Day (Sheldon).....	8	..	8	..	5	..	8	..	10	..	..	16
12	10	*Poor People of Paris (Connelly)....	..	8	..	10	..	..	8	9	..	9	11	
13A	..	*Can You Find It in Heart (Witmark)	..	2	..	..	..	..	..	..	..	..	..	9
13B	..	*Too Close for Comfort (Laurel).....	..	..	..	..	2	..	..	..	..	..	..	9
15	11	†Heartbreak Hotel (Tree).....	..	..	9	..	..	10	10	..	..	..	..	4

Carl Perkins, Cathy Carr and Illinois Jacquet band, set for two performances at Mosque night of July 18... Lou Pettita, baritone saxman, back with Artie Arnell orch after appendix operation... Clyde McPhatter set for Rock 'n' Roll Room July 16 and LaVern Baker follows him in a week later... Jimmy Palmer plays his hometown for first time in seven years when he comes to West View Park here for a one-nighter July 12.

PAUL NERO GOES RETAIL

Hollywood, June 19.
Vet jazz fiddler Paul Nero is going into the retail end of the business with a record shop. It makes his debut Sunday (24) following a jazz concert at the Wilshire-Ebell Theatre, which the shop is "promoting."

Located on the end of the pier at Malibu, the store will be called "Way-Out West Coast Record Shop."

Frank Walker, Loew's veep and MGM Records' topper, back at his New York desk Friday (15) after a 10-day stay in Bermuda.

Landau Film Web

Continued from page 25

nighttime option hours. "But they control not by contract, not by regulations. They control by circumstances; they control by economics; and above all they control by scarcity. Their control is no greater than the controls exercised by the local station operator in a single station market. Again, the responsibility for such undue control lies directly at the door of the FCC which created the situation and which has consistently failed to do anything about it."

Landau also differed with his fellow syndicators who proposed reductions in network option time by stating that they "are not taking a long range public interest viewpoint. What would be the benefits, and who would be benefited?" The syndicators would get some benefits, he said, so would some advertisers and some independent stations. The public would get "the benefit of more people's thinking" and "access to some of the product of creative imagination hitherto denied him," but "there would not be any increase of quantity of selection; his viewing would continue to be restricted by the fact that X number of stations in his community could still only broadcast X number of programs during the hours he had available to tune to them. What is needed is wider selection, both in depth and in breadth, and since the hours cannot be stretched, there again is only one solution. Additional stations must be created so that the viewer will have more selection during those broadcast hours."

Faulk

Continued from page 21

a number of Communist front organizations, has participated in Communist Party infiltration into entertainment-communications and that he is disqualified from discharging his official responsibility to enforce AFTRA rules, Faulk replied that all the charges are "in wilful and wanton violation of the truth." He declared he is and always has been vigorously opposed to Communism.

He said that the attacks have rendered him "unemployable" on television and have cut into his

radio sponsorship. Complaint alleges on information and belief that since the attacks, he has lost 19 participating sponsors on his cross-the-board WCBS, N.Y., radio show and that he hasn't been able to make any television engagements, the latter having netted him an average of \$7,500 annually in years past. He said the conspiracy was organized in February by the three defendants, who prepared and circulated three publications that contained the information.

Faulk is represented by Louis Nizer of the law firm of Phillips, Nizer, Benjamin & Krim. Some confusion arose in the daily press as to the actual amount of damages asked. Specifically, the complaint asks \$500,000 in damages from each defendant, but in actual practice the court will allow only one "collection" if Faulk wins. Consequently the \$1,500,000 used by the dailies is in effect a "paper" figure with \$500,000 being the maximum Faulk could collect. He could get more if the court decided punitive damages are in order, but a determination on whether punitive damages are involved and the extent of such damages are up to the court.

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SEATTLE

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***\$19,062.10**

SPOKANE

COLISEUM JUNE 8, 1956

***\$29,965.35**



SAN FRANCISCO

CIVIC AUD. JUNE 5, 1956

***\$20,127.00**

PORTLAND

CIVIC AUD. JUNE 7, 1956

***\$24,686.75**

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ABC-TV *Every Saturday*
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DODGE DEALERS OF AMERICA

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GABBE-LUTZ and HELLER
NEW YORK HOLLYWOOD

Public Relations
RALPH PORTNOR ASSOCIATES

Nat Cole Joins Spier in Setting Publishing Firm

Nat (King) Cole is stepping into the music publishing field in association with Larry Spier. The Cole-Spier combo has set up two new firms which will operate under the overall Larry Spier Inc. banner.

The firms are Princess Music (ASCAP) and Rex Music (BMI). The new publishing venture is kicking off with seven new songs, "Make Me," "Two Different Worlds," "The Boy With the Golden Kazoo," "Ciao, Signorina," "Ciao," "Make It Nice," "Forgive Me" and "Little Do They Know."

Both firms will be repped in England by Larry Spier Ltd., in Australia by Alberts & Son, and in South America by Fermata. Spier is 50-50 pards with Cole in both firms.

The artist-publisher tieup has become an important part of Spier's publishing operation. He already has firms with Johnnie Ray (Carlisle Music) and with The Four Lads and their manager Mike Stewart (Beaver Music and Mapleleaf Music).

Band Review

VIC & KAY TRIO

Hotel President, Kansas City

Another in the long line of smooth units which the Hotel President has played in its deluxe Drum Room is the Vic & Kay Trio. Once this outfit was w.k. hereabouts, but it has been in the south for five years at the Bentley Hotel, Alexandria, La. The Drum Room has brought them back for a lively four weeks between stands of the Charles Drake crew.

The threesome of Vic Colin on accordion, Kay Colin on Hammond and Jack Randall on electric guitar makes a point of playing just good rhythms for dancing, choosing from a long list of standards and interweaving hit parade toppers and a latune or two for variety. Each member is outstanding in his own right, and solo spot shifts constantly between the three. There are doubles for Kay on the celeste and for Vic on piano.

Vocal spot centers on Kay, who warbles frequently in a soft contralto that rates tops, and reflects several years she spent as a featured band vocalist with the Bob McGrew orch and others. Vic & Kay have had their trio around for about 10 years, and it comes off as an outfit highly suitable for deluxe and intine rooms such as this.

Quinn.

America's New Girlfriend

GLENDORA

PERRY COMO
RCA Victor
JACK LEWIS
Crest

AMERICAN MUSIC, INC.
9109 SUNSET BLVD. HOLLYWOOD, CALIF.

Petrillo's Grip

Continued from page 39

and to change the union's policy with regards to the Music Performance Trust Fund, Petrillo's pet and the object of most of the Local 47 beefs.

The case of the Local 47 dissidents, who appealed their suspensions from membership in the AFM, was virtually sealed from the very first day. The clincher came when Petrillo ordered the playing of a tape recording made at a

caucus meeting of the Local 47 dissidents. In this wire-tapped recording, the leader of the 47 revolt, Cecil F. Read, was heard to say that Local 47's expulsion from the AFM would be the best thing that could happen to it. Petrillo made an effort to separate Read, whom he castigated as anti-union, from his supporters, to whom he appealed to return to the fold.

Westinghouse

Continued from page 17

in Portland, Ore., is an ABC outlet. For the time being, Westinghouse will continue to carry "Monitor" on weekends, but even here it only carries part of the schedule.

NBC-affil situation is intensified by the fact that CBS Radio has been steaming ahead in sales and ratings. Moreover, there's the matter of CBS' increase in station payments, a matter which doesn't sit too well with NBC outlets. The June 29 meeting, which will be chaired by Les Lindow, of WFDF, who heads the NBC Radio Affiliates exec committee, was called before the CBS announcement of increased station payments, but it's considered a certainty that the topic will be a major bone of contention.

Westinghouse tie with NBC Radio goes back more than two decades; if possible WBC would prefer to maintain it if solution to the problem could be found. Believed a factor in hastening the

projected pullout is the recent flood of network daytime commercial cancellations, including the "exodus of the soaps," which seriously affected the daytime commercial sked.

WBC's opposition to "Weekday," it's known, stems from a variety of reasons: that it would not, in a highly competitive radio era, build necessary audiences for affiliates against tough competition of CBS and the indies, and that it might in fact interfere with local stations' own patterns and programming of blocks and strips; also that the "Weekday" pricing setup undercuts the rate structure of radio and that it was placing network in direct competition with stations for vital national spot biz.

June 29 meet, it's reported in some quarters, could well be a "sizzler."

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS	This Week	Last Week	ARTIST AND LABEL	TUNE
1	1		GOGI GRANT (Era)	Wayward Wind
2	2		ELVIS PRESLEY (Victor)	{Heartbreak Hotel I Want You, I Need You My Baby Left Me
3	3		MORRIS STOLOFF (Decca)	Moonglow-Picnic Theme
4	4		FOUR LADS (Columbia)	{Standing on the Corner My Little Angel
5	5		FATS DOMINO (Imperial)	{I'm in Love Again My Blue Heaven
6	8		PERRY COMO (Victor)	{Hot Diggity More Glendora
7	10		VIC DAMONE (Columbia)	Street Where You Live
8	6		GEORGE GATES (Coral)	Moonglow-Picnic Theme
9	7		CATHY CARR (Fraternity)	Ivory Tower
10			AMES BROS. (Victor)	Hurts for a Little While

TUNES

(*ASCAP. †BMI)

POSITIONS	This Week	Last Week	TUNE	PUBLISHER
1	1		*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	2		†WAYWARD WIND	Warman
3	4		*STANDING ON THE CORNER	Frank
4	3		*IVORY TOWER	Melrose
5	7		*ON THE STREET WHERE YOU LIVE	Chappell
6	5		†HEARTBREAK HOTEL	Tree
7	6		†I'M IN LOVE AGAIN	Reeve
8	8		†WALK HAND IN HAND	Republic
9	9		*HOT DIGGITY	Ronecom
10			*IT ONLY HURTS FOR A LITTLE WHILE	Advanced

Hub Jazz

Continued from page 41

jazz in the Hub, if decision is made to locate here. Jazz has had about five years in Boston. Wein opened the city's first jazz cafe, Storyville, in the fall of 1950.

In 1952, Wein opened a second jazz spot, Mahogany Hall. Both limped along at a faltering gait until the last few years when the aficionados started jamming in. Now, Wein presents the biggest names in jazz at his spot. Duke Ellington, Count Basie, Sarah Vaughan, Louis Armstrong, Ella Fitzgerald, George Shearing, Woody Herman, Turk Murphy, Dave Brubeck are among the many playing the Hub jazz nitery.

Wein, who lectures on jazz at Boston (Mrs. Lorillard was attending Wein's concert and suggested the first Newport festival), says a jazz artist ought to be accepted on its own terms. "Why should a guy like the late Charlie Parker have had to worry about working?" he asks.

A Good Tuner

Continued from page 39

ly couldn't cut "Amazing Adele," another show which ran out of gas before hitting New York. Two other musical projects, "Reuben, Reuben" and "Ziegfeld Follies" closed out of town even before reaching the stage of lining up a cast album deal, even on a tentative basis.

Columbia Records emerged as the top legit picker of the past season with the smash "My Fair Lady" set and Frank Loesser's "The Most Happy Fella." Decca came up with a bestseller in the Sammy Davis Jr. starrer, "Mr. Wonderful," while Victor had a so-so seller in the Rodgers & Hammerstein "Pipe Dream." Victor, incidentally, cut "New Faces of '56" last weekend while Epic Records is going ahead with the off-Broadway offering, "The Little Revue," which closed after a four-week run at the Phoenix.

Cell Block 7 on TV

Dallas, June 19.

Cell Block Seven, local dixieland group, will appear on the Ed Sullivan show on CBS-TV on July 8. Following they will embark on a series of one nighters all over Florida, Louisiana, Mississippi, Kansas, New York and a month in Chicago.

The Jodimers, Capitol's rock 'n' roll combo, open at the Riptide Club, Wildwood, N.J., June 29.

From the 20th Century-Fox Film
"THE REVOLT OF MAMIE STOVER"

IF YOU WANNA SEE MAMIE TONIGHT

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THE HIT OF THE WEEK

KAY ARMEN

LOVE
IS
YOU

MGM 12256

TENDERLY
HE
WATCHES

K 12256

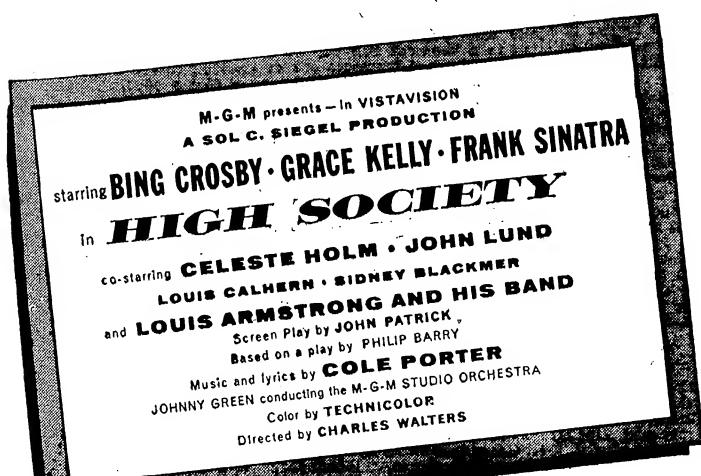
M-G-M Records

"HIGH SOCIETY" IN HIGH FIDELITY IS HEADLINE NEWS!

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It's another sensational
SOUND TRACK ALBUM by CAPITOL
...featuring great performances,
thrilling High Fidelity,
and a dynamic
promotional campaign!



Must Depend on Imports for Novelty, Acro Acts, Says Lederer After Tour

America must look to Europe permanently for its supply of acrobatic and novelty acts, according to Hans Lederer of the Lew & Leslie Grade Agency, who returned from a two-month tour of Europe last week. Lederer pointed out that acrobatic and novelty acts are still a vital need for U. S. show biz inasmuch as circuses, several teleshows and vaudeville still need this type of performer, and procurement of fresh talent in this direction continues to be a problem.

Lederer says that in his tour of eight countries, he scouted about 20 acts that are ripe for presentation in the U. S. Bulk of them are in the various European circuses of which Lederer saw 25 during his tour.

He points out that the most important facet of European show biz is the ability of an act to work 50 weeks out of the year. At the same time, this vast amount of work permits standard acts to break in apprentices and supply sufficient training so that the flow of new talent is constant. The wage scale in Europe, according to Lederer, is low enough to permit the replenishing process, and because of this angle, Lederer says, video will enhance rather than decrease the available amount of talent.

Lederer reported that Sweden has come to be a premiere showcase for top names. The China Theatre, Stockholm, and various cabarets are shopping around for headliners. The China, he says, has booked Eartha Kitt for July 1, and has played, among others, Lena Horne, Charles Trenet, Maurice Chevalier, Edith Piaf and Irene Hilde.

Increase of names coming with the repeal of ordinances forbidding spots with entertainment from serving liquor, and spots serving liquor from presenting entertainment. The importation of talent from Europe and America has boomed since October when repeal of this legislation went into effect.

AGVA SEEKS TIEIN TO KILL 20% CAFE TAX

Hollywood, June 19.

One of the first acts by delegates to the American Guild of Variety Artists convention meeting in Disneyland was to instruct the national committee to establish a liaison committee with other unions and guilds in order to fight the 20% cabaret tax. Eddie Cantor will probably head the committee.

The American Federation of Musicians has already set up a program to work for the repeal or reduction of the cabaret tax which it claims is killing jobs for its membership. AGVA committee will be instructed to work with this union as well as other components of the Associated Actors & Artists of America, and various restaurant and hotel employee unions.

Tony Martin to Brit. For Film, Video Date

London, June 19.

Tony Martin flies into London on Saturday (23) and will appear on Val Parnell's video "Sunday Night at the London Palladium" on the following evening.

Purpose of his trip is to star with Vera-Ellen in Marcel Hellman's "Let's Be Happy," which is to be made at the Associated British studios at Elstree.

U.S. Magico's Cook's Tour

Glasgow, June 19.

Virgil, U. S. magician at Empire Theatre with his "Magicana" roadshow, may do a tour of South America in 1958. He will not be back in the U. S. until late next year.

Magician is near close of a five-year world trek, which is due to end February, 1957. Virgil features his wife Julie in his show, which has Mervyn Phillips as musical director. Stage director is Robert Denton.

Celeste Holm is booked for the Cafe de Paris, London, starting Monday (25) for a five week stand.

Ohio May Buy Beach For Recreation Park

Sandusky, O., June 19.

Gov. Frank J. Lausche of Ohio is expected to ask the legislature, which will convene in a special session on June 28, to put up money to buy Cedar Point in order to give the state a fifth recreation spot on Lake Erie. The legislature will have to appropriate somewhere around \$1,500,000 for Cedar Point.

It has been a private amusement park and vacation spot for many years, but recently private interests announced they were purchasing the 400-acre Point for a housing development. Among the projects this would eliminate is the vast outdoor ballroom, where name bands have been booked for many years. The resort property will be for sale when the Erie County courts approve an application of the Central National Bank, Cleveland, trustee under a will, to dispose of it.

GAC-Hamid Set Name Packages For Fair Route

GAC-Hamid, the outdoor booking subsid of General Artists Corp. has set up a series of name packages for fairs which have already been booked for 156 one-nighters with indications of a 175 total before the routes are locked up.

Agency has blueprinted up four shows, some of which will rotate headliners. "TV Discoveries" will comprise Russell Arms, Denise Lor, Jill Corey, Zippy the Chimp, Lamberts and the Ernie Rudy Orch. A rock 'n' roll setup with Lillian Briggs, and Carl Perkins to spell her in some situations, is also being lined up. In addition, there's a hillbilly unit "Midwestern Hayride" and a kiddie show.

GAC has gone into the outdoor biz in a big way since its acquisition of George A. Hamid, Inc., and subsequent formation of GAC-Hamid with Hamid as prexy. With the Hamid firm in its corporate structure, GAC has been combining the orthodox outdoor attractions such as novelties and acrobats with some of the names on its lists. Thus it has found that it has been able to line up about 14 weeks of work for The Mariners and Pat Boone and a few dates for Eydie Gorme.

All agencies in the outdoor field anticipate that the season this year will be heavier with top names than usual. In previous years, Bob Hope and others, have gone out for a few dates. Canadian National Exhibition, DuQuoin (Ill.) Fair, and others have been in the forefront of name buying for the past few years. This season, however, approximately the same amount of the top level of names will be going out, and in addition, a medium run of headliner, will be given greater prominence via the packages that are being set up by GAC in addition to other percentages.

Brockton Books Packages

Brockton, Mass., June 19.

Brockton Fair will go all out for name singers this year with GAC-Hamid booking the attractions for the first time in 16 years. The fair, one of the biggest in New England, is scheduled for Sept. 9-15, and Carl Perkins, Pat Boone, Joan Webber, Tony Pastor, Lillian Briggs and the Mariners have been inked.

Gate will be pegged at \$1 general admission and \$1.25 for grandstand locations. Mariners, Elkins Sisters, Two Flames have been signed for Sunday opener, Sept. 9, holding for four days. Pat Boone, Joan Weber and Tony Pastor and the original NBC's Midwestern Hayride will follow with Lillian Briggs and Carl Perkins set for the weekend. In addition Hamid will have the Wazzan Troupe, Aerial Semrus, A. Robbins and Payton & Rae plus orchs.

Saranac Lake

By Happy Benway

Saranac Lake, June 19. Robert Simril, of the Ballantyne Equipment Co. of Omaha, elated over his top progress that rates him a go-home in the very near future. Ditto for Muriel (Eddy Sisters) Danni, also Mickle (IATSE) Jacobi and Sally Frick. Catherine McCabe, from the Gotham office of ABC-Paramount, in for a week's vacation with her husband Fred McCabe whose progress is all on the good side of the ledger.

The Sixth Annual Adirondack Antique Show is scheduled here, July 31-Aug. 2 at the Harriestown Town Hall. The entertainment field is represented by Mrs. William Morris Jr., Mrs. Jacques Mattois, Mrs. William White (Ruth Morris) and Mrs. Solomon Drutz.

Frank (IATSE) Morsch in from Gotham for a weekend visit with his wife Ann. The gang here handed him a surprise birthday party that nearly flooded him.

Write to those who are ill.

Sennes to Book Names At Moulin Rouge in H'wood To Draw Tourist Biz

Frank Sennes, operator of the Moulin Rouge, Hollywood, will buy names on top of his regular floor shows. Current engagement of Spike Jones, says Sennes, is so successful that names will be a regular policy from here on in. Boniface was in New York last week to pact other names in addition to taking a looksee into the N. Y. talent office he maintains. He's hired Al Dobritch to be in charge of his N. Y. drop with Gladys Tipman assisting. Branch had been in charge of Larry Gengo who resigned to go with Music Corp. of America.

Sennes will be buying stars on a guarantee and percentage basis. Set so far are Johnnie Ray for Aug. 14 and Helen Traubel who will go in with the new show preeming Oct. 8.

Despite the fact that the Moulin Rouge is virtually in a non-competitive position in Hollywood as far as the niter picture is concerned, Sennes has found it necessary to install top talent. He points out that after three months of the same show, little publicity can be obtained, and therefore in order to entice tourists, a headliner is necessary to bring fresh reviews and with it a new batch of customers.

In this respect, Sennes is going in the same pattern of Lou Walters, operator of the Latin Quarter, N. Y., who also refurbishes his long-running shows with periodic changes of headliners. In both instances, these cafes are in situations far removed from competition.

According to indications, Sennes thinks that names will be a permanent part of his setup. He's in an advantageous position in this respect, inasmuch as he's the booker for the Desert Inn, Las Vegas, and he maintains a talent agency with headoffices in Cleveland.

'BRIDEY' CUES REISSUE OF HYPNOTISM BOOK

Philadelphia, June 19.

Dave Lustig's "How to Stage a Hypnotic Demonstration," out of print for 20 years, will be brought back by Mike Kanter Publications, of Philadelphia, under its new title "Vaudeville Hypnotism." First edition is scheduled to hit the stands this summer.

Reprint of the book stems entirely from the "Bridey Murphy" craze and current interest in professional and amateur hypnotists. Lustig used to work Keith's and Proctor circuits under the name of "La Velma." He was once associated with Dunninger.

Time will run 40 pages and cost \$2. According to Publisher Kanter, anyone can learn hypnotism. Lustig was last in town acting as advance man for Columbia Pictures' "The Harder They Fall."

Jacobs Buys Red Carpet

Dick Jacobs, owner of Le Cupidon, N. Y., has taken over the Red Carpet, from former day-day Red Benson. Spot reopened Monday (18) with Gloria Hearn, pianist. Other acts are expected to be added shortly.

N.Y. Cafes, Inns Spurting With Upbeat Of Tourism; Subway Strike's No Dent

Magicos Conjuring Conclave in Miami B'ch

Miami Beach, June 19.

Annual convention of the International Brotherhood of Magicians gathers here from June 22-26 with over 1,000 members, including delegates from Japan, India, England, South America and Canada. Headquarters will be at the DiLido Hotel.

In conjunction with the conclave there will be sessions conducted at the Municipal Auditorium and a special show-exhibition titled "Wonderama" for the public on the 25th. Annual banquet the night before will commemorate the anniversary of the death of Howard Thurston. Big stunt of the meet will feature Rajah Raboid, a Beach resident, when he attempts a feat in mental telepathy in which he will be "thought-directed" by Dade County Police Chief William P. Norton from a blimp flying over the city.

Film Players Flop in 1-Day N.Y. Live Plugs

The one-day appearances by top film players in New York theatres are giving the drawing power of stageshows a bad name. The gratis showings, done in connection with pictures, haven't been drawing to any great extent in New York. Virtually all grosses done on these one-dayers have been disappointing.

For example, George Gobel did only \$4,200 at the N. Y. Paramount in connection with his film, "Birds and Bees." Danny Kaye did under \$10,000 in his one-day stand at the same house in connection with "The Court Jester." Desi Arnaz & Lucille Ball similarly scored a sub-par amount when trailering "Forever Darling" at Loew's State. Also providing little comfort was Liberace's date with "Sincerely Yours."

In virtually all cases, it would have been difficult to buy them for four shows at the gross which they scored during these one-day appearances in New York City. On the other hand, the one-day exploitation appearances have done well in the bulk of the situations away from New York.

The lessons of these appearances are still being studied by various showmen. Some feel that these odd items clinch the conclusion that names appealing to the kid trade must be bought to hit the super-takes. It's pointed out that the Rock 'n' roll shows containing performers with little permanent stature have been doing tremendous business wherever shown in out-of-the-way houses such as the Apollo, Brooklyn Paramount and the Academy of Music on 14th Street.

On the other hand, some feel that the one-day shots defeat their own purposes inasmuch as they do not permit any sort of buildup. Many who might have come out for the one-dayers believe that everyone who would ordinarily come out in a two-week run will be at the theatre and therefore are deterred from attending.

However, the publicity attendant these showings are generally helpful to the run of the picture and therefore film toppers believe the process is justified. However, those concerned more with the talent end of the business are generally dismayed at the meagre pull of the gratis showings. They comfort themselves with the fact that only headliners with a percentage stake in the pictures are called upon to make the cuff tour.

Hilltoppers to U.K.

Edinburgh, June 12.

The Hilltoppers, U. S. vocal group, are set to play a week's date at the Empire Theatre Aug. 6. They will follow with another week at the Empire, Glasgow, top Scot vaude date. Group tees off its British tour, at the Hippodrome, Birmingham, July 16.

The one-day subway strike of last Thursday (15) failed to affect New York's niter business. Bonifaces thus have come to the conclusion that they've lost the bulk of the subway trade, but business remains at a very good level at both the Latin Quarter and the Copacabana. The Versailles never figured; the strapholders as a factor anyway.

Business last week bounced back after a recession of one previous semester. At the same time, hotel occupancy also hit an increase with the result that their entertainment rooms are also hitting excellent takes.

The spring upsurge in visiting firemen is also proving beneficial to both hotels and niteries. During May and until a couple of weeks ago, many of the smaller midtown hotels were loaded with highschool senior classes coming in on their annual class trip. Virtually the only important gainers with these visitations were Radio City Music Hall, sightseeing bus lines and occasional film and legit shows. As soon as they vacated in favor of the better healed visitors, biz picked up considerably.

Hitting an excellent stride are the hotels. The Starlight Roof of the Hotel Waldorf-Astoria had the misfortune to lose Harry Belafonte via illness. After two weeks of so-so trade due, to a great extent, to failure to be able to advertise its headliners, spot is now on an SRO binge during dinner sessions and getting respectable houses for the late shows. Lilo, who headlined at the Cotillion Room of the Pierre Hotel earlier this season, moved in and is accounting for the bulk of the business.

OTTAWA SPOT DOUBLES AS CAFE CARNEY LOCALE

Ottawa, June 19.

Fairmont Club, local niterie, is playing a unique double bill this week. Inside, the usual floor show; outside, a carny, complete with wheels, rides, games and shows.

Once a golf and country club, the Fairmont has acres of grassy reaches on all sides and since the course is not maintained now, the niterie lets it be used by midways or staff picnics from industry and government, most of picnickers staying over for the dance and show in the evening.

Carnival is Daniels Greater Shows, small but busy outfit that plays smaller towns and suburban areas.

Emmett Kelly Set For Orange Bowl 'Jamboree'

Clown Emmett Kelly has been set for the "North Carolina Jamboree," a two-hour outdoor spec to take place at the Orange Bowl, Miami, June 28 during the Lions' International Convention. Others in the layout to include Ray Middleton, DeMareos, Eddie Peabody and the Brigadiers.

Myron Lanin Agency set the deal.

McNerney Left \$630,718

San Francisco, June 19.

Dennis J. McNerney, Frisco theatre business owner, left property worth \$630,718 when he died at 65 on Nov. 7, 1954, an inventory filed by attorney Walter McGovern in superior court last Thursday (14) showed.

Largest item in the estate was a \$200,000 stock interest in Blumenfeld Enterprises Inc., in which he was a partner. The firm owns a number of theatres and some real estate.

McNerney left his estate in trust for his widow, Calista.

CATE TO AIRPORT MOTEL

Harry W. Cate, former assistant manager of the Taff Hotel, N. Y., has been named manager of the LaGuardia Hotel, 156 room motel now under construction on a site adjacent to LaGuardia Field, N. Y. New inn is being built in three sections. First segment will be completed about July 1. A cocktail lounge is included in present blueprints.

LOUNGES FLOWER IN DESERT

Cloak & Suiters Into Nitory Biz Via Bankrolling of Fashion Show

For the first time in N.Y. nitory history, a major nitory will have a show underwritten by commercial sponsors as an evening attraction. "Fashions in Rhythm," which had a short run at the Versailles as a cocktail hour divertissement, has been enlarged for presentation during the cream time. It's essentially a fashion show with song and dance production, but initial tryout indicated evening potential.

This time, cast has been enlarged to include Jerome Courtland and Paula Hayden, along with femmes recruited from the casts of "Strip for Action" and "Ziegfeld Follies." Others in the layout will be Harry Harris, Bob Miller, Tony Rella, Dale Monroe, Bill Heyer, Susan Brooks, Helen Silver, Buz Halliday, Sue Ann Langdon and Barbara James. Sidney Shaw is directing and score is composed by Jane Douglas White. Choreography is by Bob Hergot.

Jan Brewster produced the show, which will be underwritten, to a great extent, by a group of manufacturers and retailers of men's and women's clothing, with various other tieups such as jewelry houses, accessory manufacturers, luggage houses and others. Thus the generally expensive item of costumes and several other factors will be cuffed for the house, thus reducing expenditures to a minimum.

Sponsored shows have long been an important factor in show biz, and of late has been creeping into the live talent fields via industrial shows. However, this is the first time that a nitory has gone in for shows underwritten by commercial groups.

Development will be watched by other nitory entrepreneurs and producers, inasmuch as it not only provides an important segment of the overall costs of production, but automatically entices a large group of customers. A manufacturer with a segment in the Versailles show, will certainly bring a lot of buyers into that spot and bring an order pad with him just in case. Cloak and suiters have always comprised an important segment of the N.Y. nitory industry. This time, they'll be going for purposes in addition to entertainment, even if only to see what the competition is showing this season.

Units of "Fashion in Rhythm" are expected to be constructed also for out-of-town nitories.

Ringling Bros. Hit By Stampeding Elephants; Only Sprechen Deutsch

Latest in a series of mishaps at the Ringling Bros. and Barnum & Bailey Circus occurred last week at Hicksville, L. I., when 12 people were injured after a pair of elephants broke loose into the crowd and caused a few horses to break away. No one was hurt seriously.

Labor difficulties, many of them brought on by the picketing of the International Brotherhood of Teamsters and the American Guild of Variety Artists have been bedeviling the big top. Circus has lost a considerable number of rousters and has been forced to set up late in virtually all its stops since pulling out of New York, although no shows have been cancelled. In some instances, the first patrons were admitted as late as 5 p.m. and a second show was given immediately.

The Ringling outfit has lost some key employees because of labor difficulties. Included in the walk-out was Baptiste Schreiber, the elephant trainer. Insiders say that the animals were trained by Schreiber to take instructions in German, and since his replacements do not sprechen deutsch, the bulls are in a state of confusion.

Nab 3 From Mass. Cafe On 'Immorality' Charge

Monson, Mass., June 19. State police raided the Orange Lantern nitory on Route 20 Saturday (9) night and nabbed a six-foot blonde Boston exotic dancer, the emcee and the club owner on "immoral show" charges.

Arrested were Anna Silva, 32, known as Ann Holland the dancer; Ralph Neistat, 52, known as Ralph Lewis, Hartford, Conn., emcee, charged with participating in an immoral show; and Peter A. Pessolano, 44, Springfield, Mass., charged with presenting immoral entertainment. All three were bailed for arraignment yesterday (Mon.) in Palmer district court.

The exotic, w.k. in Scollay Square (Boston) and Chicago night spots, was arrested by a state policeman and a state police sergeant seconds after she completed her act before 85 customers.

The two entertainers were also charged with failing to register their true names with the State Dept. of Public Safety.

Harris May Do 'Ice Capades' In Pitt Ball IPark

Pittsburgh, June 19. Chances are that Pittsburgh will see its home-grown skating extravaganza, John H. Harris' "Ice Capades," this fall despite fact that the Gardens, where show has annually played in the past following its late summer warmup in Atlantic City, is being razed to make way for a deluxe apartment house.

Harris may stage his 57 edition outdoors at Forbes Field, where the baseball athletes hold forth, early in September. The deal hasn't been set yet but is expected to be announced any day now. Lending credence to the report is fact that local National League entry will be on the road from Sept. 2 to the 11th, normally the time of year when "Capades" comes here. Harris has had ball park experience in past, doing well in both Milwaukee and Baltimore.

Gardens was operated under lease by "Ice Capades" impresario for number of years, but he couldn't get together with owners on a new rental and they decided to convert the property. "Big shows, like 'Capades' and 'Ice Follies,' will have to wait now for an indoor home here until new Civic Auditorium goes up downtown. It doesn't figure to be complete, however, before '59 at the earliest. Local pro hockey entry, the Hornets, owned by Harris, won't be back either until the arena goes up.

JUDY'S VEGAS BOW SET FOR NEW FRONTIER HT.

Las Vegas, June 19. Judy Garland will make her nitory "debut" at the New Frontier Hotel here July 16 because the Tropicana Hotel's opening plans still are uncertain. Frontier date, on which she will be accompanied by 11 male dancers, is for four weeks.

Miss Garland had a tentative deal with Monte Proser for the Tropicana, but Proser was unable to set a date since the opening of the new hotel is yet to be determined. Miss Garland then okayed a deal offered by Frontier entertainment director Sammy Lewis. Stand actually isn't a debut since she was in a nitory once before—when she was 11 years old. She played a Lake Tahoe spot, was seen by a Metro scout and grabbed for films.

RENO & TAHOE TAKE VEGAS LEAF

By MARK CURTIS

Reno, June 19.

Reno and Lake Tahoe, in the footsteps of Las Vegas, are taking the entertainment-lounge route for bigger summer trade. In fact, several places which last year booked big names, have made the total switch from shows to a continuous entertainment policy.

Already there are about 25 groups playing the area as against 75 in Las Vegas. The demand for combos and units is reaching more of a competitive status than for the headliners in the theatre-restaurants.

The Mapes was the first to try the formula last summer in its new corner casino and has been operating the policy ever since. Now it has just opened up another lounge on the ground floor with more units, and his planning on putting groups to work in the Skyroom casino.

Across the little Truckee River, the Riverside began lounge acts only a few months ago in its newly remodeled casino, plus a piano in its corner bar.

The Golden has just resumed operation under new owners Jim and Bill Tomerlin, by turning its theatre-restaurant into the Mardis Gras Lounge with three groups trading off for 12 hours a night.

The Primadonna on its reopening introduced a stage bar for the first time two months ago, and smaller supper supper clubs all over town are going in more and more for dance units and late hour entertainment.

At Tahoe, Harrahs Club has been on the successful route since it opened last summer, featuring a small theatre-restaurant seating 150, but continuous entertainment with name artists sprinkled among its units. This has been the operation which most Tahoe spots are modeling after.

Bal Tabarin Remodeled

The Bal Tabarin, at the northend of Tahoe, has completely remodeled its theatre-restaurant into a wide-open room. The center of attraction is the stage bar, looked down on from a cocktail lounge, coffee bar, terrace dining room and casino.

The new Crystal Bay Room at the Northend also, will add to the continuous entertainment policy with units for dancing.

Only the Cal-Neva, the oldest resort at Lake Tahoe, will continue (Continued on page 50)

SOMEBODY IS TRYING TO MURDER THIS GUY

Boston, June 19.

John J. Sullivan, Hub nitory booker, narrowly escaped death in a bombing plot on his home in Medford, believed a result of "business competition" Sunday (17). Sullivan, who operates J. J. Sullivan Theatrical Agency in Boston, booking around 40 clubs and nitories, was knocked off his feet together with two Medford police officers summoned by his wife when a crudely constructed dynamite bomb exploded in front of his home.

The blast perforated one of Sullivan's eardrums and inflicted flash burns on his arms, legs and face. All the windows in his seven-room bungalow were shattered by the force of the explosion. A second unexploded dynamite bomb, like the first consisting of six sticks of dynamite wired together inside a cardboard box was found near the garage under the house. Police ordered the house evacuated.

Sullivan was taken to Lawrence Memorial Hospital for tetanus and penicillin shots. The two officers were treated for shock.

Auds Costs \$6,800,000

Omaha, June 19.

The Omaha Improvement Commission last week closed the books on construction of the city's new City Auditorium which has been open for biz since Jan. 1, 1955. The total cost was \$6,853,520.

AGVA, Burley Union to Sound Off At Each Other at 4A's Convention

Lombardi Gets Leave

To Baton Kaye D.C. Date

Jo Lombardi, orch conductor at the Latin Quarter, N. Y., has been given a leave of absence of boniface Lou Walters, to baton for Danny Kaye during his two-week stand at the Carter Barron Amphitheatre, Washington, starting tomorrow (Thurs.). Lombardi has been maestro for Kaye since comic first played the Palace Theatre, N. Y., several years ago. Lombardi was regular conductor at that house during that period.

Rest of the show will include Wences, Darvar & Julia, Dunhills and The Houscs.

Big Leagues KO Top Cafe Talent In Milwaukee

By GLENN TRUMP

Omaha, June 19.

Get a major league baseball franchise, just sit back and watch the dollars roll in, huh? Might sound dandy to the L. A. and S. F. nitory ops, who are eager to cash in on that excessive hardball take.

But just a second, chums. Take a look at Milwaukee, the first city to get a major-loop spot after some 50-odd years of concentrating around Boston, Cleveland, Chicago, New York, Philadelphia, St. Louis, Washington, etc.

It has been three years now since Milwaukee has been in the big-league status. The novelty has worn off.

The Tic-Toc Bar, once the hiatus of such names as Sophie Tucker, Billy Williams, etc., and across from the city's lone topnotch hotel, the Schroeder, is now "Fazio's," a class eating spot. But it now has no more entertainment than a standard local trio.

Says manager Tony Fazio, "Why put in any more entertainment? The people come here after the ballgame, they spend as much money as if there were entertainment. It just appears that a .300 hitter is more popular than a topnotch act. Why fight it?"

A talk with nabe bistro ops produced much more vehement talk. "The average working guy," one op told this vacationing VARIETY mugg, "takes a couple of cans of beer home, buying 'em from me, when the Braves are out of town. He can listen to the out-of-town games. But when the Braves are home, he runs to the field, buys his beer there and I get no patronage. It isn't like the Clubs who put their games on tv and the tavern guys still get their regular takes of beer."

The fact remains that the only live entertainment available in Milwaukee is strip acts. There are over a dozen spots that offer same—but, then, they did in the pre-big-league days, too.

N.Y. TIN PAN ALLEY MULLS R 'N' R POLICY

Jack Steiner, operator of Tin Pan Alley, N. Y., is mulling the installation of rock 'n' roll acts. In several instances where this type talent has been used, according to Steiner, receipts have jumped considerably and should sufficient acts in that genre come along, spot will be on this diet permanently.

Tin Pan Alley, after several weeks of operation, hasn't been on the forte side except for a few weekends and a few stands in which several acts such as Rover Boys and Laverne Baker were on. It's expected that the new headliner nightly policy will continue.

Convention of the American Guild of Variety Artists is slated to ask the Associated Actors and Artists of America to look into the affairs of an affiliate, Burlesque Artists Assn. Union is to present a resolution to that effect at the convention opening in Disneyland, Calif., today (Wed.) It will mark the first time that one affiliate has asked the parent org for a looksee into the affairs of a sister union.

There has been some bad feeling between both AGVA and BAA for a number of years. In fact, the BAA currently has charges up before the 4As against AGVA on the matter of failing to live up to the reciprocity agreement between both unions. Another factor in the bad feeling lies in the frequent overlapping of jurisdiction. AGVA members have been working in burlesque houses, and BAA performers have been going into nitories.

Basis of the AGVA request for a peak into BAA affair is the charge that it has no contracts with any existing theatres, it is in no position to service its members and that it has not permitted any degree of democracy in the organization.

There's also been bad feeling on the score that the BAA has additionally charged AGVA with strike-breaking tactics in a number of burlesque theatres where AGVA has permitted comics to go into a house on the BAA unfair list. BAA's stand on this issue is also strengthened by the 4As support of BAA against the burley houses.

Despite the charges and counter-charges, AGVA will make its bid for an investigation mainly on the themes that it has not organized its jurisdiction and that its membership is not consulted in organizational affairs.

Because of the similarity of jurisdictions with many members of both unions finding it necessary to work the variety as well as the burley field, there have been several attempts to create a permanent tie with the between both unions. However, BAA has resisted these attempts.

Wildwood Lakes, K. C., Clicks With Big Shows For Teens, Family Biz

Kansas City, June 19.

Entertainment package being offered at the outdoor Wildwood Lakes resort southeast of town is figured as a big bargain. Park has been a recreation center here for years, but recently has been undergoing upgrading by owners Bush & Laube with top acts topping its many facilities.

Park is open from 10 a. m. till midnight weekdays, and till 1 a. m. Saturdays and Sundays. Gate admission entitles the customer to the run of the place, and he can take his choice between picnicking, fishing, swimming, miniature golf and other games, penny arcade, two dance floors and two evening shows. There is free parking and free baby sitting service, no small item these days. And food and soft drinks available at acceptable prices.

Entertainment policy began a year ago with change of talent each week, opening on Tuesday. Policy is being continued this year, this bill listing "Hit Parade" singer Russell Arms, rock 'n' roll specialist Lillian Briggs, slack wire acrobat Jimmy Troy, dixieland trumpeter Pee Wee Irwin (and his five pieces), m.c. Chick Willis and line of four girls.

Management is breaking in a new outdoor theatre this year, with the first show going on outside and the troupe moving into the dance pavilion for the later show. In an hour this one had some fancy moments and some slow spots as well. In his first date since the "Hit Parade" went off the air for the summer, Arms registers strong with pops such as "Moonglow," "Love Is a Many Splendored Thing," "Heart" (Continued on page 50)

Vaude, Cafe Dates

New York

Options for Roberta Sherwood and Lenny Kent exercised by operator Jules Podell of the Copacabana, N. Y., for a full five-week term . . . Joe E. Lewis to start at El Rancho, Las Vegas, July 31 . . . Connie Moore and the Hamilton Trio take to the Eden Roc, Miami Beach, starting tomorrow (Thurs.) . . . Dick Shawn set for the Cal Neva Lodge, Lake Tahoe, Nev., July 16 . . . Jackie Lee begins June 29 at Johnson's, Wildwood . . . Mindy Carson goes to the Fontainebleau, Miami Beach, July 24 . . . Joan Weber tapped for the Shamrock-Hilton, Houston, July 5.

Singer Ann Jewett premeats at One Fifth Ave., N. Y., July 30 . . . Randy Robbins set for a two-week at the Club 59, N. Y., starting June 26 . . . Bea Kalmus goes into the Hollywood Hotel, West End, N. Y., for the summer beginning June 29 . . . Joan Brandon set for a series of dates in amusement parks including River View as Des Moines; Eldridge Park, Elmira, N. Y. . . Mary Burton checks into the Latin Casino, Philadelphia, June 27.

Chicago

Micki Marlo plays the Chez Paree, Chicago, June 29-July 11, on the bill topped by the Ritz Bros. . . Julius La Rosa, Rickie Layne

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SANTLEY MUSICAL COMEDY

Set for Buick Dealers at Production Cost of \$275,000

Hollywood, June 19.

Buick has signed Joseph Santley to produce a 45-minute musical comedy to be shown to Buick dealers only in a seven city tour starting Sept. 24 in Flint, Mich., home of the auto firm. Show will cost around \$275,000—comparable to the current outlay for a Broadway musical.

Morrie Ryskind will do the book with Bernie Wayne supplying music and lyrics. Bob Sidney will choreograph.

Talent set thus far includes comedienne-dancer Betty Bruce, and comics Wally Brown and Dave Burns. Show will play Los Angeles, Chicago, Atlanta, New York, Detroit and Fort Worth with dealers from the various areas called in to see the musical pegged around the new Buick models.

Season at San Jose

San Jose, June 19.

The 21st season of the San Jose Concert Series at the Civic Auditorium, under the management of Wendell Watkins, will open with Mantovani and His New Music (orchestra of 45), Nov. 5.

De Paur Opera Gala, presenting excerpts from "Four Saints in Three Acts," "Carmen Jones" and "Porgy and Bess" under the direction of Leonard De Paur and including Lawrence Winters, Inez Matthews and Luther Saxon, will be held Feb. 9.

The Canadian Players, from the Stratford Shakespearean Festival, are booked for March 1. Chicago Opera Ballet, in "The Merry Widow" and "Revenge," with Marjorie Tallchief and George Skibine, is to be the attraction March 29.

Artur Rubinstein will solo March 23; Blanche Thebom, April 9.

Wildwood Park

Continued from page 49

break Hotel" and adding a fillip with his parodied calypso, "It Never Happened To Me."

For the sport shirted set, predominating on the park bench seats here Lillian Briggs is the choice, and crowd showed its approval generously as she wrapped up her rock 'n' roll versions of "Rock Around the Clock" and "I Want You." She varies the selections, but not her style, on the more standard "Mobile" and a Dixie medley, among others. And she also throws in a few licks on her trombone for more kicks.

Vet Chick Willis handles the m. c. chores acceptably, and is likely to be on hand for several weeks. He also sings neatly. Jimmy Troy is a slack wire and trapeze man from circuses and adds novelty to the bill.

Park is following the policy of offering two bands, the Larry Phillips crew playing for dancing in the regular pavilion and backing the show. New feature this year is the "teenage" ballroom, an outdoor patio, and for this a dixieland or jazz unit is being brought in. This week it's Pee Wee Irwin, long known here from whence he started, and he doubles for a couple of show numbers, heading the six man crew which reels off specialties in pair or hot numbers for the shows.

All this adds to a package likely unmatched anywhere in the land today. It is evident from the trade, much of it family groups who come for a dip, feed out of the basket, and get a cold bottle (near beer) before sitting down for the show. The admission is less than they would have to pay a baby sitter in many cases. Management is rising to the occasion with an entertainment budget well into four figures weekly and supporting it with a steady advertising pitch. *Quin.*

Schine Summer Closings

Albany, June 19.

Schine Circuit has shuttered the Avon in Watertown until June 21, and made summer closings at the Hippodrome in Gloversville, the Palace in Oneonta and the Strand in Hudson Falls. The Avon is a first-run; the Hippodrome and Palace, weekend situations.

Schine kept the Olympic in Watertown and the Oneonta in Oneonta open. Both are first-run theatres.

Lounges Thrive in Desert

Continued from page 49

a floor show policy, with George Gobel scheduled to open the season July 2.

Even Carson City, the smallest capital, put its first stage bar in operation last week in the Nugget, the town's liveliest casino.

Not a new idea by any means, the entertainment lounge is becoming Nevada's newest weapon. Las Vegas strip spots are bidding against each other, and playing the same names one after another in their lounges.

Gradually, it has been discovered that quiet units are probably less desirable next to the casino action than the loud ones. The proximity to noise seems to stir up the action around the tables, the players entirely oblivious of what's happening on stage. Dixieland groups and jazz groups, blowing with open horns, used to be "shushed" by casino managers. Now the policy is "the louder the better."

Will It Crowd Out Shows?

In the past several months it has also been noticed that these units can sometimes outdraw the name talent in the theatre-restaurant. This leaves the question—"will shows be crowded out altogether?"

In several cases this has already taken place, both in Reno and Las Vegas. Although its unlikely that shows will entirely disappear, they can certainly be put in a minor role with this new emphasis on continuous entertainment fare.

Mert Wertheimer, owner of the Riverside, says he'll always have shows. "They give the place prestige."

How does it happen that names have lost out with these small combos and units? In the first place, there is far more freedom in a lounge. There are no set hours when a patron must arrive and leave, he can talk, get up and move around, ignore the entertainment completely, or sit there and absorb it. The atmosphere is far more informal.

But entertainers themselves had a lot to do with the change. Big salaries drove some clubs to look for the new approach.

"After you pay a headliner \$10,000 or \$12,000, plus your orchestra and line and other acts," one owner explained, "you have to make out on the tables or sell an awful lot of dinners." And, of course, despite the advent of the minimum in Nevada a year ago, dinners in gambling clubs have always been notoriously low priced as part of the lure.

But at Tahoe last year, club owners complained that, while their shows were always filled to capacity, everyone got up and left when the curtain came down, passing the tables without so much as a glance. And, theatre-restaurants would allow children whereas casinos would not.

This new entertainment policy also has more of a chance of paying off throughout the year, too.

With the summer season only about four months long, operators can probably afford to dispense this kind of unit entertainment all winter long, too.

Here's the rundown of units currently appearing in the area. At the Golden, the Kirby Stone Four, Don Haven's Hi-Fis, and the Eddie Gomez Quintet. The Mapes has Kay Martin and Her Body Guards, Rudy Rodarte & Keynotes, Eastman Trio and Marcia and her Sisters. At the Riverside, Joe Wolverton's Dogpatch Revue with Polly Fossum, Johnnie Scat Davis and his Skatette, Charles Farrell, and in the corner bar, Rosa Linda. The Primmadonna has the Three Twins.

In Carson City's Nugget, Turk Murphy's Jazz Band is playing. At Lake Tahoe, Harrahs Club has the Goofers, The Rhythmettes and Lous Jordan and his Tympany Five. At the northend of Tahoe, The Bal Tabarin has the Alamas Brothers, and the Mack Twins. The Northshore club features Teddy Noell orchestra and Buddy Reed, pianist. The Crystal Bay Club has the Music Masters and the Two D's.

Add to these the smaller efforts of smaller places and the trend is well in force.

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WHAT'S ON

STARRING AT
COLONY RESTAURANT, London

STAN SCOTLAND, MERCURY ARTISTS

Palmer House, Chi

Chicago, June 14.

The Crew Cuts (4) with Morty Jay, Trio Capricho Espanol (3), Jean Wetzel, Dancing Dolls (2), Charlie Fisk Orch (with Lee Charnel); \$2 cover.

Offbeat booking (for this room, anyway) of a pop vocal group like the Crew Cuts promises to do hefty biz for the Empire Room during its four-week run. Layout during Thursday (14) is loaded with appeal for prom couples and yet has entertaining ingredients for the older generation.

The Crew Cuts put on quite a show for anybody's money and even an older audience gets a kick out of it. Some of the Crew Cuts' opening numbers may be unnecessary: "Get Happy" and "Blue Moon," intended to win over an older crowd with songs of their youth, could be left out without loss. Once the boys get into their pop clicks, they get audience participation effortlessly, a sure indication that the act is going over big. Though it ran too long opening night, with judicious pruning, this act could be one of the hottest around.

Group sings and moves well together. "Ballgame" bit and an oldtime vaude routine, the first with bats and caps and the second with straws and canes, are well done. But biggest clicks here are the identifying hits, "Crazy Bout You," "Earth Angel," "Koko," and the biggest of them all, "Sh-Boom," provides the show's climax. Though it could have been left there, the boys also do an intimate bit, with one of them singing lead at ringside with a portable mike while the rest back him from the stage. They go off to salvos Morty Jay conducts the orchestra and backs expertly at the '88.

Trio Capricho Espanol, youthful Spanish dancers held over from the last layout here, provide the same fiery Hispanic feeling they did last time around for the same hefty returns. Though more distinguished by fire than control, group gets big mits for its flamenco terping.

Jean Wetzel, a Gallic harmonica expert, provides a well-balanced program of harmoniconology with good showmanship values. Intriguing his numbers with pleasant, French-accented chatter, Wetzel does an original composition, "Happy Express," which gets big returns from the customers and also registers with the "Minute Waltz," "Fire Dance," etc. There is excellent change of pace throughout and his demonstration of virtuosity emerges to win loud mits at the wrap-up.

The two "Dancing Dolls" do a neat job of introducing and spacing the show with their brief terp and voice bits.

The Charlie Fisk orch provides solid backing throughout, and handles the dansapian in between while Lee Charnel vocalizes pleasantly. Gabe.

Sans Souci, Miami Beach

Miami Beach, June 17.

Larry K. Nixon, George Foster, Sammy Walsh, Freddy Calo Orch; \$2.50 minimum.

Thanks to combo of guided-tour groups (on same route as the must-see Fontainebleau), big June load of honeymooners and conventioners, the Blue Sails Room in this mid-Beach hotel is holding its own in the take department, with assist by modest-budget for layouts, which are in-and-out. Current lineup is definitely of the "in" category.

Larry K. Nixon is a comic who has an abundance of material larded with yock-laden twists applied via a well-timed delivery. Major portion of Nixon's session is centered in-law and spouse jibings. His concentration on that phase of waggery pays off in continued howls. Climaxer is adeptly worked out portrayal of a nervous first-fighter on an airliner. He's been using this routine for some years now and it reflects the constant polishing and inserts of new ideas to point where tabler reaction keeps bubbling to big palm payoff.

George Foster is a nice looking young baritone who shows strong potentials both as a straight chanter and as a singing impressionist. On the latter side, he runs off the better knowns ranging from highlighting Bill Kenny to Nat Cole, with strongest item in the arrangement, a spoof of Vaughn Monroe. There's still need for smoothening of delivery and stage deportment, both a matter of time and experience. As is, he notches a big reception.

Sammy Walsh, vet café entertainer, is permanent hot-conferencier. The easy-does-it style in

which he works soon gets the audience warmed and friendly via a series of home-town tune requests into which he injects a group of laugh-lyrics.

Freddy Calo and his crew cut the show in adept manner. Larry.

Blinstrub's, Boston

Boston, June 13.

Gisele MacKenzie, Albrights (2), Edna & Leon, Harrison & Fisher, Four Amandis, Michael Gaylor Orch (12), Lou Weir; \$4.50 minimum.

Gisele MacKenzie, opening Monday (11) for the week, is jamming them into Stanley Blinstrub's big 1,700 seater at the tail end of the season. Miss MacKenzie, v. k. through her "Hit Parade," video spot, gets big ovation and does three encores.

Opening with "Picnic" she spoofs a hill rendering of "Love Is Many Splendored Thing" following with another spoofaroo of "I Saw Mummy Kissing Santa Claus," and gets big reaction with a rock 'n' roll version of "Alice Blue Gown." She also does "Hard to Get," a French number, "Le Fiacre," and accompanies herself on violin to render "Vaya Con Dios" for heavy round of palm whacking. Thrush has no difficulties with the big room, projecting fine even to upper balconies, but overdoes the winning personality bit. She gets off with a "Hit Parade" signature after medley of songs over the years from the show and returns for a nicely executed "Merci Beaucoup."

Albrights open the show with some slick terping in the French vein and score with can-can and Apache routines. Edna & Leon, acro act, works some difficult stands on table clinching with double iron jaw bit in which lad holds femme in air. Harrison & Fisher get big returns with terping parody of tempting techniques. They are neat in a satire of a South American tango team, in ultra modern spoofs and a Marilyn Monroe bit in which femme portrays the film star as a dancer.

Four Amandis play a return date with heavy mits for their triple sousraults from teeterboard to chairs.

Mike Gaylord cuts a nicely paced show and Lou Weir is slick in the organ interludes. Guy.

Black Orchid, Chi

Chicago, June 12.

Don Adams, Helen Boice, Hadda Brooks, Joe Parnello, Al De Marco, Kenny Sweet; \$4.50 minimum.

The booking problem facing the Orchid, which generally sees shows put together at the last minute, this time has produced an uneven layout. Three-weeker opened Sunday (10).

Don Adams fills the top slot here with a tasteful, offbeat kind of humorous Adams delivers satirical monologs in an almost professorial manner; there is no slapstickery here but lots of unexpected twists. This does elicit appreciative chuckles. Adams is a handsome, young comic whose future clearly lies in the sophisticated intimacies. His approach may be a shade too high-brow for universal appeal. Comic makes much out of a laugh-producing reading of a press clipping, a nifty spoof of historical novels with book in hand, and builds to a hilarious satire on the football coach's peptic as a closer. The audience sends him off to loud palms.

Helen Boice is also in the comic vein, but of an entirely different kind. Miss Boice is a very competent performer but her humor is much broader than the headliner's. Ribbing herself and laughing contagiously at her own material, this generously proportioned comedienne gets good returns from the house but would get much better in the hinterland niteries. Miss Brooks sings with lusty voice and generally creates an impression of oldtime vaudeville is about to pop out any minute. Distaffer attempts to recreate another era by singing the identification numbers of Eva Tanguay, Al Jolson, Nora Bayes and George M. Cohan. This is not too successful, but the customers give her nice palms for the association anyway.

Hadda Brooks was rushed in to fill a gap at the last minute; she generally sings at the piano bar in the Orchid's Junior Room. Miss Brooks is a sepiolite looker but not overly qualified for the standup vocalistics. Much that is over-looked at the piano bar is spotlighted on the stage; phrasing, timbre and song-selling are more obviously deficient here.

Joe Parnello and Al De Marco play a neat showback and Kenny Sweet plays a listenable intermission piano. Gabe.

Fontainebleau, M. B'ch

Miami Beach, June 15.

Fran Warren, Chiquita & Johnson, Gene Allen, Sacacas Orch, Murray Schlamm; \$2.50-\$3.50 minimum.

The La Ronde Room lineup for this session is one that moves into high gear quickly and builds the palm-primings to heavy pitch with the advent of Fran Warren, making her first stand in this area since completing her 17-month run in "Pajama Game" in Chicago.

The results of musicomedy work are strongly evident in Miss Warren's projection and drive, the overall effect that of a solid songstress who looks smart in high-style gowning with a wily blend of arrangements that play up ability to take on upbeat rhythms or ballads, with intelligent handling of the lyric.

There are few traces of the ex-band-singer or platter chick in the current maturing of her style. She turns on the charm and garners smiles with a smoothly staged version of "Whoopie" then turns to a ballad for change of mood that holds the audience previously established. Adroit handling of male ringers makes medley of standard pops a winner, in a hand-mike walk-around-stage concept. "Sunday Kind Of Love" serves as a winder into "Hey There." Encore brings "Lover Come Back To Me" in an inventive arrangement that gets them pounding for the big bowoff.

Chiquita and Johnson; in the middle slot, come off to steadily building mits for the completed adagio-balancing act, highlights the ballet-touched grace of the tiny femme. The climaxing splits and slides serve to double the impact, earning encore demands from the tablers. They're one of the best teams to have worked this poshery in some time.

Young Gene Allen, in the teoff assignment, takes some minutes before he gets them warmed to his comedies. Once he disposes of a mixture of familiar and new one liners, he enters the laugh-return route with a series of quickie impressions, then a cleverly worked out duo-voice bedtime story, with a moppet's vocalistics well handled.

Bring back by ad finds him involved as a mixed-up male fashion model following instructions from an offstage commentator. Idea has been seen here in another version in recent months, but fast pace and new angles take the seen-before edge off.

Sacacas and his crew back musical matters expertly. Larry.

Gatineau, Ottawa

Ottawa, June 15.

Jaye Bros. (2), Leonards (2), Pat Morgan, Lindsay-Dave Dancers (6), Champ Champagne Orch (8); \$1 admission.

Jaye Bros. toss the book at the Gatineau Club customers this week on songs, impressions, nostalgia, gimmicks and almost everything but acro. Impressions are careatures of celebs like Dean Martin and Liberace. A smooth tribute to Jimmy Durante in terp and piping is the standout.

Busiest boy in the show, is socko singer Pat Morgan, back in this room after a two-week hiatus. Morgan emcees, does a solo stint, chants with the Lindsay-Dave Dancers in their trio of Latin terps, appearances, and song-backs an item with the Leonards, male and femme adagio. His fine voice comes through nicely in "Sin To Tell A Lie," "Live Till I Die" and others. He does a dozen tunes altogether.

The Leonards are a class adagio pair, producing sparkling terps session to big mits throughout. Femme partner is a slick blond who gives plenty of glitter to the stanza, though both are able dancers.

Champ Champagne house band showbacks and plays for dancing. Yvonne 88s and canaries in the lounge. Gorm.

Amato's, Portland, Ore.

Portland, Ore., June 15.

Hilo Hatti, Sol Bright, Johnny Ukelele, Pineapple Play, Leilani, Ilima, Kona Nani, Caryle Nelson Orch (5), Mikalani Fo & Buddy; \$1.50 cover.

Hilo Hatti is back for the first time in two years with her All Hawaiian revue and since opening last Mon. (11) the ropes have been up and the reservation book is nearly full for the rest of the 21-day date. Bossman George Amato covers his plus-or-minus by giving the spot a complete Hawaiian motif throughout. In addition to decor, he has his waiters and waitresses dressed in official island outfits.

Miss Hatti opens the show with a rousing special material "Til

Come Back To You" for solid returns. She stays on stage the entire 70 minutes of the layout, introducing, working with, and giving an explanatory commentary of everything that is going on. The lecture seshes are given with plenty of serious facts hypoped with comedy.

She also slams out her famous "Hilo Hatti Hop," Cockeyed Mayor" and climaxes with "Watching Television." She is top notch all the way.

Sol Bright, Hawaiian cowboy, stops the show with his Scotch-Hawaiian tunes and his western chirping. He is a natural and has to beg off. Johnny Ukelele demonstrates some musical talent as he strums, picks, slaps, and gives the tiny instrument a good working over. "Tea For Two" and "Stars and Stripes Forever" got the knife and forks off their hands early.

Pineapple Pete has a robust baritone voice accentuated with fast-setto. Groupe has fresh beauties in Leilani, Ilima and Kona Nani. Orb fillers are on for three group numbers in addition to solos and duos. Tahitian Festival finale is tops. The revue has a good change of pace, top costuming, variety, and moves fast.

Caryle Nelson's Hawaiian Orchestra is in for the show and sets the tempo for dancing throughout the evening. The regular house band are on vacation during the three-week show.

House was packed when caught. Mikalani Fo and Buddy entertain in the lounge with piano, drums, and songs. Feve.

Chaudiere, Ottawa

Ottawa, June 12.

The Platters (5), Lenny Colyer, Terry & Diane, Harry Pozy Orch (8); \$1 admission.

Ottawa's nitery clientele, normally cold to the rock 'n' roll style of piping, is giving big returns to The Platters, a lively, well-staged fivesome in the Rose Room of the Chaudiere Club. Featuring their Mercury discibles, Platters are enhanced by socko arrangements and an ability to make the most of them. Four males and a femme, they would have their stint by giving bigger parts to the canary who handles the voice chores neatly and is clicko in the mugging slot. Big emphasis on rhythm, Platters get solid mits with "Gumdrop," "Only You," "Great Pretender," a smooth handling of "16 Tons" and a novelty, "Love All Night."

Lenny Colyer works an okay comedy slot, overlong for this show but manages to keep the pace up throughout. Colyer has gags that could stand renewing and impressions that draw plenty of palm-slaps, particularly his apings of El Lapa, Pinza, Como and Gabby Hayes.

Terry & Diane offer a routine tap session with some acro, the stanza helped considerably by the looks and build of the femme partner. Harry Pozy band does its usual clicko showbacking and dance tunes. Gorm.

Eddys', K. C.

Kansas City, June 15.

Margaret Whiting, the Dandees (2), Tony DiPardo Orch (8); \$1, \$1.50 cover.

The Eddy establishment swings to one of the better names among song sellers with Margaret Whiting making her first stand in K.C. Coupled on the bill are Benny Danson and Tommy Deering as the Dandees, youngsters hep with the accordeons. Opener was a little long at 55 minutes, but didn't bother the crowd much, as Miss Whiting had them mostly in her camp at closing.

Leading off, the Dandees have a peppy opener in "Gonna Live Till I Die," and follow with a more intricate "Summertime," as Deering veers to the trumpet for some hot clicks. Sequence at the piano has comedy possibilities as they kid Liberace, and could do with a bit of tightening. Back to accordion for a Paris medley, trumpet and accordion on "Pete Kelly's Blues" and fast finale with duo on "Plantation Boogie."

It's a first-rate turn that Miss Whiting does, rounding out her song list with some light hearted chatter, terping and gags. She has Jeff Clarkson ably assisting on piano, and does "Thou Swell" and "Mr. Wonderful," plus "Getting To Know You" in which she also hoofts. Best liked entry is bundle of songs by her father the late Richard Whiting, including "My Ideal," "Sleepy Time Gal," "Guilty of Loving You," "Breezing Along With the Breeze" and "He's Funny That Way." She also does "Hard Hearted Hannah" and reels off trio of pops before closing on "So Long." Quinn.

Biltmore Hotel, L. A.

Los Angeles, June 15.

Romo Vincent, Maria Neglia, Augie & Margo, Hal Derwin Orch (10); cover, \$1.50, \$2.

If there's any question as to why Romo Vincent is a perennial visitor to this downtown caravansary, one glance at his routine should provide a ready answer. He has something different to offer every time out and always at a high entertainment level.

This time, the "Magnificent Obstruction" tends to lean a little more to singing than to straight comedy. He has a good set of pipes and he knows how to use them, particularly on a get-off-the-miley standards that has him perambulating around ringside. It serves as a fine finish to a 35-minute stint that generates considerable amusement, particularly with a Texas routine and a drunk bit. His new "Bullfighter" could be trimmed to good advantage but throughout, Vincent — the only man who can do a bump north of the equator — delivers strongly.

Fiddler Maria Neglia holds down the second spot strongly with some excellent bow work and sly comedy. She scores effectively with the inevitable "Hot Canary" and evokes a well-deserved ovation for her version of "Sorrento." In addition to skilled fingering and polished fiddling, she punctuates the turn with some fancy string plucking to achieve unexpected effects.

Opener is Augie & Margo, a new and extremely promising dance team. They have youth, grace and imagination and work with practiced ease. Routines, some of which weave a touch of flamenco into the ballroom format, provide constant interest and their footing is deft and sure. Team looks like it will become one of the better dance outfits on the circuit.

Maestro Hal Derwin and his orchestra provide fine show backing and a foot-easy beat for dancing. They've been at the Bowl practically since before Television and no better recommendation can be had. Kap.

Eternal Lamp, Berlin

Berlin, June 5.

"Die Nullen sind unter uns" (The Zeros Are Among Us), in 20 numbers. Directed by Sammy Drechsel; features Cordy Ritter, Dieter Hildebrandt, Gerhard Potyka, Klaus Peter Schreiner, Hans-Guido Weber; writers, Dieter Hildebrandt, Klaus Peter Schreiner; music, Fred Kassen. \$1.20 top.

Berlin's "Ewig Lampe" (Eternal Lamp), home of the local cabaret ensemble, "Die Stachelschweinchen" (Porcupines), has a guest appearance of "Die Namenlosen" (The Nameless Ones), a five-piece cabaret group from Munich. Latter's presentation is called "Die Nullen sind unter uns" which verbally means "The Nonentities Are Among Us."

Three-hour program consists of 30 different numbers of which, as usual, most are dealing with political themes while some of the items such as Germany's postwar democracy, rearmament, the east-west conflict, et al., are already old hat, there's hardly a dull moment along the line. This, in particular, is merit of the five performers of whom each one has a special talent.

In addition to the political stuff, fun is also poked at other topics, such as bestsellers, a la "Bonjours Tristesse" or the Olympiad.

There's something sympathetic about the whole ensemble, perhaps explained by the fact that this is a very young group which with devotion and freshness tries to please its audience as best as possible.

Although it's primarily an ensemble achievement, there are some outstanding individual performances. This, in particular, applies to Klaus Peter Schreiner. Schreiner is a master of several dialects. Cordy Ritter, the only female member, and Gerhard Potyka are tops in a number called "Oh, These Children." Dieter Hildebrandt's "Little Man" is excellent while Hans-Guido Weber has a number of impressive moments.

Script by Hildebrandt and Schreiber has its flaws. Some lines appear worn while those about the east-west quarrel will only appeal to provincial-minded patrons.

Director Sammy Drechsel keeps the action running at full speed. Fred Kassen contributed the catchy musical score. Hans.

Torme to Play England

Mel Torme has been signed for a tour of British vaude houses starting July 23 and running to Sept. 3.

Dates are all in the provinces.

Jo Ranson's B'way & Coney Report

Continued from page 2

ticements including roll down and midget bowling diversions.

Hubert's Museum, like its many counterparts in the Times Square area, has a concession for pushing printed gag headlines and imbecilic licenses for extraordinary accomplishments in bull throwing, drinking and amatory pursuits. Sharing billing with Professor Heckler's Flea Circus, according to the poster leading to the main entrance, is Princess Wago, who terps with live reptiles. Ladies and gents' rooms also get proper billing. The professor, is currently giving performances every hour on the hour and the flea acts are changed every two weeks.

The West 42d Street strip between Seventh and Eighth Avenues is carnival and commerce at its most depressing level with a cast of characters out of Dostoevsky, Algren, Spillane and Gide. This street will furnish you with anything from pin up movies of provocative artists' models in action to dandy bargains in Black Malayan and Black Forest throwing knives. For the connoisseur of clean cuts there is the Italian stiletto, but this is steeper in price.

Nor should one be startled to stumble on a penny arcade and shooting gallery in the West 42d Street subway entrance and come upon vendors of dubious literature and glossy stills of a stimulating nature. The sickeningly sweet smell of the popcorn and caramel fills the subterranean air like cheap perfume on a strumpet. This is reminiscent of the Stillwell Avenue terminal at Coney Island.

Coney's premier roll down game, Fascination, is also a dominant Times Square attraction. There are Fascination specials every day in the Broadway Playlans. These bargains are available thrice daily, when Fascination fanciers, can get 15 games for the price of five. Winners corral the usual assortment of slum.

In only one category does Broadway fail to resemble Coney Island. It does not have as varied an assortment of knishes but in other respects is the incarnation of Coney, the cheap carousing center. There is nothing so dismal as watching forlorn figures in search of enchantment, on Broadway on Coney Island, jiggling pin ball machines in penny arcades while jukeboxes in the rear grind out discordant rock 'n' roll numbers.

CONEY ISLAND

Moses snapped back this was no joke to those who have to trample on broken glass. Determined to give the masses a better break, Moses made this cogent observation: "We are sold by experts on recreation that 16 square feet will suffice for the average person on a city beach—just the same average footage required for a coffin. It would seem, however, that a community which calls itself civilized might do a little more by way of recreation for its citizens between the tight spaces of the cradle and the grave."

Economic Level

A Jones Beach Coney can never be because the economic level of visitors is low and the process of learning to behave appears to be long and painful. Social intercourse on the sands of Coney borders on the roughhouse, to put it mildly.

Hippocrates, the Greek medic, once opined that bathers should be "orderly and reserved," but as any observer of Coney's mores can plainly note, the present day pilgrims to the beachfront can't swallow this suggestion. Coney's notion of an ideal swabbing is to dash into the brine and impudently knock down the lame, the halt and the blind. This is considered proper, and in decidedly good taste. Their concept of polite behaviour is something they gleaned by watching wrestling on Channel 5. But no one will deny that Moses' tutelage and solemn warnings helped cut down on the number of broken pop bottles, sharp peach pits and splintery fudge-like sticks.

Fish Slow Swimmers

The Coney Island Chamber of Commerce, prexied by John G. Ward for a second term, is sore as a swordfish at the behaviour pattern of Aquarium officials who had originally promised to open the doors of the new piscatorial palace last October. The new Aquarium now under construction on some 12 acres bounded by Surf Avenue, the Boardwalk, West 5th and 8th Streets and costing an estimated \$10,000,000 is to replace the tip-of-Manhattan Aquarium which was torn down to make way for the Brooklyn-Battery Tunnel approach. It is the so-called Stage one of the Aquarium costing \$1,500,000 that was to be ready for this season but Christopher Coates of the New York Zoological Society, who will be curator of the Coney Aquarium, said recently that A-Day will be May 15, 1957, in order to give his staff sufficient time to prepare the tanks and collect the necessary specimens.

Coates said the Aquarium wanted to get under way with both feet on the ground and not with one foot up in the air. The Coney Chamber felt the Aquarium could open this September "without financial difficulty." "A good attraction like that can do business anytime of the year, even if it is snowing," the Chamber officers snorted.

"The Aquarium was designed as a year-round Coney Island attraction and will operate as such once it starts," Coates explained. "But we want to start right. Keeping fish of various climates alive in one building is quite a problem. We have lots of kinks to iron out and we intend to do this thing right." Also, New York Zoological Society officials thought that an Aquarium opening in the fall or early winter of this year would pull a small audience and prove a financial loss.

Expected Mobs

To take care of the anticipated crowds at the Aquarium, the City has built a ramp spanning Surf Avenue connecting the BMT subway at West 8th St. and the boardwalk. The BMT Station at West 8th Street is a transportation treat to behold with magnificent lighting, modern turnstiles and gleam-

ing change booths. It makes the main stop at Stillwell Avenue look like a Toonerville Trolley depot. The new repairs should relieve many traffic problems on the main thoroughfare.

By the summer of next year the site of the one-time dazzling Luna Park will be converted to a \$23,000,000 low-rent housing project. Meanwhile, the tract has been leased by the New York City Housing Authority to the Coney Island Chamber of Commerce for a temporary parking lot with space for some 8,000 cars. Desperately in need of more parking space this pro tem arrangement should alleviate, to a marked degree, the strangling Coney parking situation. All day parking is 35c on weekdays, and 75c on weekends, with the Housing Authority getting 20% of the Coney Chamber's profit on the parking venture. Private parking lot operators in Coney Island deeply resent the move on the part of the Chamber to ease the situation and bellow that the local civic group is trying to drive them out of business. One tough Coney lot owner barked: "I think it is the greatest thing in the world. Thousands of people will come running to the island, park their cars in Luna Park and the lot will be jammed up in the morning. Then with the continued influx of cars we will get the overflow at any price. In fact if the Chamber wants a fight we will give it to them by charging such outlandish prices for parking that we can drive business from the island." Regular parking lots on Surf Avenue now get as much as \$1.75 on Sundays and holidays.

Good Parking Space

In order to reassure the visitors that there is ample parking space at the Island this summer, the Chamber has been using display space, for the first time, in the metropolitan dailies. Breezy copy says "C'mon in the parking's fine!" and concludes with the assurance that there is plenty of low cost parking "as a community service."

The sideshows are as drab as ever with the overhead valentines extolling such decrepit attractions as elephant-skinned damsels, turtle lassies, human volcanos, and corkscrews, three-legged men and sabre swallowers. The N. Y. License Dept., has been cracking down on the oddity operators who fail to have proper permits for working personnel, all this as a result of one sideshow owner being charged with impairing a minor's morals.

Shabbiness is apparent at Wonderland Park, formerly Feltman's, on Surf Avenue. This spot is in desperate need of a paint job, particularly on the badly-scarred Surf Avenue front. Much of the Island in fact appears with gaping holes, broken weather-beaten signs, vacant stores and ghost-like stands. The Eden Musee, Coney's top wax works, is gone, having been pushed out, along with other attractions, by the Aquarium.

The pilgrims stand bored before the ballys of the freakeries and then move on to catch the highly-charged refrain of the concessionaire who tries to guess your age, your occupation, the state you were born in, how many brothers and sisters you have, the make of the car you drive, the brand of cigarettes you smoke, and your first name. When caught by this observer, the operator was having difficulties trying to pin the label of Hackensack on hooligans from Hoboken.

Feeding Their Fanes

The vital etiquette question of knife versus fork had never perplexed the Island visitor. All eateries at the seaside counters, it appears, are forcibly grabbed in clappers and chewed or souped up Cro-Magnon fashion. For squalling infants there's the indigestible popcorn, fatty, candy apples and pastel-colored cotton candy. For the rock 'n' roll set, this year, there's Chinese egg roll, 25c; pizza, 15c; the ubiquitous hotdog or Coney Island chicken, 15c; watermelon, 10c; clam chowder, 20c; and corn on the cob, 25c. One seaside disciple of Brillat-Savarin is offering a free pass to the Bat-A-Way, the outdoor baseball batting range on Surf Avenue, with every purchase of an ear of corn.

Since the passing of Feltman's, the crowds have moved on to Nathan's, famous for hot dogs and other quick-grabbing morsels. Nathan's is proud of its slogan, namely "From a Hot Dog to a National Habit," and is struggling in all its ad copy and overhead signs. Since many of Coney's fanatical admirers have an addiction to hot pastrami and soft salami, Nathan's has opened a delicatessen and is touting its wurst. With considerable speed, one can now dispatch Nathan's salamis anywhere in the United States or to the armed forces anywhere in the universe.

For those who prefer a more general way of polishing off Doc Brown's Celery Tonic and a salami sandwich, Nathan's has set aside what is quaintly described as a dining room with waiter service, and no extra charge for sitting at the tables. The counters at Nathan's carry this sign: "Please Pay When Served" and this admonition, "No Tipping Please." Next to Nathan's is another "Fat-Shatkin's." Famous Knishes where the true devotee of the knish and the blintz can gorge himself into culinary stupor. Here with sauté-faire he can gobble hot knish made huckleberry, cherry pineapple and cheese blintzes and, for his next course, switch to potato, kasha and liver knishes. It is definitely not de rigueur on Surf Avenue to reach for a knish, be it jumbo or midget size, with a fork or knife. Anyone so doing would display the hallmark of a South Hamptonite and consequently subject himself to a clout on the head.

In the midst of this discordant and seedy fun foundry, there are, to be sure, several praiseworthy and substantial establishments, notably George C. Tilyou's Steeplechase Park and the cathedral-like Loew's Coney Island and RKO Tilyou where one can escape the cacophony and effluvia of the popcorn peninsula.

VARIETY BILLS

WEEK OF JUNE 20

Numeral in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

MUSIC HALL (R) 21
Rockets
William Weslow
Martha Rich
Douglas Sawelle
Will Mahoney
Richard Hayman
Istevan Marta

Palace (P) 22
Billy Ann
Miss Lou
Jimmy Caesar
Songsmiths
Douglas Priscilla
Gypsy Markoff
Johnny Morgan
Delmar

AUSTRALIA

Geoff Thorne
Dorothy Hickey
NEW ZEALAND
Palace (P) 22
Ravens
Jack Powell
Billy Banks & Ptnr
Barbour Bros. & Jean
Rih-Aruso
Kamp & Rablen
Lawman & Jay
Romano & Maureen
Barry Busby
Roberto O'Donnell
Alwyn Leckie
Adele Inge
Kamp & Rablen
Barbara Howe
Reg P. Whitehouse
Wim de Jong

BRITAIN

ASTON
Hippodrome (I) 18
Tony Dalton
Julius & Julie
King & Jepson
Johnnie Firpo
Dale Williams
BLACKPOOL
Palace (I) 18
Albert Modley
Edna Savage
4 Najarois
M. & B. Winters
Hollander & Hart
Paulette & Renee
Francis Langford Co
Dee House 18
G. & B. Bernard
Eve Boswell
Edna Prince
20 John Tiller Girls
8 Melody Makers
Mayfair Models
Patricia Dahl
Lana Bros
Hadi Norman & Ladd
Ghezzi Bros.
W. Gardens (I) 18
Dave King
Jill Day
Mrs. Shuffelwick
John & Arnold
Warren
Devine & Sparks
Johnny Boy
Margaret West
12 Daydreams
Kings
BIRMINGHAM
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Averil & Aurel
Golding & Stuart
Edna Prince
Scott Sanders
Elizabeth & Collins
Raf & John
BRADFORD
Alhambra 18
Dave Morris
Patsy Silva
Grainger Bros
Pauline Darroll
Nat Gonella
2 Rexasos
Jimmy Ruddy
Brixton
Empire 18
Wilton Family
Carla
Michael Roxy
R. & C. Wiat
Alexandra & Davina
Tao Naito
Lake & Rose
CHISWICK
Empire 18
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GLASGOW
Tommy Morrow
Carroll Lewis Co

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Dale Williams
BLACKPOOL
Palace (I) 18
Albert Modley
Edna Savage
4 Najarois
M. & B. Winters
Hollander & Hart
Paulette & Renee
Francis Langford Co
Dee House 18
G. & B. Bernard
Eve Boswell
Edna Prince
20 John Tiller Girls
8 Melody Makers
Mayfair Models
Patricia Dahl
Lana Bros
Hadi Norman & Ladd
Ghezzi Bros.
W. Gardens (I) 18
Dave King
Jill Day
Mrs. Shuffelwick
John & Arnold
Warren
Devine & Sparks
Johnny Boy
Margaret West
12 Daydreams
Kings
BIRMINGHAM
Hippodrome (M) 18
Averil & Aurel
Golding & Stuart
Edna Prince
Scott Sanders
Elizabeth & Collins
Raf & John
BRADFORD
Alhambra 18
Dave Morris
Patsy Silva
Grainger Bros
Pauline Darroll
Nat Gonella
2 Rexasos
Jimmy Ruddy
Brixton
Empire 18
Wilton Family
Carla
Michael Roxy
R. & C. Wiat
Alexandra & Davina
Tao Naito
Lake & Rose
CHISWICK
Empire 18
Sylvia Seymour
Riley & Fields
De Long & Delysia
Big Coy
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Norman Bennett
Jon Pertwee
Joan Turner
Challier Bros
Devine & King
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Francis & Zandra
Winters & Fielding
Will Carr & Ptnr
Alan Clive
White & Ann
GLASGOW
Tommy Morrow
Carroll Lewis Co

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Tivoli (T) 25
Ravens
Jack Powell
Billy Banks & Ptnr
Barbour Bros. & Jean
Rih-Aruso
Kamp & Rablen
Lawman & Jay
Romano & Maureen
Barry Busby
Roberto O'Donnell
Alwyn Leckie
Adele Inge
Kamp & Rablen
Barbara Howe
Reg P. Whitehouse
Wim de Jong

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Tony Dalton
Julius & Julie
King & Jepson
Johnnie Firpo
Dale Williams
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Edna Savage
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M. & B. Winters
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House Reviews

Palace, N. Y.

Jack Meyand & Jeanet, Little Willie, Clara Cedrone & Damian Mitchell, Fred Barber, Rigoletto Bros. & Co., Los Romanos with Teresita, Alan Carney, The Ivanovs (3), Kal Kirby House Orch; "The Roadside Years" (U), reviewed in VARIETY June 6, '56.

Fresh layout at the Palace is in much the same vein as the house's previous bills—nothing outstanding but fairish entertainment in keeping with budgetary limitations. Top billing goes to comic Alan Carney who's heralded as "comedy star of 'Fanny' for two years." Here he's cast next-to-closing and elicits a generous reading on the applause meter via his mimicking of "the workers" as depicted in a soapbox spiel.

Jack Meyand & Jeanet kick off the bill with the male juggling an array of hoops, balls, etc., whilst perched atop a unicycle. Females assist with the props. Sight act earns a good response. Little Willie, Negro terper, is a hard worker who dishes out continuous tapology in effortless fashion. His technique's a bit ragged at times, especially a weak acro bit at the finale, but despite these deficiencies he wins a good reception.

Clara Cedrone & Damian Mitchell, who've been seen in the easted intimacies, register nicely with special material numbers. Their "Father's Day" routine has its amusing aspects. Couple hits paydirt with the predominantly middleaged and via a "What Ever Happened to the Two-a-Day" routine replete with nostalgic carbons of Ted Lewis, Helen Kane, et al. It leaves 'em misty eyed.

Rigoletto Bros. & Co., comprising two males and a femme, practically go with the least here. For the few who haven't seen this novelty turn, the boys offer some so-so magic (glass switching, colored handkerchief routine) and wind up with a mock acrobatic bit for a modest salvo. Los Romanos with Teresita are a colorfully costumed trio who execute flamenco stepping, a classical bolero and a jota embroidered with ample heel & toemanship.

As per usual, sesh closes with a sight turn. This time it's The Ivanovs, two males and a femme who contrib some sock work on the bars. A veteran circus act, they score handily with feats done in traditional big top fashion.

Kal Kirby's house band backs the show nicely. Sole other turn, impressionist Fred Barber, is reviewed under New Acts. Gilb.

Empire, Edinburgh

Edinburgh, June 14.
Smith Bros. (4), Jimmy Paige, Brazilianos (3), Rolf Hansen, Crotchet, Dunn & Grant, Buster Fiddess, Betty Fox's Girl Friends (6).

Smith Bros., four lusty singing brothers, top solid layout and score with songalot of pop tunes and ballads. Quartet, husky well-built types, establish warm friendly approach to customers, and are not averse to including comedy bits, including frequent mingling with outfronters.

Open with "Marching Through the Heather," then into "Young and Foolish," "Memories Are Made of This," "Davy Crockett," etc. They're garbed in the Scot kilts, which they swing to advantage, through physical prowess.

Crotchet, bald musical clown, offers fun session at the ivories, working with shapely partners. He winds act by playing the bagpipes, a balloon taking full shape as he blows, and finally bursting. Jimmy Paige is a small-sized lugubrious comedian, with skill at making himself trip and tumble. In sketch with Buster Fiddess, he lacks timing and pace. Dunn & Grant, male-femme twosome, win strong mitting for knockabout acro stunts. The Girl Friends, six chorines, are both lookers and slick dancers.

In new acts are the Brazilianos (3), paper-tearer Rolf Hansen, and Australian comedian Buster Fiddess. Gord.

Apollo, N. Y.

Doc Wheeler, Fred Barr, Stevens Singers (4), Julia Doyle, Harmonizing Four (5), Jessie Mae Renfro, Gay Sisters (3), Robert Ross, Bradford Singers (6), Blind Boys (5), "Land of the Pharaohs" (WB).

The Gospel and Spiritual Caravan, assembled by Doc Wheeler and Fred Barr, of WWRL, N. Y., takes over the current session to displace the house's usual rock 'n'

roll. Nearly two hours of religious tunes has its slow spots, but on the whole this package of inspirational vocalizing stands up well with the customers.

Show's highpoints are the Harmonizing Four and the Bradford Singers (6), two groups which best communicate their emotional fervor. Five Blind Boys also skillfully project their gospel melodies. They handle such numbers as "Too Close" and "Save a Seat for Me."

Whether it's the Harmonizing Four or another hymnal turn on stage, the imagery in the lyrics is simple, the rhythm articulate and the music moving. Layout, however, is overlong at nearly two hours. Stevens Singers, with Prof. Stevens at the organ, open the bill with three numbers to pave the way for blind Julia Doyle. She shows ample range in her voice as she warbles two spirituals.

Jessie Mae Renfro does a pair of tunes in a quiet vein in contrast to the frenetic chanting of the preceding Harmonizing Four. Gay Sisters score with a brace of tranquilizing spirituals. Baritone Robert Ross has the aud with him as he sings with conviction and aplomb.

Wheeler and Barr aptly handle the emcee chores. Entire company is seated as a group onstage. They lend copious amens and handclapping as each turn rises for its respective stint.

Total Nudity

Continued from page 1

pix as "The Titan" and others which included famous and sometimes nude works of art. "Eye" was given similar approval because of the fact that its nudes are the work of internationally known still photographer Edward Weston. Latter, PCA administrator Geoffrey Shurlock pointed out, "rates as a great artist" and his work should be considered along with any other contemporary art in the field of documentary films.

It was emphasized that the seal does not indicate any letdown of Code regulations banning total nudity but demonstrates the Code's determination to give producers the widest possible latitude in bringing works of art to the screen.

"Eye," which won the Robert J. Flaherty award for "creative achievement in documentary film," now is being dickered for regular theatrical release.

Egghead Clicks

Continued from page 1

be "navigating by the summer rainbow."

It's a difficult idea to sell to producers abroad who go by the (now oldfashioned) maxim that the theatre b.o. goes to the dogs when the heat sets in. One importer recently got a flat refusal from a European producer to release a picture in July.

What interests American distribution execs is the fact that the "eggheads" now would appear to shape as a more "reliable" audience than the great mass of filmgoers. Some of the majors are showing renewed interest in acquiring foreign linguarals to bolster their release sked and have initiated discussions with at least one prominent importer.

Only major really active in the foreign-film biz is Columbia, via Edward L. Kingley's special division. However, Col and the rest face definite problems when it comes to releasing imports.

(1). They're still pledged not to handle pix without a Code seal, and most of the overseas product isn't eligible. Also, a good many of these films run into trouble with the Legion of Decency and assorted pressure groups who delight in finding "dirt" every time they see something that doesn't conform precisely to the restricted Hollywood pattern.

(2). Even while they may be extremely successful in New York and a couple of other keys, foreign films as a rule aren't accepted widely in the general market. The chances of hitting on a "Diabolique," which stands to gross \$600,000, are slim.

(3). The majors themselves lean to the view that they aren't ideally

equipped to handle imports, particularly if they aren't dubbed. Indies strenuously point out that, while with their kind of operations they are in a position to give the producer a profit beyond his original coin, a major handling the same film couldn't remit a cent.

Despite all this, European producers are forever dazzled by the prospect of their pictures being taken on for major distribution, the reasoning being that they'll get more money via the sheer volume of dates. Also, the producers cling to the notion that a tie remains between American distributors and the circuits, and that the latter automatically will take a film if it's released by a major company.

Success of "Rififi" and "Proud and the Beautiful" (latter is actually at least three years old) is seen by some as proof that people are willing to come out and see pictures if the product holds a unique attraction. Same reasoning applied to "Diabolique."

'Diabolique' Dating

Minneapolis, June 19.
City's two top neighborhood theatres, the Terrace and Riverview, are playing a foreign language film, the French "Diabolique," for the first time. Picture had its local first-run at the loop World where it ran four weeks.

Unit Review

Magicana (EMPIRE, GLASGOW)

Glasgow, June 14.
Virgil's presentation of "Magicana," featuring Virgil & Julie, Magicana Glamor Girls (8); musical director, J. Mervyn Phillips; choreographer and designer, Julie. At Empire Theatre, Glasgow, June 11, '56; 80c top.

Virgil, U.S. magician from Boston Harbor, Washington, appeals to family audiences with pleasantly entertaining mixture of magic in large number of scenes. For good glamor measure he features his partner, Julie in series of illusions, and in mental telepathy bit, plus eight chorines from the English Marie de Vere stable.

Show has good musical backing from resident orch under baton of J. Mervyn Phillips, longtime manager with Cecil Lyle and Horace Goldin. Indian market, Tibetan and jungle scenes are set off with appropriate musical score at atmosphere.

Items range from tricks with ropes to condensing of milk portions, and Virgil also brings up to date the old classic of sawing a woman in half in a scene titled "Vivisection." Quick-change routines include the pre-interval act where Virgil and Julie change places in briefest space of time, and finale spot where, after being "fired" from cannon, Julie reappears in miniature trunk inside a series of larger trunks.

Comedy is stressed in a sance bit, with customers participating as witnesses, and in a guillotine item, with boy stooge as victim. Outfronters participate in many scenes, thus adding a friendly family nature of the magic fodder on offer. Pre-finale is billed as "Virgil's Magic Circus," all illusions having costume and other links with the sawdust ring. Solid mitting for Julie's own identification spot, in which she reads off in correct order articles chalked on blackboard after being named by customers, doing stint blindfolded.

Gord.

Eric Johnston

Continued from page 3

now being mullied by company presidents, would have the Johnston group hosting luncheon and dinner meetings with editors and publishers in a number of key cities. Idea is to establish a closer contact between the trade and newspapers, specifically acquainting the fourth estate brass with film problems, the importance of theatres in each community and the earnest effort made to provide the nation with entertainment at reasonable rates.

Johnston, now abroad, is expected in N. Y. around the end of this month, at which time he'll be sounded out on the plan. No decisions yet on who would accompany him on the field swing but it's generally felt a studio head such as Dore Schary and at least one company chief exec should be included.

New Acts

COLONEL RAY & HONEY

Knife-throwing, trick shooting 35 Mins.

Fairmount, Ottawa

Right out of a circus sideshow, but a good one, are Colonel Ray & Honey. Male wears Buffalo hair, whiskers and outfit for a thrill stint of knife-tossing, rope-twirling, trick shooting, all in the old vaude tradition and makes it pretty exciting for the customers.

Standout thriller has the Colonel, blindfolded, slams long bayonet at Honey while she at the knife-board are hidden behind a paper covering. He also works with short bayonets, flaming hatchets and knives, and exhibits clicko ability twirling ropes. Act is just back from a three-year circuit of South Africa, currently playing Canadian clubs and theatres. It's a natural for moppet, novelty and cowboy television shows, carnies, circuses, and larger club floors. Gord.

BRAZILIANOS (3)

Luminous Dancing 10 Mins.

Empire, Edinburgh

Two males and one femme work in luminous costumes on blacked-out stage and achieve novel dancing effects. Trio, in both dancing and juggling, make maximum use of props. Colorings are specially bright and varied.

Open with Brazilian dancing, during which they juggle conventionally with colored hoops. One of the males dons outsize mask and pedals on unicycle, gaining bizarre effect with luminous haze. Femme's luminous undressing bit is also novel, as is a masked giant which keeps growing bigger.

More tricks as males head rubber ball to each other and spin tops on trays. Wind with phosphorescent banner which has revolving wheels, plus lettering proclaiming "Adios Amigos" and "Solongfolks."

Act's entire effect is one of attractive novelty through phosphorescence. Useful booking for vaude and nitery dates with black-out stage facilities. Gord.

ROLF HANSEN

Paper Manipulation 9 Mins.

Empire, Edinburgh

Paper manipulator and magician opens with routine tricks such as switching colored handkerchiefs for plain ones, and shows further skill according to pattern with playing cards. Then, with jug and

glass, he appears to turn water into beer, and vice versa. Pulls paper covers from, underneath row of wine glasses, and does ditto with cloth from below fully-loaded table.

Hansen scores most, however, with speedy paper-tearing, creating an intricate paper tree 12 feet high. He draws good mitting for other paper manipulation, including his devising of eight paper dancing girls.

Okay for vaude and tv, and not limited by language barrier, being 99% visual. Gord.

FRED BARBER

Mimic 10 Mins.

Palace, N. Y.

Fred Barber, an Impressionist who's been around but somehow escaped documentation in the VARIETY New Act file, shows a wealth of talent in mimicking the usual subjects for impersonation. Unfortunately his approach trods down the well-worn "Inner Sanctum" avenue, complete with sound of squeaking hinges, etc.

But once this is past, Barber tosses in an amusing takeoff of Peter Lorre crooning "I Saw Mommy Kissing Santa Claus." He also displays good voice in essaying Mario Lanza's "Be My Love." Other okay carbonings are those of Louis Armstrong and Liberace.

With a fresher and more original peg to hang his impressions on, Barber may well extend his scope in vaude, niteries and/or tv. Gilb.

BUSTER FIDDESS

Comedy 8 Mins.

Empire, Edinburgh

Zany Australian has sense of comedy, but has not yet channeled it into a distinctive style. Garners yocks through opening by addressing the microphone, later answering back via an off-stage femme voice. Trick is good and could be pursued further than Fiddess takes it.

Wins mitting for ghoulish impression enacted in green spot, and winds with series of amusing contortions. At show caught, act was intentionally interrupted from audience by fellow-artists for comedy results, this creating abrupt effect.

Fiddess' turn needs much sharpening, but fun flair and potential are there. Gord.

Berlin's No-Reds-Welcome

Continued from page 2

or their satellites; instead, the citizenry of East Berlin are encouraged to cross the border and take a gander at the selected product from the Western world. In previous years a theatre adjacent to the border has been made available for repeating the top festival entries at a specially reduced rate for East Berliners. It is likely that a similar arrangement will be made this year.

Eric Johnston will be heading for Berlin immediately after his London talks and he'll be attending as the official representative from Washington. John Davis, prez of the British Film Producers Assn., will head the British delegation and other executives will include Jacques Flaud (France), Raoul Ploquin (France), Karl Ehrlich (Austria) Dr. Mauerhofer (Switzerland) and Marc Turfkruyer, prez of the International Film Journalists Assn.

Entries for the fest have been received from 32 film-producing nations. America has a quartet comprising "Invitation to the Dance," "Trapeze," "23 Paces to Baker Street" and "Autumn Leaves." Great Britain is staking its claim for festival honors with "The Iron Petticoat" (the Bob Hope-Katherine Hepburn starring vehicle), "Loser Take All" and "The Long Arm." In addition, as an invited entry, there will be "Richard III."

Other competing nations will be France, with four entries; Italy, with three; Finland, with "The Unknown Soldier," which was rejected at Cannes for political reasons; and Mexico, with three.

In the documentary class the US will also be represented by Disney's "The African Lion," which will be screened in the 25,000-seater open air arena. Disney en-

tries, it may be noted, have colared the first documentary prize for three years running.

Among the stars who have already agreed to participate in the Berlin Junket are June Allyson, Ginger Rogers, Bob Hope, Dick Powell, Gary Cooper, Rossana Podesta, Silva Pampanini, Michele Morgan, Jack Hawkins, Norman Wisdom, Rossano Brazzi and Belinda Lee.

'Greatest Novel'

Continued from page 4

ing felt that the public is more irritated than lured by the superlatives and, additionally, it can have a harmful effect within the trade itself.

Re the latter point, some recent epics suffered in terms of exhibitor evaluations when openings were good, but not outstanding. The word had been spread that these certain features were strictly blue chips. Came the premieres and business was merely all right. Thus they became identified as "disappointments." Such downbeat descriptives would have been avoided if there was no "heavy sell" to begin with.

This works in reverse, as well. If there's an absence of pre-opening exaggerations, click business in the initial dates stirs all the more excitement.

Par, of course, is mainly concerned with the public and operating on the theory that a listing of the ingredients of "W & P" is enough. Tolstoy, the stars, the production scope—these are sufficient and so who needs claims? If this approach is adopted universally, "colossal" might well revert to its pure, original meaning.

Flock of Barn Tryouts in Offing; Star-Topped Revues Set to Tour

Summer theatre audiences are in for the usual barrage of tryouts this season. Reports on nearly 40 preems have come through thus far, with more anticipated as additional barns announce schedules and others fill in open weeks.

Outstanding among the preem entries is a rash of package revues, four of which are headed by stars. Also notable is the fact that at least four ballet troupes will be playing the silo circuit this summer.

The lineup of star-topped touring revues includes Tallulah Bankhead in "Wake Up, Darlings," Beatrice Lillie in "Beasop's Fables," Robert Q. Lewis in "What's the Rush" and Hermione Gingold in "Sticks and Stones." The Lewis vehicle was recently pre-tested with a different cast at the Pittsburgh Playhouse.

Various other shows are scheduled for more than one test show-casing. They include Edward G. Robinson's "The Spa," with Gloria Vanderbilt and Turhan Bay headlining the cast; Jack Poppelwell's "Dead on Nine"; Halstead Wells' "A Temporary Island," starring Celeste Holm, and "Golden Eggs," to star Donald Cook. "Egg," adapted by Mrs. Cook from Philip King's original British farce, "On Monday Next," is listed for Broadway production next fall by Alexander Ince and Joel Schenker.

Two revues are scheduled for presentation at the Green Mansions Theatre, Warrensburg, N. Y. They're "One Things Leads to Another" and "Everytown."

On tap also are two tuners, "Ain't It a Shame," by Albert Dickson and Sam Anderson, and "Westward Ho," by Hal Youngblood and Carol Hall. The former is slated for presentation at the Groton (Conn.) Playhouse, while the latter is due for production at the Briar Patch Theatre, Sweet Briar, Va. Another

(Continued on page 57)

Off-B'way Assn. Dodges Strouse Case Queries; Nixed Copy of Charges

The Off-Broadway Assn., which recently publicized charges against one of its members, is apparently avoiding any clarification of the case. During the past two weeks, VARIETY has attempted to get further information on the situation, but messages to that effect, left by phone at the association's headquarters have remained unanswered.

The issue involved pertains to the hassle with Irving Strouse, who was notified by the association several weeks ago that charges of "unethical practices" had been brought against him by strawhat operator Daisy Amoury. Strouse heads the Stage & Arena Guild of America.

It's understood the issue has been dropped, but that couldn't be confirmed from the elusive association officials. Strouse and Johnathan Dwight were accused of trying to get the American Legion Theatre in Ephrata, Pa., away from Miss Amoury, but at a "hearing" at the association office, Strouse was refused a copy of the charges and the case has since apparently been dormant.

Miss Amoury operated the Ephrata house last summer. Dwight is producing there this season, with Strouse's outfit handling the bookings.

Varied Estimates For Fixup of Ford's in D.C.

Washington, June 19. Congress and the U. S. National Park Service have widely different ideas of how much it will cost to restore Ford's Theatre, where Lincoln was assassinated.

Conrad L. Wirth, director of the National Park Service, has given an estimate of \$1,700,000 to the Senate Interior Committee. But members of the committee and another witness figured something in the vicinity of \$50,000 would do the job. They were also interested in making the theatre, now a museum, open to the public without charge. There is now a 10c admission for adults.

'Man Alive,' at Aldwych OK Farce for West End

London, June 19. The Aldwych Theatre resumed its presentation of farces last Thursday (14), with a mildly entertaining entry, John Dighton's "Man Alive." Presented by H. M. Tennent and Linnit & Dunfee, it looks okay for a moderate run.

Robinson Hare, who's been associated with the Aldwych farces for many years, stars with Brian Reece, Joan Sims and Joan Benham. William Chappell staged the show, while Hutchinson Scott is responsible for the decor.

See Davis Hypo For 'Wonderful'

"Mr. Wonderful," which got off to healthy Broadway start despite a near-unanimous critical drubbing, is still going strong. The musical, currently in its 14th week at the Broadway Theatre, N. Y., has recouped approximately \$100,000 thus far on its \$225,000 investment.

The Jule Styne-George Gilbert (in association with Lester Osterman Jr.) production has been netting around \$7,000-\$8,000 weekly, with biz averaging 75%-80% of capacity. Although attendance on Broadway has been unsteady in recent weeks, the Sammy Davis Jr. musical has had only one stanza below \$50,000.

It's the consensus in the trade that the continued "Wonderful" business is primarily due to the boxoffice draw of Davis. Dramatizing that was the fact that "Wonderful" was Broadway's next-to-highest grosser last week, just edging the sellout "Most Happy Fella" and being topped only by the standee-limit "My Fair Lady."

'Faces' Has Sultry Preem; Here We Go Again With Passe Cooling Systems

The opening of "New Faces" last Thursday (14), hottest day (96 degrees) of the year created the usual mutterings of irritation. Although cold enough at the 7:45 announced curtain (actual ring-up was at 8 o'clock), the capacity house seemingly used up all the coolness and it became steadily warmer during the performance.

Whether this was wholly imaginary or partly real, it recalled discussion and clamor last summer about the inadequacy of some legit house cooling systems when the thermometer gets truly high. Opening of the doors on the auto park side at intermission seemed unfortunate.

Women ushers of the Barrymore Theatre loyally protested to complaining customers that the house was refrigerated and the apparatus was fully operative. They may have heard one of the "New Faces" investors, who was pretty audible at intermission in cracking, "This is a Shubert house and they economize on ice."

For whatever reason, quite a few couples left the theatre early in the second act. Perhaps because the weather was not quite so hot, or possibly because the house cooling system is more efficient, the Winter Garden Theatre was not uncomfortable the previous night, Wednesday (13), for the premiere of "Shangri-La."

In most Broadway legit houses, however, the cooling systems are the old-fashioned kind using fans to blow air over blocks of ice in basement bunkers. These tend to be inadequate in extreme hot weather and, in any case, usually have to be shut off during the actual performance, because of the noise of the fans. Also, in case of a sudden heat wave, the theatre's supply of ice may be insufficient and be used up early in the evening. That's especially true of matinee days.

A few New York legit houses have modern air conditioning units, using a chemical system. At such locations, adequate cooling, even on the hottest days, can be obtained by turning up the machine. Moreover, such systems are silent and may thus be kept going during the performance.

Paris Drama Fest a Tourist Bet; Foreign Entries Generally Good, Brit Lack Last Year's Excitements

Richardson Returning To Old Vic for 'Timon'

London, June 19. Ralph Richardson will rejoin the Old Vic to play the title role in "Timon of Athens," opening Sept. 5 as the company's first show of the 1956-57 season. This will be his first appearance with the troupe in eight years. Michael Bentham will stage the production. Also lined up for the season's repertoire are "Cymbeline," "Much Ado About Nothing," "Merchant of Venice," "Two Gentlemen of Verona" and "Measure for Measure."

The Vic's five-year plan to produce the Bard's complete First Folio is now embarking on its fourth year. To date, 23 out of the 36 plays have been staged.

Chi Going Dark With 'Ride' Fold

Chicago, June 19. Chicago's rep as a show biz town will take a new beating in the next couple of weeks. Unless a legit show is hustled in, the Windy City will be without a single legit production for the first three-and-a-half weeks of July.

"Joy Ride," at the Shubert, which opened on the Coast and stopped off in Chicago enroute a hoped-for Broadway opening, folds here Saturday (23). The other local entry, "Bad Seed" at the Harris, folds June 30.

The next scheduled opening is "Silk Stockings" at the Shubert, July 25. So it appears that all houses will be shuttered during the June 30-July 25 period.

This marks the fourth time this century that Chi will be without legit. Last year, which may have established an annual pattern, the houses were dark for the month of July. Previous shutterings were two weeks during the Equity strike of 1919, and six weeks during the 1932 depression.

Strawhatters in the Chi area are four this year, three less than in 1955.

SHOPPING MART LEGIT IN SUBURBAN DETROIT

Detroit, June 19. Supermarkets, already selling just about everything else, are now sponsoring legit.

A local operation, with over 100 stores in the local area, has added a show tent to its inventory. The outfit, Kroger Co., is co-sponsoring a new 1,400-seat canvastop in Northland Center, a suburban shopping center.

The tent, financed by a group of Detroit investors, is tagged the Northland Playhouse. It's scheduled to begin an initial 12-week season June 29. The operation will be Equity-franchised and will use stars. Kenneth E. Schwartz, producer for two seasons at the Great Lakes Drama Festival, Saginaw, Mich., is in charge.

Kroger, which has a major outlet at Northland Center, will devote a portion of its summer advertising budget to a coupon plan offering customers a discount on Playhouse tickets. The canvastop will also be publicized in the company's regular newspaper, and via radio spots, and posters, banners and leaflets in all Kroger outlets.

The center, including 80 shops and department stores, has parking space for 12,000 cars. The tent will be erected on a parking lot ordinarily used only during the Christmas and Easter shopping rush. It's believed to be first legit operation set up in a shopping center.

Elitch Opens 65th Season

Elitch theatre opened its 65th season Sun. (17) with "Anniversary Waltz." Season will run 10 weeks.

The house seats 1,500 seats, scaled 80c to \$2.50.

Paris, June 19. The first half of the Third International Drama Festival, underwritten by the city of Paris, closed this week with a lavish rendering of Goldoni's "La Locandiera" by the Italo Morelli Stoppa Co. directed by Luchino Visconti. These annual festivals are now an important part of the show and cultural scene here, and the many-lingued appeal is a natural in these days of mass tourism. Attendance looks to equal the 100,000 mark set last year.

First fest, put on in 1954 at the Sarah Bernhardt Theatre, had 13 nations entered, with 36 plays and 90 showings to 40,000 patrons. Second built to a need for two theatres, Bernhardt and Hebertot, with 21 nations showing 47 plays for 117 performances to over 100,000 attendance. The present fest has 17 countries entered, with 27 plays for 61 performances at one theatre, Bernhardt. Added Lyric Fest has swelled showings.

General level of entries has been high this year, but with nothing so far to match last year's excitement and exuberance of the acrobatic Chinese Theatre, the complete lyrical sweep of Bertold Brecht's Berliner Ensemble group, the dramaturgy of "The Skin of Our Teeth" or the fine theatrical spirit of the Yugoslavian group.

Practically all countries have shown either classics or near-contemporary plays, with a lack of writing and productions expressive of modern trends. For that reason (Continued on page 59)

Paris Legit Shuttters; Shows Move Outdoors To Get Tourist Trade

Paris, June 19. As Paris legit houses shutter for the annual summer exodus, legit is going outdoors for the special showings that mark the height of the Paris tourist season. Among the offerings for local and visiting attention are a passion play on the steps of Notre Dame Cathedral and a first staging of an early Victor Hugo drama, "Cromwell," in the courtyard of the Louvre.

Jean Serge will direct the Hugo work, heretofore deemed unplayable. Most readers never got past the ponderous prolog, but Serge says that it is a stirring play of intrigue, with high comic moments. Over 200 actors will cavort on the immense stage to be set up in the Louvre, and 50 will have important speaking roles. Bankrolled by the municipality, it will open June 28 and play through July 6.

Pierre Aldebert will direct "Le Vrai Mystere De La Passion" on a stage set before Notre Dame itself, with a specially constructed grandstand, to seat 10,000 in the church square. It will play for two weeks, beginning June 23, with a cast of thousands. The Facade of the Cathedral will be utilized during the performance, with the Devil and Saint Michel each appearing at the windows while Christ, played by Guy Kerner, hangs on the cross.

The Kermesse Aux Etoiles, a monster charity bazar for the Leclerc Battalion, was given last Saturday (19) through yesterday (Mon.) in the Tuilleries Gardens.

The Off-B'way 'Iceman' Won't Deliver in Holland

Plans to present the Circle in the Square's off-Broadway production of "Iceman Cometh" at the Holland Festival next month have fallen through. The Greenwich Village group, which was guaranteed \$10,000 by the Festival to cover transportation costs, was unable to raise the additional \$12,000-\$13,000 needed for the overseas trip.

The fund-raising campaign was backed by the American National Theatre & Academy. Because of insufficient time, ANTA was unable to apply for financial aid to the U.S. State Department's International cultural program.

'Teahouse' Fold in B.A. Indicates U.S. Shows Can't Tour So. America

Latin-American touring for U.S. legit shows is apparently impossible financially, except on an unlimited subsidy. That's indicated by the recent fold of the Spanish-language edition of "Teahouse of the August Moon."

The show, produced by Jean Dalrymple and Rita Allen, in association with Jess Hartman, closed abruptly June 9, after a two-week stand at the Astral Theatre, Buenos Aires. It carried 30 Spanish-speaking U.S. performers, had previously played Havana, Caracas, Rio de Janeiro and Montevideo. The trek began last April 12 and was originally scheduled to continue through August.

The total loss involved in the undertaking was approximately \$150,000. The coin included private contributions and a subsidy from the U.S. State Department, which indirectly sponsored the venture through the President's Emergency Fund. Of the amount dropped, approximately \$74,000 was in transportation costs.

Miss Dalrymple attributes the show's closing to excessive losses resulting from the unbalanced rate of exchange between the U.S. and several South American countries. For example, in Buenos Aires, the top ticket on Friday and Saturday night was 40 pesos, the equivalent of \$1. The average ticket price came to about 75c., with the weekly capacity take running about \$6,500, far below operating cost.

Operating expenses practically paralleled U.S. costs because of the required employment of Equity performers and other union personnel. The weekly salary to the company accounted for around \$8,000, with the minimum at \$120. Weekly operating costs, including amortization of various production expenses, was approximately \$17,000, with the company losing an average of \$6,000-\$8,000 weekly.

According to Miss Dalrymple, the Rodolfo Usigli translation of the Vern Sneider-John Patrick comedy was generally well-received by the south-of-the-border theatregoers. The two-week Buenos Aires stand, she notes, was sold out, with the 40-peso top twice as much as the high being charged for a cliche local production of "Cat on the Hot Tin Roof."

Other difficulties involved in touring South America, Miss Dalrymple explains, included lost time in traveling, with the show usually moving on a Monday and not reopening until the following Thursday. Stagehands also involved a hefty expense, with the company carrying one and picking up another 18 in each locale played. The theatres provided three stagehands, bringing the total to 22. Additionally, the production had to foot all advertising costs.

Theatre deals varied in the different cities played, with the show shelling out \$2,100 on a four-wall arrangement in Havana. In Buenos Aires, the house got 45% of the gross. The theatres normally got a hefty percentage of the take, they're all owned by producers and seldom book outside offerings.

Miss Dalrymple, who returned to New York following the show's closing, leaves today (Wed.) for the Coast to confer with Jose Ferrer on plans for the 1956 drama season at the N. Y. City Center, of which she's director. She returns to N.Y. early next week.

Miss Dalrymple also plans to partner with Francisco Gallo, owner of the Astral Theatre, in an Argentine production of "Teahouse." Besides being involved in the recent South American production, she was previously partnered with Miss Allen in a Mexican production of the comedy.

The physical setup for that presentation, which was retained for the recently-folded touring production, has been stored in Buenos Aires. Rosita Diaz Gimenio, who played the lead role of Sakini in the Mexican and touring production, will ditto in the forthcoming Argentine entry, which will probably be done in August.

Romney Brent, also involved in the two previous productions as director, will repeat the assignment on the new production.

Mielziner Has Key Role In Lincoln Square Planning

Editor, VARIETY:

A story in last week's issue about the project to build five new theatres in Lincoln Square, N. Y., contains the inaccurate statement that Roger Stevens "has already had the architectural firm of Periera & Luckman draw up a rough plan using numerous suggestions from scenic and theatre designer Jo Mielziner." That deserves clarification.

One of the troubles with most of the theatres put up in the early part of the 20th century is the fact that the theatrical experts were called in for "numerous technical suggestions" and, like most consultants, were not listened to, but for the most part were able to leave very little imprint on their knowledge and experience on the final job.

In the last few years I have repeatedly turned down many offers to serve as consultant on the design of theatre buildings. When Rodgers Stevens decided to launch this project, I was retained by him not as a consultant, but to be a collaborating designer. I'm very happy to be associated in that way with the distinguished firm of Periera & Luckman. I feel that our combined knowledge and experience will contribute something very worthwhile to the new shape of New York theatre.

Jo Mielziner.

Facelift, Full Sked For National Theatre, Wash.

Washington, June 19.

The fall booking schedule for the National Theatre and plans for a \$75,000 renovation job for the house have been announced here by Louis A. Lotito, president of City Playhouses, Inc., operator of the house in partnership with Aldrich & Myers.

At the conclusion of the current eight-week run of "Teahouse of the August Moon," the National will get the touring "Pajama Game" July 16 for a six-week stand. It will then be shuttered for renovation, repainting and improvement of the air conditioning system.

It will re-open Sept. 10 with the Broadway-bound musical, "Lil Abner" for three weeks. Thereafter, it's booked for Ruth Gordon in "Matchmaker," Oct. 1 for two weeks; Rosalind Russell in "Auntie Mame," Oct. 15 for a fortnight; "Silk Stockings," Oct. 29 through Dec. 1; Julie Harris in "The Lark," Dec. 3 for three weeks, and Melvyn Douglas in "Inherit the Wind," Dec. 24, also for three weeks.

Lincoln-Douglas Show

Hollywood, June 19.

Demetrios Vilan and Les Thomas have acquired the rights to Ramon Romero's dramatization of the Lincoln-Douglas debates for concert stage presentation. Plan is to open the show in September at Springfield, Ill., and touring during the Presidential election period, prior to Broadway.

The producers are seeking top stars for the title roles, and a femme name to play Mary Todd Lincoln. No other actors are required.

Vilan, managing director of the Huntington Hartford Theatre here, will stage. Thomas has been company manager of such Paul Gregory shows as "Don Juan in Hell," "John Brown's Body" and "Caine Mutiny Court Martial."

Stock Tryouts

(June 18-30)

Beasop's Fables, revue (Beatrice Lillie) Grist Mill Playhouse, Andover, N. J. (23-30)
Lasser Comedies, adapted by Sue Davidson from original by Albert Husson-Buck County Playhouse, New Hope, Pa. (18-23)

Love Out of Town, by William McCleery—Peterborough (N. H.) Players (27-30).
Real Me, by Hamilton Wright—Sharon (Conn.) Playhouse (19-23).

Sticks and Stones, revue (Hermione Gingold)—John Drew Theatre, Easthampton, L. I. (30).

That Certain Age, by Charles Miller—Litchfield (Conn.) Summer Theatre (18-23). (Previous tryout reviewed in VARIETY, Aug. 24, '55).

Real Me, by the Rush, revue (Robert Q. Lewis)—Triple Cities Playhouse, Binghamton, N. Y. (25-30).

Ben and Ann Pinchot's 'Exile' for TV and Legit

Former theatrical photographer Ben Pinchot is branching out as a playwright. Since closing his studio in 1939, he's collaborated on two novels with his wife, Ann. They've now co-authored their first script, "Man in Exile."

A condensed version of the play is scheduled for tv presentation on Station One Summer Theatre. Mrs. Pinchot, the author of four published novels and several short stories, will also be represented on television in July when NBC's Matinee Theatre presents one of her novelettes, "Love Wears a Golden Crown."

Decry 'Ulcerous' Package Shows, 'Greedy' Agents

Albany, June 19.

A couple of perennial strawhat manager gripes, "demanding" stars and "greedy" agents, got a verbal going-over last Friday (15) on radio station WPTX here. The dishwashing was done by William Miles, producer of the Berkshire Playhouse, Stockbridge, Mass., and John Huntington, of the Spa Summer Theatre, Saratoga, N. Y. They were interview guests of broadcaster Elaine Drooz.

The confab was enlivened at one point when Huntington accused Miles of being the "perpetrator" of touring summer package shows, which both agreed have become the bane of the strawhat field. Huntington conceded using packages since he took over the Spa in 1947, but told listeners he would like to "wean" audiences away from the system.

Miles recalled that he and Richard Skinner, the latter then operating a barn in Mt. Kisco, N. Y., had gone to Uleia, some years ago, to confer with Ethel Barrymore, closing a two-year tour in "White Oaks." They arranged with her to present the company intact, with no rehearsals, in their respective theatres. Richard Aldrich arranged to play the show next at Dennis, Mass. "By the time we got back to New York," Miles said, "nine other summer theatres had booked it."

"Thus began the package show," commented Miles. He played "quite a few," but did not have the time to "supervise" them, he pointed out. The producer added that because he likes to "know what he's doing," he abandoned packages. "If a star now comes to my theatre, he rehearses with my cast," he declared.

The producer explained that with his solo shows he tries to equal the original New York production, or profit on the mistakes they make, and "sometimes we succeed."

The coming season is the 17th at Stockbridge for Miles. It is the 25th for the Berkshire Playhouse. "It is up to the audience of the particular locale whether the star or resident company policy shall be used," Miles observed.

"I have come to the point of no return," explained Huntington, as he launched into a critique of the star-package format. "They are getting mercilessly expensive. They have no consideration or mercy. The agents are grabby," he continued.

"The agents are more at fault than the stars," put in Miles. "The agents promise them all outdoors and try to get you to deliver it," Huntington added, "competition is getting tougher. There are more and more summer theatres." Many newcomers "have no idea" of the problems a strawhat operator faces, he asserted. They spend "very unwisely." As a result, quite a few last only a season or two.

Again referring to the charge that the summer theatre man is "at the mercy of the stars, at the mercy of their agents, their greedy agents," Huntington said he would like to follow Miles' plan. What he had seen and heard convinced him it was sound.

Miles concluded with the statement that resident-company operation is "less ulcerous" than the package system.

A 10-ton air-conditioning unit is being installed in the Provincetown Playhouse, N. Y., by TSR Theatre Co., which has a lease on the house through next Oct. 18.

Central City to Preem 'Baby Doe'; 'Annie' \$54,000 in 11, St. Loo Muny

Legit Bits

Robert Rapport, who's been on tour with the New York company of "Teahouse of the August Moon," returns to town this week to resume as general manager for producer Maurice Evans and company manager of "No Time for Sergeants." Bill Norton, who's been c.m. for "Sergeants," goes to Washington to succeed Rapport on "Teahouse."

According to Brooks Atkinson, N.Y. Times drama critic, the paper will stick with its new policy of figuring the Broadway season as officially starting July 1 and ending June 30 of the following year. The sheet shifted this year, on the theory that the move from the former starting date, June 1, is officially determined by the action of Actors Equity in recently making June 30 the automatic expiration date for run-of-the-play contracts. Other publications retained the former date, and apparently will do so permanently.

Joseph Schildkraut's new two-year contract as co-star of "Daddy of Anne Frank" gives him the right to take a leave of absence to play the same role in a film version of the drama.

Nat Goodwin, who has taken over operation of the Lake Shore Playhouse, at Buffalo, is not associated in the management of the Millville (Pa.) Playhouse, as incorrectly reported in a recent issue. He merely appeared as an actor in two plays last summer at the latter house, which is operated by Leonard Stein.

June Roselle has taken over the title role in "Fanny," succeeding Florence Henderson, who withdrew for approaching motherhood. An annual \$500 Lola D'Annunzio award for "the outstanding achievement of the off-Broadway theatre" has been established in honor of the actress killed in a recent auto accident.

Cornelia Otis Skinner left N.Y. for Japan last Friday (15) to gather material for a Reader's Digest article. She's due back Aug. 1 to start rehearsals for the Broadway production of "Second Monkey."

Choreographer Doria Ayala and Al Gallagher, a business man, have formed production partnership for the presentation of Broadway plays.

James Holden, currently appearing in the national company of "No Time for Sergeants," will replace Andy Griffith in the Broadway company for one week, beginning July 30, prior to Charles Hohman's takeover of the role Aug. 6. Griffith is leaving the show for a film assignment and has the option of returning to the production after the film.

Robert O'Hearn will design the sets for the forthcoming Broadway revival of Shaw's "Applic Cart." Edna Best and her daughter, Sarah Marshall, are scheduled to appear together on Broadway next fall in "Reluctant Debutante."

New York gets into the Shakespearean festival act June 29 when "Julius Caesar" premeas at the 2,000-seat East River Park Amphitheatre. Three plays by the Bard will be produced there by Joseph Papp for the Shakespearean Theatre Workshop, which is presenting the series in cooperation with the Department of Parks. Stuart Vaughan will direct the plays.

Michael Lawrence replaces Geoffrey Lumb in "Witness for the Prosecution" when the play begins its road tour July 5 in Los Angeles.

George Jenkins will do the sets for "Happiest Millionaire," skedd for Broadway in the fall.

Garson Kanin will direct Robert Whitehead's forth coming Broadway production, tentatively titled, "The Heart's a Forgotten Hotel."

Orson Bean withdraws June 30 from the cast of "Will Success Spoil Rock Hunter," with his standby, David Sheiner, filling in until Tom Poston takes over July 18.

Joe Shea, back from a Florida vacation, has gone to Chicago as advance man for the touring "Silk Stockings."

Whitney Bolton, drama critic of the N.Y. Morning Telegraph, is spending the summer in Mexico with his actress-wife Nancy Coleman and their two children.

Due in town to see the Broadway shows are Dick Williams, critic of the Los Angeles Mirror-News, and Louis Guzzo, of the Seattle Times.

Denver, June 19.
A large crowd was at the station to welcome the companies in the two operas to be presented at the Opera House in Central City, Colo., for a month, June 30 through July 28. Starting Aug. 4, "The Lark," starring Julie Harris, will be presented through Sept. 1.

A major activity of social and art-minded people in Denver and the state, the summer play festival is staged in what was a near-ghost town. The play festival, growing out of a week in 1931, has now grown to be more than a two-month summer activity. The Central City Opera House Assn., a subsidiary of the U. of Denver, owns the opera house, two hotels in the town, and considerable other property in the former mining town, claimed to have been in the center of "the richest square mile on earth" after gold was discovered there in 1858.

The companies have been on rehearsal in New York for two weeks, and will continue rehearsals at Central City until the June 30 opening of Puccini's "La Tosca," and the premiere of "The Ballad of Baby Doe," an original written especially for the old 750-seat theatre.

The lowest price is \$3.60, at the matinees, while opening night prices range from \$4.50 to \$7.75. Opening night is, of course, society night, and tickets are in heavy demand. "The Ballad of Baby Doe" is written around Denver and Colorado history.

The premiere of "The Ballad of Baby Doe" is set for July 7. The story deals with the career of the late H. A. W. Tabor, rags-to-riches-to-rags storekeeper, and "Baby Doe," one of his wives.

Dr. Elmer Nagy, designer-director, is back for his eighth Central City season. He is creating the stage settings and costumes and directing "Tosca." Hanya Holm and Dr. Erwin Levy are co-directors of "Ballad of Baby Doe," and Donald Oenslager in creating the costumes and settings. Emerson Buckley, New York City Opera director, is Central City music director, assisted by Walter Taussig, of the Met staff.

"Ballad of Baby Doe" is a possibility for Broadway presentation next winter, by producer Michael Myerberg. "The Lark," after its Central City stand will tour.

Annie \$54,000, St. Loo

St. Louis, June 19.

"Annie Get Your Gun," opening the 38th season of St. Louis Municipal Theatre, grossed \$54,000 in 11 performances last week in the al fresco playhouse in Forest Park. Mary McCarty, Mark Dawson, Richard France and Oliver Cliff were featured leads.

First local outdoor presentation of "Paint Your Wagon" opened last night (Mon.) with Edwin Steffe, Christine Mathews and Tony Bavaar.

New Tunes Spot in Hub

Boston, June 19.

A new group, Boston Music Festival, has taken over John Hancock Hall in the Back Bay section opening July 2 with "Annie Get Your Gun."

C. Sheldon Balleoh and Clifford Lenox are the producers and Milton Lyon will direct, with choreography by Eric Kristen.

'Real Me' Tryout at Sharon

Sharon, Conn., June 19.

Judson Philips began his seventh season as operator of the Sharon Playhouse today (19) with a one-week tryout of "The Real Me," a new comedy by Hamilton Wright. Atwood Levensaler is directing the production.

The Playhouse operates on a non-star policy.

Green Hill Goes Equity

Reading, Pa., June 19.

Green Hill Theatre, near here, opened its fifth season Friday (15) with "Chalk Garden" by Enid Bagnold. For the first time, the local barn has gone Equity.

Mesrop Keskedian, who has directed productions at the barn for the past four seasons, will stage the initial production. Show will also be produced this season by Ralph Rose, while Ted Moore returns to design the sets.

stand here, picked up another \$11,300 in its initial three performances Friday-Saturday (15-16).

Off-Broadway Show

By Hex

Lester Hackett & George Ortmann presentation of Julie Bovasso's production of a musical comedy (based on a suggestion by Richard Gehman). Music & lyrics, Howard Blankman; book, John Rengier; additional lyrics, Gehman and Rengier. Staged by Bill Penn; musical numbers staged by Ed Ballin; musical direction, Gordon Seaman; scenery, Ed Flesch; costumes, Rennie Procopio; lighting, John Moffitt. At Tempo Playhouse, N.Y., June 18, '56; 53 top.

Cast: Robert Caesar, Wynne Miller, Rita Shay, Ken Cantrell, Diane Griffith, Sam Mixon, Bob David, Lewis Krats, Arnold Sohloff, Jerry Wallace, Anita Hufington, Tom Pocarobba, Lucie Gilman, Shirley O'Donnell, Karen Roberts, Emily Morgan, John Moffitt, Lois Thornbury.

Thanks to its impertinently engaging young company, some sprightly music and amiable lyrics, "By Hex" is just about what the doctor ordered for off-Broadway, summer '56. The book isn't much to brag about, there being a reasonable limit to variations on the Amish theme. "Papa Is All" and "Plain and Fancy" of recent memory having made inroads. But the weak book needn't be a deterrent, current events at the Tempo Playhouse having plenty of verve in other directions.

"Hex" was tried out in Lancaster, Pa., in July '53, that also being the musical's setting. In average straw hat fashion, nothing eventful ensued, unless Jane Freeman's recording of "It Takes Time" be counted. Now, however, it won't be surprising if Tempo's 103 seats get in heavy demand, for the company's cool enough to beat the heat.

The tales about a rebellious young Amish who wants to go modern with tractors, red suspenders and things, how he gets himself "shunned" but is eventually redeemed and returned to the fold by the clear-eyed heroine's love and faith. There's meant to be comedy in much of this, but it never registers in quantity except when hoofing and warbling's rampant. Then it's a pleasant evening.

Howard Blankman's music and lyrics are reminiscent of the Rodgers & Hammerstein "Oklahoma" "Carousel" period, having a crisp simplicity derivative of this style of musical theatre. Some additional lyrics have been provided by Richard Gehman and John Rengier, so lyric-wise credits can't be allocated specifically, but most can be cited for good humor. Blankman can fake sole bows, however, for providing a plethora of singable tunes.

The staging's by Bill Penn, whose theatrical sense has elicited much vitality, and on Tempo's

diminutive stage, Ed Ballin has mounted the musical numbers with inventiveness and economy. The spy company, however, is the thing. As the lovelorn Amish lass, shing-faced Wynne Miller paces the field, her contributions to "I Can Learn," "Something New" and "I Know My Love" being particularly helpful. (She's late Glenn Miller's niece.)

Robert Caesar of the Lancaster '53 tryout is in excellent voice as the shepherd of the community, his "Only a Man" and "It Takes Time" being good moments. As the rebel, Ken Cantrell has an early stiffness that wears off by the time he gets to "The Trouble With Me" and his contribution to "Something New" with Miss Miller.

As a young couple who enjoy being "Wonderful Bad," Rita Shay and Tom Mixon do successfully, Miss Shay being kittenish without coyness, and Mixon terping to advantage. In the anomalous role of a widow who yens for the "bishop," Diane Griffith gets right at her one sound number, "I Have Lived."

Ed Flesch dittos his '53 stint on scenery, and it's as bright and flexible as the cast. At the organ, Gordon Seaman provides sound accompaniment and musical direction.

In a disarming way, "By Hex" is a dandy little musical. It's another off-Broadway confirmation that a show doesn't have to be great to be good. Geor.

CLEVE. MUSICARNIVAL SHOWS TO PLAY BUFF.

Cleveland, June 19. A theatrical production-lease arrangement, believed the first of its kind, will be pioneered this summer by Musicarnival here and the Melody Fair, Buffalo Musicarnival producer Johnny Price and his staff will also be consultants to the Buffalo tent.

Musicarnival's opening production, "King and I" will move to Melody Fair after a three-week run here. Three other Cleveland shows also will go to the Buffalo tent. Making the moves will be principals of the casts, costumes, sets and props. Both theatres' dancing and singing ensembles will remain resident throughout the summer.

Price, under the agreement with Melody Fair co-producers Lewis Fisher and Thomas Finn, will do casting for both theatres. Director Bill Boehm and choreographer James Nygren will commute between the two cities. Connie Price will do set designs and costuming for both tents and Gerard Gentile will construct sets.

Building Replaces Tent At Windswept Va. Beach

Virginia Beach, Va., June 19. The Theatre-Go-Round, which operated as a tent for the last seven seasons, has been converted to a hard-top. Damage caused by last year's hurricanes cued the switch. The new Lesley Savage setup will have arena staging, air-conditioning, a bar and a piano player. The operation begins its eighth season June 28 with "Anniversary Waltz." The schedule also includes a new Romeo Muller tryout, "Pink Poltergeist," set to debut Aug. 28.

The 'Ice' Age

The following is a complete Reuters dispatch printed in the Sunday (17) edition of the N. Y. Times, under a Talpel, Formosa, dateline:

The Chinese Nationalist Government today came up with a new way of dealing with theatre ticket scalpers. It will banish them to islands off the coast of Communist China, where they will be subjected to a hail of Communist shells every day.

Stock Reviews

Stairway to Nowhere

Westboro, Mass., June 12. Sid Sawyer production of melodrama in three acts, by John Gorton. Staged by the author; setting, Francis M. Mahard Jr. At Red Barn Theatre, Westboro, Mass., June 12, '56; 52 top.

Cast: Terry Haines, Ann Summers, David Cairns, Hal Hackett.

"Stairway to Nowhere" is just that. The dramatic premise of two unsavory characters, who must inevitably destroy themselves, in a lonely mountain cabin, turns out to be an ordeal. Lurid lines, over-doses of expletives, sex discussions and displays of anatomies adds up to practically no entertainment, but offers the incidental information that actress Ann Summers has a nice figure.

The Mickey Spillane-ish meller opens with a gangster's moll, having escaped the ambush in which paramour was slain, hiding out in the mountain top cabin. She emerges from her shower attired only in a midriff-length garment to admit an expected grocery delivery boy.

When the arrival turns out to be a thug sent to rub her out, the gal (with her back to the audience), pulls aside her wrap and asks, "You don't want to kill me, do you?" Curtain. Unfortunately, the rest is of a sort.

Besides being about extremely unattractive, unempathetic characters, the yarn is a mishmash of dull background filler, maudlin philosophy and, presumably for shock effect, vulgarity and brutality. At the finale, the thug throttles the prostitute and is about to be bumped off by two walk-on goons. As if anyone cared.

For slightly less than two hours, the actors torture themselves and the audience. Miss Summers plays the unimpressive role of the floozy in suitable fashion, and Hal Hackett portrays the mixed-up thug with heavy emoting. The staging by the author, tv scripter Ira Marion, evokes considerable mugging, with long waits without dialogue while the actors carry out physical stage business. The cabin-interior set by Francis M. Mahard Jr. is a neat arrangement of a cutaway porch and three exits.

The Commonwealth of Massachusetts, in banning "Stairway" for Sunday performance, not only gave it a boxoffice hypo, but dignified it undeservedly. Guy.

The Marriage Wheel

Dallas, June 9. Ramsey Burch production of comedy in three acts, by Joel Climenhaga. Staged by Burch; costumes by Sarah Cabell Massey; technical direction, James Pringle. Features Miriam Gulager, Cui Gulager. At Margie Jones Theatre '56, Dallas, June 4, '56; 53 top.

Cast: Sarah Martin, Ethel Woodruff, Jacob Bechtel, Edw. J. Lewis, Martha Engstrand, Miriam Gulager, Eleazar Engstrand, John Denney, Daniel Engstrand, Cui Gulager, Luke Martin, Fanny, Joan Delehanuty.

New summer season here premees Joe Climenhaga's comedy "The Marriage Wheel," as the first of four tryouts in the 10-week run. This is a negligible starter, but it's only for a fortnight, as compared to the regular season's three-week stand. Piece is tagged a comedy, but the trite script—stretched into three acts—is halfway through before the humor gets above water. Only the interest and animation of a capable cast keep "Wheel" turning.

Costume comedy is set in early 1800 Pennsylvania, among a religious sect that uses a lottery system for marriage. All action occurs on one June morning, and that's sufficient time. The system favors the males. When their names top the list, they are free to reject the top female listing and she's no longer listed.

Cui and Miriam Gulager are excellent as the current top-billed eligibles, and carry the play for laughs into the unnecessary length. Edw. J. Lewis scores as the bishop who decrees the ceremony and John Denney, here as associate director and actor, turns in a fine, meaty performance as a money lover.

Burch's staging keeps this weak script going, and James Pringle's period, solo set functions neatly for the three acts. Bark.

Shows Abroad

Continued from page 54

The Family Reunion

etched by Gwen Ffrangcon-Davies, Nora Nicholson and Patience Collier.

Lewis Casson gives a model study as the doctor, called in to advise the family, and David Horne is perfectly cast as one of the uncles at the family reunion. (His comment that it would help if he knew what was going on seemed particularly apt.) A special word of praise is due Olive Gregg's playing of a poor relation in the best tradition of the London theatre.

Throughout the two-act play there is ample evidence of Brook's confident and masterly direction. His decor, too, is imaginative.

Myro.

Festival Fever

Glasgow, June 14. Sherek Players presentation of comedy, by Robert Kemp. Stars Stanley Baxter, John Taylor-Smith, Michael McCallum. Staged by Edward Burnham; decor, Joy Stanley. At King's Theatre, Glasgow, June 14, '56; 52 top.

Cast: Miss Urquhart-Innes, Jean Taylor-Smith, Elizabeth Langwin, Michael McCallum, Anne Reid, Norman Fraser, Prof. Langwin, Stanley Baxter, Vassili Bortchakovitch, Stanley Baxter, Major the Master of Tomlinson, N. Scott, Anne's Father, Roy Kinnear.

Scott playwright Robert Kemp pokes fun at the would-be caviar set of the Edinburgh International Festival in this topical three-act farce. "Festival Fever" is slender, attenuated and tends to be repetitive, but has far amusement value.

Play is having local production by the Henry Sherek players. Appeal is mainly to those acquainted with or interested in the annual Edinburgh culture-junkie, although television production by a British station is a possibility.

Action involves a prim and proper social climber's dilemma when a visiting Russian composer, featured in Edinburgh Festival concerts, is billeted on her home. He has an affair with a rosy-cheeked, frank-spoken Scot maid, and embarrasses the uppity Edinburgh set.

Stanley Baxter is well cast as a tongue-lashing Russian composer spouting Robert Burns poems. Ian Bannen overplays in the first act as a British Councilman, but later gets into his stride. Toni McGettigan does a standout job as the pretty niece, although her English accent isn't quite suitable.

Jean Taylor-Smith achieves authoritative primness as the spinster hostess. Michael O'Halloran's cameo of a red-coated Army major is a highlight. Norman Fraser plays a caricature of a Soviet-loving professor, and Meg Reid is adequate as the maid.

Edward Burnham has directed with accelerating pace, and Joy Stanley's set of a well-appointed city drawing-room catches the proper air of comfortable respectability. Gord.

Jubilee Girl

London, June 15. K.G.G. Productions' presentation of a musical drama in 15 scenes, Book and lyrics, Robin Fordyce and David Rogers; music, Alexander Kevin. Features Fenella Fielding, John Morley, Iris Tully, Maureen Quinney, Staged by George Hall. At Victoria Palace Theatre, London, June 15, '56; 52 top.

Cast: Pauline Beam, Maureen Quinney, Duke of Epping, George Benson, Lord Grady, John Morley, Lady Graine, Joyce Barbour, Lady Rose Mallow, Betty Evans, Miss Tully, Wendy Harcourt-Brown, Rhoda, Julie Musgrove, Edna, Janet Page, Gertrude, Patricia Cree, Miss Swaine, Joe Carpenter, Luba Tradjek, Fenella Fielding, Miss Beckman, Betty Evans, Princess Giovanna, Rusty Whitman, Hon. Cecil Terwilliger, Fanny Nolan, Sir Gerald, Michael Foster, Sir Charles, Kenneth Mason, Martin Bell, Kim Grant, Singers, Margot Brett, Alison Davies, Joyce O'Rourke, Michael Hall, John Taylor, Frances Youles, David Warren.

Dancers: Yvonne Barnes, Kay Delough, Brenda Harper, Ann Hedley, Peter Houston, Rae Landor, Ken Lawton, Ralph Wood.

Although British musicals have for many years been outstripped in quality and popularity by the top Broadway importations, it is a long time since a home-grown production has been so woefully inferior as is "Jubilee Girl." As entertainment, this is a flagrant error and on its present two-a-night schedule will quickly reach saturation point.

Its only hopes of survival in any form will be dependent on its ability to attract unsophisticated out-of-towners, and in its present location it has some prospect of doing that. But even on the most lenient assessment it has only a slender hopes of paying off its substantial production cost, even

though that may have been reduced during the lengthy provincial tour.

The music and lyrics have been written by two doctors, who are using pseudonyms in accord with local regulations which prohibit medicos from advertising in any form. According to the grapevine, the production has been underwritten by a wealthy chain store operator, reportedly a relative of one of the authors. If so, it's a case of family loyalty outweighing business acumen.

The show's dreary book offers a corny boy-meets-girl plot involving not a few vulgarisms. The period is the jubilee of Queen Victoria, when feminist agitators were wearing trousers and parading with posters. A peer of the realm falls for one of these "typewriter girls," his mama objects and the young man takes a job as a grocer's assistant to prove his love.

There is little that can be said in praise of the score, either. Although there are about a dozen-and-a-half numbers, not more than one or two make any impact and even these stand out only by comparison with the others. The whole affair is painful, and such seasoned performers as George Benson and Joyce Barbour struggle in vain.

Fenella Fielding rises above her material, although she is clearly playing her role of a Russian gold digger only for laughs. Maureen Quinney has some charm, but is inadequate vocally for the romantic lead, which she shares with John Morley. Patricia Cree shines brightly, as one of the "new women."

The best part of the show is undoubtedly the decor and costuming by Loudon Sainthill. Clearly, no expense has been spared on this score. The staging is all too leisurely and the choreography below West End standards. Myro.

Poet's Theatre Names

Merwin Resident Author

Cambridge, Mass., June 19. Poet's Theatre has appointed W. S. Merwin as playwright in residence for 1956-57, under terms of a Rockefeller Foundation grant awarded in 1955. The poet comes to Cambridge next season to work on an original play for the theatre.

Edward Thommen was appointed resident director. Merwin, winner of the Yale Younger Poets Series in 1952 for his "A Mask for Janus," has lived abroad several years. Thommen, former director of the Niagara Falls Little Theatre and director of films for Beauchamp Productions in England, has been with the Cambridge group for two seasons.

Cragmoor Reopening

Cragmoor, N. Y., June 19. The Cragmoor Playhouse, operated by Broadway producers Elaine Perry and Irl Mowery, will reopen June 27. A 10-play lineup, beginning with "Champagne Complex," is scheduled for the spot.

The Tavern, operating in conjunction with the Playhouse, opens June 23. Actor Bob Carroll will be associated with Miss Perry and Mowery in the Playhouse-Tavern operation. He'll also double as a director-performer.

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Paris Drama Fest a Tourist Bet

Continued from page 35

son, particularly, the withdrawal of the U. S. entry, "Diary of Anne Frank," by the State Dept. is disappointing. No reason was given for the cancellation, but it might have been a diplomatic move due to the anti-German aspect of the play, or perhaps its Jewish tone, which might have Israeli-Arab angles.

Biggest boxoffice draw thus far this year has been a presentation of Erwin Piscator's adaptation of Tolstol's "War and Peace" by the Schiller Theatre of West Berlin. The director gave this an expressionistic mounting, with a narrator and a special stage of destiny, on which battles and historical personages appear.

Biggest critical acclaim went to the Kungliga Dramatiska Teatern, of Stockholm, with an excellent "Uncle Vanya" of Anton Chekhov. Lyrical, poetic and tender, it rendered its characters and their puerile lives with expert feeling for a theatrical highpoint. A sombre rendition of "Father," by Auguste Strindberg, was also well done.

A personal triumph went to German actor Hans Messemer, of the Schauspielhaus Du Bochum, of West Germany, for his extraordinary depiction of the hero of the Germanic version of the Jean-Paul Sartre play "The Devil and the Good Lord." With controlled vehemence and dynamism, plus an underlying strength, innuendo and control of his three-hour ranting role, Messemer mesmerized press and public alike. Group also did "Faust," with Messemer an excellent Devil, but not able to save an essentially vaporous and dull production of the heavy classic.

Belgium had Michel De Gheleroode's "Barabbas," a Passion Play, told in a violent, truculent manner from the point of view of the man who was freed when the populace chose him instead of Christ. Good staging and some fine dramatic moments were shown in this uneven but interesting entry.

Holland presented one-act plays by an Englishman, Frenchman and Belgian. But though it displayed some good acting, had nothing intrinsically national to parade and catch interest.

East Germany scored with a fine rendition of Friedrich Schiller's "Kabale und Liebe" (Love and Intrigue) by the Deutsches Theatre of Berlin. This melodrama of two lovers destroyed by social convention and prejudice benefited from excellent mounting and acting and made a poignant note.

Austria finished the German career with the Theatre In Der Josefstadt presentation of Hugo Van Hoffmannsthal's "Der Schwierige" (The Difficult One), a charming picture of fading old Vienna whose excessive tact and respect, tempered by a certain unfeeling quality, pointed up the eventual fading of the Austrian Empire.

Morocco was the only Arab representative and with "Les Fourberies De Joha" deftly transformed Moliere to North African terms. Then with "The Sweepers," a naive but rambunctious morality tale, the Moroccan Theatre Troupe offered an effective, simple manner of exotic storytelling of how a group of unsavory people got their comeuppance. Bucolic but folksy in quality there were also fine thespic and directorial touches denoted in these two plays adapted by Ken-faoui, Quazziz and Ahmed El Ali.

Czechoslovakia entered a beguiling "The Brigand," of Karel Capek, in which a poetic character full of aimable anarchy tries to win the daughter of a bourgeois home only to lose her to convention. Well played, this passe theatre is still pleasant. Not so the other entry "Tonight the Sun Will Again Set on Atlantis," of Vitezlav Nezval, a strange mixture of space story and Creek tragedy, much too obvious and mannered in its propaganda to make good theatre.

Still to be heard from are England, Ireland, Poland, Romania, Norway, Yugoslavia and Spain. On the fest margins are a series of press interviews with international theatrical figures, as well as a Congress of International Drama Critics from 31 countries.

The reviewers have huddled on setting up an international drama critic's organization and will issue a communique on this next week. Main topics discussed were the

meaning and exercise of dramatic criticism in all countries, the character, rights and duties of a critic, and a special study in re setting up an international organization for cultural exchanges and the interchange of publications.

Shows on B'way

Continued from page 34

Shangri-La

despite the evident flop of "Shangri-La," that could be an interesting picture, if well done.

That qualifying phrase is the key, as always. "Shangri-La" is ineptly done. And as so often happens under such circumstances, the errors have apparently been compounded. Whatever the material may have been at the start, before the pyramiding rehearsal troubles, tryout complications, revising, recasting, redirection, layoff, re-rehearsal, and refinancing, "Shangri-La" seems just about completely wrong as of last week's opening at the Winter Garden.

The book by Jerome Lawrence and Robert E. Lee (with a program booklet assist from the late Milton) somehow combines sketchiness and heaviness, with painful lack of style. The Harry Warren tunes are ordinary (at least on the basis of a single hearing) and the Lawrence-Lee lyrics seem the essence of mediocrity.

Albert Marre's staging appears routine (which is all the material allows) and while Peter Larkin's scenery is visually beautiful, it is ponderous and patently man-made, and thus not suggestive of the out-of-the-world nature of the story and locale. Irene Sharaff's costumes are perhaps the best element in the show.

The players do what they can. Dennis King, who took over the lead during the tryout, is miscast but brings an attractive quality and authority to the show. Japanese film actress Shirley Yamaguchi is also helpful, despite the inadequate writing of her role and the fiasco of costume and make-up she wears. Marilyn Green, with poise, humor and veteran skill, is standout with the little he's given to do.

Harold Lang is a superb dancer and gets a chance to at least suggest as much, and Alice Ghostley is expert as featured comedienne until the part becomes repetitious. Jack Cassidy is acceptable as the romantic lead, Joan Holloway sings skillfully but a bit strident as a has-been vaudevillian who knows nirvana when she reaches it. Beryl Kroeger is an inaudible head lama and Robert Cohan a competent dancer.

For this version, Hilton's story about the visitors to a lost-horizon land of serenity in a remote Himalayan valley takes the form of a flashback. As the leader of the travelers, King introduces the yarn in a sound-track spiel as he interviews by a Communist Chinese intelligence officer and closes it by returning to the lamazery where there is no care and time is meaningless.

This is a fable that must be sheer magic, but "Shangri-La" is prosaic. The action and the mood are literal, the dialog humdrum, the songs merely interludes, the dancing novel but meaningless, the relationships incidental and the whole effect impersonal and in-convincing.

Although none of the songs really registers, Miss Yamaguchi and Cassidy are passable in "The World Outside" and Miss Ghostley gives emphasis to "I'm Just a Little Bit Confused," but then is stuck with the redundant "What Every Old Girl Should Know."

Miss Yamaguchi, incidentally, has a pleasant voice, but her diction isn't entirely clear. The fault isn't a matter of accent, but simply that she doesn't enunciate clearly. On the other hand, there's obviously not much incentive to enunciation effort with such lackluster lyrics.

For the record, "Shangri-La," as adapted by Lawrence and Lee, was originally held by Courtney Burr and John Byram, who couldn't cast or finance it. When they lost the property, Fryer and Carr took over. Marshall Jamison was the original stager with Lew Ayres as top star and Susan Cabot as the Oriental ingenue.

There was some talk during the pre-production period about the lucite stage floor to be used by designer Larkin. It's there, all right, with a pronounced rake and the under-lighting glowing through. It turns out to be just another of the physical elements that weigh down what should be an imaginative romance. Hope.

Legit Followups

The Chalk Garden (COUNTRY PLAYHOUSE, WESTPORT, CONN.)

Westport, Conn., June 16. As costars in a straw hat tour in "Chalk Garden," Lillian and Dorothy Gish are appearing together on the stage for the first time in half a century. Although they were a major screen combination for years, they have not acted together in the theatre since Lillian was six and Dorothy four. All of their Broadway appearances have been apart.

The actresses have copped a prize vehicle to suit their special talents. They have secured the first American rights to John Gielgud's revision of the Enid Bagnold drama, and it clears up some of the vagaries of the original version, as produced by Irene Selznick on Broadway last season.

When Gielgud staged the play in London for Edith Evans and Peggy Ashcroft he received Miss Bagnold's permission to revise certain scenes and edit certain roles, as well as to insert several vital episodes cut in the Selznick production. Charles Bowden, director of the Gish edition, has embraced Gielgud's suggestions and illuminated them effectively.

The revised version clarifies the extraordinary family relationship involving an eccentric grandmother, her drab daughter and an appalling grandchild that is the vortex of Miss Bagnold's play. The daughter has an extended presence in the first act, when she was but briefly introduced in the original, so the old lady's exasperation with her did not seem justified.

Similarly the contra-plot about the child's companion and the jurist who once sentenced her to prison is effectively tightened and a new twist added. In the original form, the judge recognized the enigmatic woman at a family luncheon in the second act, but now she betrays identity in a moment of hysteria in the third act. It is much livelier theatre.

The Gishes have shrewdly cast themselves against type, with Dorothy turning up as the commanding old lady and Lillian playing the companion. Since old Mrs. St. Maugham is a lady of quicksilver, all of Dorothy's winning comedy instincts have full play and she completes a rich and colorful portrait. Lillian's Miss Madrigal is a sympathetic figure, and her climaxes are those of a seasoned performer, full of passion and eloquence. The Gish girls know their business, and should have a successful barn tour. Doubt.

Will Success Spoil Rock Hunter

(BELASCO THEATRE, N.Y.) "Will Success Spoil Rock Hunter," currently in its 37th Broadway week, has kept George Axelrod's story, which the director has been rewriting the script since its out-of-town break-in. The ending, which underwent several changes in its hinterland-to-New York move, has been doctored further during the Broadway run.

Alterations have reduced the weekly nut in a cut-down of characters and elimination of scenery. The Jule Styne production has basically the same windup as when it originally opened on Broadway, but the method is different.

A closing scene involving a switch from an office interior to the exterior of a Hollywood home, has been dropped in favor keeping virtually the same action in the office locale. Script revisions have also eliminated the minor roles of the bellman, swimmer and chauffeur.

Current cast members, except for Harold Gary, were all with the show when it opened on Broadway. Gary, who succeeded the late Harry Clark, is fine as the movie mogul. Martin Gabel continues to give a smooth portrayal as the devil's emissary in agent's clothing, while Orson Bean, Walter Matthau, Carol Grace and William Tourlure are in good form.

Jayne Mansfield, who's managed to garner more personal publicity in the short time she's been on Broadway than some performers do in their entire career, is still giving the paper sounds and motions in her obvious takeoff of Marilyn Monroe. The reaction of the audience, or at least the male segment, is unmistakable. Jess.

Dick Smart will appear opposite Ira Petina in "The Merry Widow" at the Sacramento (Cal.) Music Circus the week of July 9. He'll also have the male lead opposite Hildegarde in "Can-Can" at the Dallas (Tex.) State Fair Musicals for a fortnight beginning July 23.

Geraldine Brooks begins a two-week run in "Tiger at the Gates" next Tuesday (26) at the Olney (Md.) Playhouse.

The Groton (Conn.) Playhouse, beginning its inaugural season July 3, will be operated by Albert Dickason and Charles Potkay Sr., with the former doubling as director. Jack Zalkind will be general manager, while Sam Anderson and Johnny Coy will be music and dance directors, respectively.

Production staff at the Pocono Playhouse, Mountainhome, Pa., includes John O'Shaughnessy, director; Richard Poston, general assistant; John Staley, business manager; Dixie Lee, publicity director; Tex Ballu, scenic designer; Jeff Longe, stage manager; Elizabeth McCann, treasurer and Philip Pasquini, house manager.

"Will Success Spoil Rock Hunter" will be given an exclusive barn showcasing, concurrent with its Broadway run, at the Theatre-by-the-Sea, Mantunuck, R. I., beginning next Saturday (23).

Lola Pergament is drumbeating for the Casino Theatre, Newport, R. I.

Production staff for the Cape Playhouse, Dennis, Mass., includes Charles Mooney, managing director; Peter Candler, business manager; Helen Pond and Herbert Seim, scenic designers; Arnold Adams and Gertrude Halbritter, treasurers; James Francisus, stage manager; Thomas Garrett, electrician and Lillian Stewart, administrative assistant.

Helen and Stanley Warren begin their second year as producers of the Capri Theatre, Atlantic Beach, L. I., next Tuesday (26), with Miriam C. Saunders and Arthur Chassman returning as general manager and technical director, respectively. Marius Sznajderman will be set designer.

Theatre Under the Stars, Waukegan, B.C., starts its 17th season next Monday (25).

Sylvan Levin will be musical conductor at the Sacandaga Summer Theatre, Sacandaga Park, N.Y.

Production staff for the Valley Players at the Mountain Park Casino, Holyoke, Mass., includes Dorothy M. Crane, resident director; Robert Colson, stage manager and Richard Bianchi, scenic designer.

Staff for the American Shakespeare Festival's second summer season, opening next Tuesday (26) at Stratford, Conn., includes Richard Skinner, general manager; Ted Adame, assistant manager; Charles K. Jones, executive co-ordinator; Edward Fisher, treasurer; Monte Frierson, assistant treasurer; Peter Zeisler, production manager; Ben Janney and Paul Leaf, assistant stage manager.

Mary Fickett, who understudied the femme lead in "Tea and Sympathy" on Broadway and took over the role when Joan Fontaine withdrew, will play it on the straw hat circuit this summer.

Maria Riva, who has cancelled out because of illness.

John Cecil Holm, who occasionally does acting stints between writing plays and films, will be in the cast of "Seven Year Itch," with George Keane and Louise King, the week of July 2 at the Spa Theatre, Saratoga, N.Y.

Mary Ward, former p.a. for the Berkshire Playhouse, Stockbridge, Mass., was there last week to give pointers to Wendell Watkins, newcomer to the job this year. Miss Ward goes out in the fall ahead of the touring "The Lark," starring Julie Harris.

Sylvan Levin will be arranger, conductor and choral director this season at the Sacandaga (N.Y.) Summer Theatre.

The Dorset (Vt.) Players will open Friday (22) for an 11-week season.

Henry Richards returns as resident stager this season at the Lakewood Theatre, Skowhegan, Me., when Ed Dawson taking over as press agent.

Producer Charlotte Harmon will open the season June 30 at her Clinton (Conn.) Playhouse, with Sanford Comera as general manager, Charles Olsen resident stager, David Wehl scenic designer and J. Frank Lucas stage manager.

Production staff for the Lakewood Playhouse, Skowhegan, Me., includes Grant Mills, managing director; Henry Richards, stager, and Ed Dawson, publicist.

Ronald Rogers has been booked for various tent productions of "Brigadoon," "Merry Widow" and "Pinian's Rainbow" this summer.

"Westward Ha," a new musical comedy with book by Hal Yungblood and music and lyrics by Carol Hall, will be premeed July 4-7 at the Briar Patch Theatre, Sweet Briar (Va.) College. It'll be the third offering of a six-week season, beginning July 4.

Richard Besoyan, who operates

Stock Items

the off-Broadway Actor's Playhouse will produce four musicals this summer at Eric Greenwood's Princess Theatre, Niagara Falls, Canada. His first offering will be "Out of This World," which he revived successfully at the Playhouse last winter.

Production staff for Barnard L. Sackett's new Gateway Music-Gorround Playhouse, Somers Point, N.J., includes Maury Tuckerman, director; Rudy Bennett, musical director; Ed Dimond, stage manager, and Lou Cooper, choral director.

A 13-week season of summer stock, which opened June 4, is being presented at the Central Sq. Theatre, Waltham, Mass., by the Forest L. Abbott Players. The group has leased the picture house from ATC Theatres, Boston.

St. Michael's Playhouse will open its 10th season, July 10, at Winoski, Vt., with Players Inc., just back from a fourth overseas tour, again as the resident company.

After an absence of a year, due to illness, Mrs. Beatrice Booth Colony will resume active direction of the Keene (N.H.) Summer theatre, opening July 9.

Charles Olsen, Joyce Henry and Robert Ludlum have dropped plans to operate a summer theatre at Canton, Conn., this season, but hope to do so next year.

John Yorke has been named company manager for the Pitts-burgh Civic Light Opera Asn., six-week season of outdoor musicals at the stadium beginning July 2. He succeeds Bill Blair, who says on at the Nixon Theatre for summer run of the film "Oklahoma."

Hugh G. Fordin is handling publicity at Anthony Brady Farrell's new Sacandaga (N. Y.) Summer Theatre, opening June 25.

Paul Green's "Lost Colony," begins its 16th season June 30 in Waterside Theatre at Ft. Raleigh, Roanoke Island, N. C.

The Towers Summer Theatre, Cedar Grove, N. J., launches a 10-week season July 1. Producers are Danny Hope and William Filoso.

William Wilson is the manager again this summer for the Carter Barron Amphitheatre, Washington. The Duchess Players begin their eighth season July 2 at the Cecil-wood Theatre, Fishkill, N. Y.

"Nina," starring Edward Everett Horton, will be opening bill June 26 at the American Legion Theatre, Ephrata, Pa.

Stanley E. Herz will handle publicity for the Theatre-by-the-Sea, Matunuck, R. I., this summer. The Donald Wolin-Harold Schiff operation begins its sixth season June 23 with "Tea and Sympathy," starring Maria Riva.

Cross Right Stage begins its third season June 30 at the Highfield Theatre, Falmouth, Mass., with William J. Martin and William T. Schneider, returning as executive director and business manager, respectively.

The Barn Playhouse, New London, N.H., begins a 10-week season Monday (25). Mike Jackson and Norman Leger are co-producers, with the latter doubling as director.

David Alexander is staging

Hillard Elkins' summer touring package of the revue, "What's the Rush."

Charlton Heston and his actress-wife, Lydia Clarke, will tour the straw hat circuit this summer in a package production of "Detective Story," which will be sent out by Charles Bowden, Richard Barr and Ridgely Bullock Jr. The trio, currently represented on Broadway as producers of "Fallen Angels," are also dispatching a barn package of "Chalk Garden," costarring Lillian and Dorothy Gish.

Ben Boyar will be general manager, this summer, for the new Gateway Music-Gorround Playhouse, formerly the Gateway Theatre, in Somers Point, N.J.

Eva Le Gallienne will conduct Shakespeare-Ibsen-Chekov acting classes again this summer at Lucille Lortel's White Barn Theatre, Westport, Conn.

Jerry Pagano, recently with the Columbia U. drama workshop, has joined the resident company at the Red Barn Theatre, Westboro, Mass.

Moppet Legit, Vermont

Burlington, Vt., June 12.

As the first step toward developing a Vermont Children's Theatre, the Playtimers, a semi-professional group of six actors and two technicians, are touring the state, presenting the youngsters' play, "Puss in Boots," at elementary schools and in town halls.

Dr. Greg Falls, director of drama at the U. of Vermont, heads the group, composed of UVM students and faculty members, who plan to make their venture self-supporting.

NBC's Advance Guard Drums Up Lotsa Enthusiasm for Opera Tour

New Orleans, June 19.

A seven-man contingent from the NBC Opera Co., is touring 24 cities in a goodwill tour to promote next fall's 46-city visit of the newly-formed music organization. Alfred Stern, v.p. of the NBC Theatrical Division of Kagan Corp., heads the delegation which also includes Chandler Cowles, General manager of the Opera Company; Robert Aaron, NBC station relations representative; Leonard Meyers, director of press and promotion of the NBC Opera Co.; Bill Ross, RCA public relations; Tom Skelton, production stage manager, and Schuyler Chapin, of Judson O'Neill & Judd, Inc., which booked the 46-city tour for next October, November and December.

The group is traveling in an RCA company plane (DC3). Reception in cities visited so far in the junket has been outstanding. Local station managers, local concert promoters and press have been enthusiastic. The group reports it is being wined and dined all over. Cities visited so far include Richmond; Charleston, W. Va.; Columbia, S.C.; Savannah; Macon and Atlanta, Ga.; Jackson, Miss.; New Orleans, La.

Others coming up in the tour will include Fort Worth, Oklahoma City, Des Moines, Pittsburgh, Kan.; Omaha, Neb.; Sioux City, Ia.; Dayton, Ohio; St. Louis; Cincinnati; Dayton, Cleveland, Columbus and Rochester.

Most cities reported tickets selling out on the NBC name alone. Stations are cooperating with local managers of concert series and civic officials. The appearances of the NBC Opera Co. are regarded as a major civic event. In several cities in addition to the press, managers, station personnel and RCA distributors, mayors and other civic officials have met the traveling group.

Carol Fox Sets Chi Talent As Gen'l Manager

Chicago, June 19.

With the legalists out of the way, the Opera Theatre's general manager Carol Fox is busy lining up artists and conductors for the five week season to start Oct. 10 at the Opera House.

Emerson Buckley has been named musical administrator, a position formerly held by Nicola Rescigno in the erstwhile Lyric Theatre. Buckley is on the staff of the New York City Opera, from which he'll be on leave to take the local assignment, and is musical director of the summer opera at Central City, Colo.

Georg Solti, of the Frankfurt Opera, has been signed to conduct three of the season's productions—Wagner's "Die Walkure" (with Birgit Nilsson, Inge Borkh, Ludwig Suthaus and Paul Schoeffler); Mozart's "Don Giovanni" (with Nicola-Rossi-Lemeni, Eleanor Steber, and Leopold Simoneau); Verdi's "La Forza del Destino" (with Renata Tebaldi and Richard Tucker).

AUTHENTIC
RUSSIAN CUISINE

**Russian
Tea Room**

NEXT TO CARNEGIE HALL

150 W. 57TH ST.
CO 5-0947

'Come and Talk About Your Art, We'll Send Our Own Plane'—Pike, N.H.

Lake Tartleton Club at Pike, N. H., is repeating for the eighth year its "White Mountains Festival of the Seven Arts." There are two fortnightly sessions, starting July 3 and starting Aug. 12 respectively.

For the mornings invited guest lectures are open to the local public. In the evening the 380 hotel guests have a monopoly. Question periods last for hours on occasion.

Music guests mostly talk rather than render music, but some play. Scheduled this summer are the Julliard Vocal Quartet, violinist Arnold Eidus and Beverly Somach, chorus master Kurt Adler, Lois Smith and David Adams from the National Ballet of Canada.

Intellectualizing of summer hotels has spread in recent years. Forerunner of the present series at Pike dates back 20 years when general mgr. Jack Golbert experimented with what was then called "Rocking Chair Chats" on politics as the war clouds gathered.

Hotel owner Walter Jacobs sends his private airplane to New York and elsewhere to pick up some of the V.I.V.'s who spool. This year's lineup of gab talent includes:

Pierre Van Passwin, Stuart Cloete, Mr. and Mrs. Edward L. Bernays, Dorothy Sarnoff, Claire Luce, Norman Cousins, Henry Morgan, Mark Goodson and Bill Todman, Virginia Graham, Bea Wain and Andre Baruch, Thomas J. Hamilton of the United Nations Press Bureau, Dorothy Gordon of the N. Y. Times Youth Forum.

ROCH. SYMPHS IN ROW WITH AFM OVER SCALES

Rochester, N. Y., June 19.

The Rochester Civic Music Assn. and the local musicians are still \$600 apart in their wage negotiations. No contract will mean no season for the Rochester Philharmonic and Civic orchestras. About 45 full-time musicians have demanded an across-the-board \$600 wage hike for the '56-'57 season.

Musicians have said they will delay walking out pending fiscal action by the Monroe County Board of Supervisors on July 2. Board met last week in response to a plea for funds by the CMA. Joseph DeVitt, local union official said musicians' salaries haven't risen \$25 in the past 25 years and that such pay raises have not played a part in the CMA's annual \$50,000 deficit.

Raymond W. Albright of the CMA says that most of the 45 musicians are getting more than the \$95 weekly minimum for the 30-week season and that the requested raise would cost the CMA \$25,000 a year.

Vietnam Sees Yank Artiste 100% Novelty

Saigon, June 12.

American pianist Eugene Istomin played two recitals June 4 and 7 here under auspices of International Rescue Committee of New York and patronage of Vietnam's president, Ngo Dinh Diem. Local film house was crowded with diplomatic corps, students, teachers, critics and the international illuminati generally.

Clicking, Istomin was booked for a return June 24 on his way back from dates in Singapore and Colombo, part of the International Cultural Exchange tour administered by Robert Schnitzer of ANTA in Manhattan.

No American artist has heretofore appeared here since this one-time French colony of Indo-China became the Republic of Vietnam.

Kurt Herbert Adler, artistic director of the San Francisco Opera, was awarded the honorary degree of doctor of music last week by the College of Pacific, at Stockton.

Reviews

Lewisohn Stadium, N.Y. (SEASON PREMIERE)

Longhair longevity was a notable fact at the 39th season start Monday (18) of the Lewisohn Stadium summer concerts. Notable in that the baton was swung, more accurately moved, by Papa Pierre Monteaux, now 81 and wearing his hair black against his lovely white mustachios.

Notable, too for Minnie Guggenheimer (don't forget the final e-r on the name; n copper queen, she) being there for her own 39th and confiding over the microphone that next season will be her 75th birthday and the Stadium's 40th. Finally the guest artist, Marion Anderson, who got her real career impetus at this uptown park in 1932, is also notable for long-timing.

New York's weather was being coquettish (as usual) and the jungle torpor of last week had been succeeded by a pumpkin-frosting breeze against which the symphonic music came through with autumn crispness. Wagner's "Der Meistersinger," melodic stuff from Verdi and Franck and Stravinsky's "Fire Bird" made agreeable programming. Miss Anderson smashed out a couple of safe two-base hits from opera in the forepart and went folksy in the second. She was still piping with authority, but this was not one of her great evenings. Daddy, it's cold out there.

Not capacity, but well occupied on ground and slope, the Stadium knifed was thoroughly planned for all, and especially all with the foresight to bring their furs. Minnie Guggenheimer's chatty ways just before the second half and the remarks of Mayor Robert F. Wagner (he described himself as a frustrated fiddler) touched the note of civic affection in which the six week series of five concert events a week is obviously held.

The Program note "in case of air raid, remain seated" has its usual offstage counterpart in the passing aircraft coming in on a La Guardia beam.

Ximinez-Vargas Ballet

Paris, June 12.

Albert Safarti presents a ballet presentation in two parts. Choreography: Roberto Ximinez. Costumes and sets: Manuel Villaseñor; guitar: Emilio Bonet, piano: Ramon Ximinez, Virgilio Manuel, Wito Ximinez, Vargas, Ana Mercedes, Victoria Salcedo, Pepita Reyes, Fina, Joa, Alberto Portillo. At Theatre de L'Eloué, Paris 33 top.

Folklore of Spain in a dance package that's eyefilling, graceful and forceful. Backbone of Flamenco is there, but also present are unusual interludes of regional dance and chant, exciting morsels. Overall show has elegance, color and diversity. Seems a likely terp bet for the U.S.

Some 26 short dances comprise the evening. Two and three character start things, often evolve into more intricate folk patterns that use full company of 14. Sudden shafts of carefree comic folk shenanigans, as in the Muneos Mexicanos, break up the deeper, impassioned entries for a well rounded show.

The biting guitar of Emilio Bonet swells in rapt pairing to the penetrating flamenco-wail voice of the statuesque fiery Fina Vivo, and all piano music is well handled in a virtuoso style by Ramon Ximinez and Virgilio Manuel.

An overworked term, showstopping, is called for by the workmanship in the exciting Leyenda danced by Ana Mercedes. This is a love bit depicting a flashing girl in a black leotard, dress dancing a love segment that is underlined by longing, fear and desire. Sharp, heady and flexible, this brought palms to blistering.

Leaders Ximinez and Vargas also display the staccato heels and suppleness of the male parts and Victoria Salcedo is another lovely and terpsicated addition to this excellent troupe. They look ready for a U.S. dance trip and small company could also make a perfect addition to any itinerary show with the smallscale numbers easily fitted to boite requirements. Mosk.

Russian Ballet

Paris, June 19.

Ballet Stanislavsky-Nemirovitch-Danchenko of Moscow is currently at the Chatelet here, the first Russian troupe in Paris since 1909. Response here been mixed but curiosity and dance faithful should assure respectable run.

Sampling a full evening version of "Swan Lake" makes for a very long evening but against the dead-end strain there's the obvious discipline and classic rigor to command praise. The Russians avoid prima donna stuff but individuals

Americans Hogged All the Tickets

Russian Ballet Played to Native Lebanese— Bob Shaw to His Compatriots

Competency Issue Jolts Bridgeport AFM as 10 Symp Men Booted

Bridgeport, June 19.

Jonel Perlea, the Connecticut Symphony's new conductor, has dropped 10 musicians after individual auditions and plans to replace them with New York pros.

Perlea's intention to strengthen the Bridgeport-headquartered organization was foreshadowed but the exit notices to the 10 members of the orchestra hit the local musicians' union hard. Harold Hartley, business agent, said all 10 have been with the Connecticut Symp at least seven years and insisted that they will back in their chairs when the orchestra returns to action.

NEW CHAMBER MUSIC GETS FROMM BACKING

Boston, June 19.

Two concerts of modern chamber music, bonus for visitors to Berkshire Festival, will be given in the theatre-concert hall at Tanglewood, Lenox, Mass., July 9 and 23, by the Fromm Music Foundation of Chicago. Performers will be members of the Boston Symphony and guest artists, to be picked. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Centre, will each display a work by a former student.

SANDWICH BARS

They Are Provided at Glasgow Promenade Concerts

Glasgow, June 12.

New series of promenade concerts is being launched here by the Scottish National Orchestra in the 3,000-seater St. Andrew's Hall. Maximum price will be \$1.50. Two sandwich bars will cater for customers who come straight from stores and offices.

Programs will aim at all tastes, each concert portraying a different musical aspect. Top artists, including pianists, violinists and leading singers from Covent Garden, London, have been engaged.

Thomas Greene Resigns

New Orleans, June 19.

Thomas A. Greene, manager of the New Orleans Philharmonic Orchestra for the past three years, has resigned Friday, effective Nov. 1 to enter private business.

During his administration orchestra's season was increased 20% in number of concerts, musicians' contracts increased 25% and number of out-of-town concerts increased from six per season to last year's total of 25, not including the month-long South American concert tour in April.

Greene was previously assistant manager of the Philadelphia Symphony Orchestra.

Concert Footnotes

Sam Morganstern of Greenwich Village Lemonade Opera antecedents to Opera Workshop at Cleveland Institute of Music. His anthology on composers due out in Oct. via Pantheon Books.

Solomo Leweroff, ex-mgr of Israel Philharmonic joins Jewish National Fund which is fund-raising for a Toscanini Forest to be planted in Israel. Benefit concerts are in prospect.

Charles Munch of Boston Symphony received three honorary degrees in one week, to wit, Tufts, Boston College, Harvard.

shine on sheer superiority of technique as per Violetta Bovt as the princess gone swan and Kouznetsov as the prince.

Costuming and settings proved sombre although a rousing storm scene was well managed. Mosk.

Joyce A. Swan, exec veep of the Minneapolis Star writing under a Calcutta dateline recently expatiated in American slowness to use "showmanship" (his word) abroad.

In Beirut, Lebanon, the Robert Shaw choral group under State Dept.-ANTA handling filled an auditorium all right, but mostly with Americans because of the tactlessness of selling the tickets through the American University rather than assuring them reaching native hands. In contrast the Russian Ballet not only distributed ducats through regular downtown channels but made announcements in Arabic. Result was that American talent played to Americans but Russian talent played to Lebanese. Minneapolis news exec philosophizes broadly:

"Some Americans have with logic asked why the United States should send entertainment to build goodwill and understanding of Americans in countries into which we are already pouring millions of dollars.

"But United States business firms decided long ago they could not expect gratitude from their employees or the public for providing millions of jobs and raising standards of living. They learned they had to develop a long range, sound public relations program to cause people to think well of them and what they were trying to accomplish.

This sometimes has meant sponsoring junior baseball leagues, Aquatennial parade floats or symphony orchestra concerts.

"A similar approach to the people of foreign countries makes a lot of sense."

\$35,000 One-Day Concert Stipend For Liberace

Hollywood, June 19.

What is probably the biggest one-day fee ever earned by a performer will be paid Liberace for a two-performance appearance at the Akron Rubber Bowl on July 4. He'll get a flat \$35,000 for the day.

Deal was set with Ray Seaward, promotion manager for the industrial firm of Gorgie & McComb which is sponsoring the bash at the 35,000-seat Bowl. Akron outfit hopes to set up a series of such events for residents of the Akron, Youngstown area.

The \$35,000 fee covers only the services of Liberace and his brother George. Gorgie & McComb are paying for the orchestra of 35 musicians—about five of whom will accompany Liberace from here with the remainder to come from Akron—as well as for all travel and incidental expenses.

After the Akron date, Liberace treks to Denver July 15 to open the season of events at Centennial racetrack promoted by Hazel M. Oberfelder. Denver date like all Liberace concerts in the U.S., with the exception of the Rubber Bowl stand, are promoted by Liberace and his managers, Gabbe, Lutz & Heller.

Pianist meanwhile is readying his trip to Europe later this year and is setting a deal for a return to the Riviera, Las Vegas, later in the season with his "Come as You Were" show. Broadway plans for the latter now have been pushed back to January to permit sufficient time for preparation.

Lydia Joel, editor of Dance mag, planes to Madrid today (Wed.) on a two-week terp survey which will also include stops in Italy and Greece.

Literati

Serling, Self-Archivist

Rod Serling has signed with Simon & Schuster for an anthology of the tele-dramatist's outstanding plays, including "Patterns," "The Rack" and "Noon on Doomsday." Publication date isn't set.

Unusual aspect of the volume will be Serling's commentary accompanying the plays, dealing with production problems encountered in the TV presentations and with editorial experiences. Book will be illustrated with rehearsal stills.

Guild Tries Anew In Miami

For the first time in some years, another attempt is in the making to organize a Miami chapter of the American Newspaper Guild. Heading up the move is Lee Mason, nite-life columnist for the weekly Miami Life, quondam radio newscaster and active in AGVA and the AFL-CI Central Labor Union in Dade County.

Some years ago, a drive was made to organize the two major dailies (Herald and News) but the move was defeated in a vote taken among employees of the newspapers.

Librarians' Convention

Some 3,500 librarians from all over the country are in Miami Beach this week for the 75th annual conference of the American Library Assn. With the Fontainebleau and Eden Roc hotels as centers, the conclave is spread along the major oceanfront hostels for the series of meetings and exhibitions by publishers in huge tents

set up on the Fontainebleau grounds. More than 100 exhibitors, mostly publishing companies, are showing their wares to the book-lenders.

During the week-long meetings, the Lippincott Award and the Dewey Medal will be presented. Hocking Carter, editor-publisher of the Greenville (Miss.) Delta Democrat Times is one of the principal speakers slated for the big dinner meeting Thursday (21). Author Jessamyn West will also appear.

Mademoiselle Pre-Samples

The July issue of Mademoiselle will offer a preview of books set for publication within the next few months. Included among these will be "The Orphans," a short story by Frank O'Connor which will be included in his book of short stories entitled "Domestic Relations," "Middle East Calls Middle West," by Anne Sinclair Mehdevi, which is from her second book, "From Pillar to Post" and "Dylan Thomas: On Reading His Poetry," one of the few works by the poet still unpublished after his death three years ago.

CHATTER

Oliver Reed named publisher of Ziff-Davis' Radio & Television News, Popular Electronics and Hi-Fi Annual.

Carl Zuckmayer of Woodstock, Vt., author and playwright, was awarded an honorary degree of doctor of letters at the annual commencement of Dartmouth College.

Trapeze Greats Recalled

Continued from page 2

chini, the human cannon ball, and the Codonas.

The Scotch Codonas

The Codonas were neither Italian nor Spanish. They were Scotch, but romanced their names a bit to conform to public bias in these billings. Papa changed his from Edward to Eduardo. Their children were born all over the world, Vicki in Vera Cruz.

Almost from the time the children could walk they were performing. Vicki was named, of course, after Queen Victoria and she began in a tumbling act when she was two years old. This developed a sense of timing and in fact when the children became a flying act it was their best assurance that if anything went wrong they could hit the turf and tumble to safety. Vicki says that their timing was so perfect it took all the scare out of her and she went on to a wire act at the age of 12 which in itself developed into a thriller-diller.

She appeared in the arena in a beautiful shawl presented to her by King Alfonso and a rather gaudy head dress. These she removed and handed to an aide dressed in evening clothes. Then she ascended the platform. She was in the center ring. For the Codona act the other two rings were cleared of performers.

High in the air, with no net under her, she did a tight-wire act, balanced on a ladder, danced a catwalk, a Spanish dance with clicking castanets and, later, the Charleston.

At the end of her act the wire was slacked until only a foot from the ground. Then she started swinging it back and forth until she got so high her head was lower than her feet. At this point she hurled herself into the arms of her brothers. They never missed.

For this the act got \$1,200 a week. It was with Barnum & Bailey circus for years and traveled from 1913 to 1915 with the Wirth Brothers' through Australia and New Zealand.

Everything you see in "Trapeze" they did in a circus tent and nobody thought about fleas until this Flit Civilization brought it to their attention.

The Flew For Everybody

Up to recently there was hardly a movie which had a circus theme that didn't use the Codonas to make it seem real. In fact they were co-starred with Emil Jennings in "Variety" 30 years ago. They doubled for Marion Davies and Clark Gable in "Polly of the Circus" and for Janet Gaynor, Charles Morton and Barry Norton in "The Four Devils." They did a lot of the flying in "Tarzan" pictures, too, and Pete Smith of course got them for his short, "Swing High."

Fans may wolf-whistle at the

figure of Lolobrigida in "Trapeze" if the word "figure" hasn't been retired from the language as being too tame, but Hortense Codona, the mother of Vicki and indeed Vicki herself were beautiful numbers. In fact Life's first magazine cover featured the Codonas in a thing called "The Passing Leap."

As far as I know, Hecht and Lancaster, or even United Artists, didn't sweep Vicki Codona into their vast and overwhelming tent for exploitation purposes. They claim their four color full page ads in national magazines reached 200,000,000 readers and their two page spreads in newspapers covered a readership of 600,000,000.

How 800,000,000 Equals 168,000,000
This totals 800,000,000. How these figures are worked out I'll never know, as the total population of the country, including children who haven't yet got into kindergarten, is only 168,000,000. But like anybody else, I am impressed by box car figures or indeed anything over \$1.50.

Unless there is a complete reversal of the present trend you'll never see a Codona flying on a trapeze with the greatest of ease again. Vicki herself has two sons and six grandchildren. One of them is Dr. William E. Adolph who developed with Dr. John Clark the atomic powered portable X-ray unit.

As for the grandchildren, I don't think Vicki would encourage them to return to a life of two trunks, a pail of water to wash their clothes, hanging them out to dry on tent ropes, ironing, mending their own clothes and maybe mucking through mud when the chances of appearing in immaculate silk tights became even more difficult.

Today I suppose the circus carries washing machines and automatic dryers like everybody else, but as Vicki says when they used to travel through towns even on trains and she looked out and saw the lighted homes she wondered why anybody would leave them to go out for entertainment.

Vicki Codona, Landlord

She herself has settled down to live winters in Palm Springs and summers in Crestline, a mountain resort 50 miles to the north and 6,000 feet above sea level. She has become a benevolent landlord. She owns four unit apartments, which keep her serenely solvent.

The "flea-and-rat-ridden one ring circus" of Paris is as far behind her, as it is me.

That the aerial footage of "Trapeze" can literally cause people's hair to stand on end is certainly proof of the triumph of simulation over reality, and maybe for this generation, so used to synthetics, from phony wrestling to phony amateurs, the passing of old pros

like the Codonas will not be missed.

Of course Burt Lancaster, having been a circus man himself, was not completely unqualified to partake of these hair-raising death-defying stunts. But I doubt if he would have dared to have put himself up against Alfredo Codona or even Lalo, the strong man of the trio.

R. J. Lannan, who fabricated the special effects, is perhaps more deserving of applause but in this star-ridden, name-dropping name-grabbing era of civilization I doubt if he will get it even in his obituary.

Ca c'est la vie, et la vie est dur, as they say around the Cirque d'Hiver.

Italy to Force?

Continued from page 2

taken following precise accords with AGIS and ANEC, the Italo exhib groups. It asks its members to give "immediate backing" to local product, and especially to those Italian pix (contained in an attached list) which have so far been denied screenings. The ANICA missive also "suggests" that foreign distributors withdraw their films from circulation during the week set aside for the "Film Week" to make way for the local screenings throughout the country, these to be made up of reprises of important postwar Italian films as well as other new Italian pic selected by ANICA and AGIS.

Why Referred to N. Y.

In referring the matter to N. Y., the local MPEA office notes that the ANICA letter and its content potentially sets an entirely new local standard, practically invalidating the current quota setup for Italian films (already raised in the still-to-be-approved Italo Film Law). Also, if foreign companies were to give in to these demands, a precedent of considerable danger would be set, with the Italians liable to follow up the Film Week, for one thing, with films like events during the fall and winter, thus continually blocking Yank distribution. Felt here also that though the letter speaks only of key situations around the country, presumably the 11 key cities, the movement could be extended to embrace almost all centers in the national territory. A puzzler is the time element—there are only a few days of action left before the planned Film Week is supposed to start.

A further puzzler is how product-short Italo exhibs were talked into the move. Local theatreowners have already in the past voiced complaints against the raising of the Italian film quota, claiming Italo product now is insufficient or not strong enough to meet quota minimums. Also, it's obvious that the reason many of the listed Italian pix haven't obtained screening time is that they aren't too week and that exhibs haven't wanted to touch them. In recent years there never has been any deliberate ostracism of local product by native exhibs. On the contrary, when local-mades have been strong, Italo exhibs have been quick to grab them, profiting strongly in the bargain via the film aid rebate system.

U.S. Garrisons

Continued from page 1

part in top level conferences in Washington on the overall problem of entertainment for service morale. They will, it's reported, make a strong pitch for special consideration of the troops in Korea. Area is the only one in the world where U.S. troops stationed as occupation forces cannot be accompanied by families. Entertainment, therefore, is more essential here than elsewhere.

HCC formerly set up units which could tour the areas. However, Grant pointed out, even one star would be welcomed with open arms and talent willing to make the trip could easily join one of the "paid-for" units touring the area.

Incidentally, abandonment of HCC apparently means the traditional Yule shows will not depart from Hollywood this year. Since it is at that time of year that morale is at its lowest ebb, it's expected the Defense Department may prep a special pitch later this year to have the entertainment industry put together troupes which can be ferried to key theatres around the world.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, June 19.

Twenty years ago Par set up a junket to Del Mar near San Diego to publicize both a picture and a racetrack in which one of its stars held a substantial interest. To give the press bunch a chance to make some easy money the suckers were touted to lay a small bet on the star's horse in the sixth—a sure winner.

In the picture itself a scene involved a hayburner owned by the star's presumably starving family. At the starting gate the horse reared, looked like a sure loser and then went on to win the race, for this was a movie, remember, and they can do such things in a movie without being clinked for fixing a race.

In the race itself on the track that afternoon, however, the star's horse, which may have seen a sneakview of the picture, reared at the starting gate and was left so far behind even the bettors for show lost their shirts.

Like all the other \$2 bettors, I lost mine. But the picture was quite a hit for those depression days and I consider it pretty decent of the members of the No Estate to have given the thing such good notices after getting such a bad steer themselves. In fact, those good notices just about started Bing Crosby, Fred MacMurray, Donald O'Connor and Claude Binyon on their way up the ladder to success where they would be sure to meet a Treasury man on the way down more than willing to meet their pockets half way.

The other day Par threw another junket—this time in Palm Springs at the fin du saison—and flew in a pleneload of scribes to publicize their Bob Hope picture entitled "That Certain Feeling," which nobody will consider a starting point for the careers of either Hope, Eva Marie Saint, George Sanders or Pearl Bailey. But the weekend show of desert resort hospitality and the resulting glow of good notices won't hurt this quartet either.

"Who Won the Race?"

The same day in Hollywood Park a bunch of horses were running for the privilege of seeing how far they could finish behind Swaps in the Californian, a race with a purse of \$110,000. Hollywood is the Warner track, which shows you how farseeing those brothers were when they began to divide their interest between making pictures and making bets.

At the dinner Saturday night before the premiere of "That Certain Feeling" I happened to be sitting among a group of horse-players. One, a long time fugitive from a picket line, is I suspect the last survivor of the first successful strike of newspapermen which moved them up from the No Estate to the Fourth Estate in California.

In those days he was a sportswriter, though now he is Lowell Redlings, picture critic of the Hollywood Citizen News. Also present (for what reason in this connection I can't imagine) was Vincent Flaherty, sports columnist of the L. A. Examiner. Others present were a most luscious syndicated columnist of television named Eve Starr, Bill Kennedy of the Herald Express; Skinny Johnson of NEA; Jack Hellman of Daily Variety on his way to Colorado for a vacation, and Army Archerd attired in a charcoal gray ensemble that can't help but start a rumor that VARIETY is loaded. Jim Bacon of the AP showed up for dinner in as fantastic a Bermudan ensemble as any AP man has ever worn, and Aline Mosley of the UP appeared in a third degree sunburn, a surprising sight because she one time covered a nudist colony convention and played it completely straight in the belief that nobody would suspect she was a newspaperwoman. Unfortunately somebody photographed the collector's item.

Among all these people nobody knew who won the horserace. Finally Groucho Marx showed up and Groucho, who by now knows everything or never will, came up with an answer.

"Porterhouse won it," he said. "It was a steak race."

Everybody groaned and of course nobody believed him. So the quiz went on until nearly time to leave the Biltmore Hotel for the Plaza Theatre and the preview. At this point of new bunch arrived by private plane. It was Bob Hope's party. On learning that his plane had flown over Hollywood Park on the way down to Palm Springs, we thought perhaps he might have heard the result on radio or have even seen the finish from above. He didn't know. When we told him Groucho said that Porterhouse had won and that it was a steak race, Hope groaned so badly it looked as if he couldn't eat and would have a difficult time sitting through "That Certain Feeling" again.

By 2 o'clock the next morning when all of us emerged from the Chi-Chi, where Dave Barry showed what a money-player he is by topping himself before the biggest collection of critics he has probably ever met, we still didn't know who won the horse race.

Being a reporter myself from the days when we used to trust City News for this sort of trivia, I got up early Sunday morning, bought a copy of the Riverside Enterprise and, sure enough, there it was. Porterhouse had beaten Swaps! So the moral is when you ask a simple question of Groucho don't be surprised if you get a simple answer.

Town Caught Short of Bermudas

Though the main interest among the picture critics seemed centered around Hollywood Park, others who have had longer training in keeping their minds on their own business were more interested in seeing how a premiere in Palm Springs clothes would work out.

The only modification of the bikinis that go for street wear in Palm Springs during the season, and more particularly after the season has officially closed, was that the men had been asked to dress in Bermuda shorts.

I always thought they were the most hideous things ever devised by stylists, but in hot countries where cool knees often had to stand for cool heads, I guess they had their uses.

Unfortunately, by the time civilians dared to return to these styles of their childhood, they had developed well nourished pots and spindly legs. Perhaps their legs had always been spindly but they looked more so now that their wearers had developed so much weight from their hips up.

Paramount had brought Edith Head down to describe these ensembles for Art Linkletter's tv show as an added plug for the picture. The Palm Springs chamber of commerce boys sought to outdo each other in this bizarre attire. One Jimmy Cooper showed up in a jacket of heavy shantung silk and Bermuda shorts of a lighter texture in the same bootleg cloth. Somebody has been trading with Red China, or has America learned to simulate this beautiful cloth? Frank Bogert, who emceed most of the goings-on, and Charlie Farrell wore abbreviated white ensembles. All three came out pretty well.

The Hollywood crowd went in more for charcoal gray Bermuda shorts. Bob Hope's looked actually sombre, though Sky Dunning of American Airlines lightened his gray shorts with knee-length red stockings. Bob Goodfried of Par, who handled the whole junket admirably, showed up with charcoal gray Bermuda shorts and ordinary socks, a faux pas that would get him demerits among the Smith College girls who more or less popularized the vogue among civilians.

One guy showed up in damask silk Bermuda shorts, though I saw none made over from lace curtains. I suppose this style will soon reach its limit and pass on to a mode even more odious.

As for the picture itself, as they used to say about the horses in Gotterdammerung, it was adequate and since it was staged for a hospital charity and Palm Springs has no City News, I had to hunt down the fact that it netted the charity \$4,000.

If Par gets that much out of it for its run later in Palm Springs it will prove that the picture business is not as dead as exhibitors claim it is, especially when trying to get off the hook on that amusement tax.

Broadway

Deborah Kerr and Pier Angeli en route to Europe.

Noel Coward in from London yesterday (Tues.) on the Queen Mary.

Bill Joyce of the William Morris Agency radio-telev. dept., ailing at Doctors Hospital.

George Nader in Gotham for promotional work on behalf of Universal's "Away All Boats."

Rose Feldman, of N. Y. Paramount Theatre public relations department, back from visiting friends and relatives in Wichita, Omaha and Sioux City.

Mrs. Joan Kalmine Paradies, daughter of Stanley Warner general manager and v.p. Harry M. Kalmine, weds Dr. Victor H. Witten Friday (22) at her parents' home in Rye, N. Y.

Judy Kapp, Oak Leaf Medal (top woman's honor) winner at Swarthmore College this June, left last week on the Ile De France to take up a \$2,000 scholarship at Oxford U. in England. Her dad is Paul Kapp, the music man, younger brother of late Jack Kapp.

"Goodbye to Uncle Tom," latest work of J. C. Furnas, is sure to interest theatrical scholars, for he blazed a lot on Harriet Beecher Stowe. Furnas was feted Friday (15) at the Coffee House Club by Book-of-the-Month, which picked the work.

Australian rights to Leonard Levinson's "The Complete Book of Low Calorie Cooking" (Hawthorn) have been sold to Australian Consolidated Press, Ltd. Digest version will be distributed with one of the Aussie women's magazines.

Pittsburgh

By Hal V. Cohen

Leo DeLyon booked back into Holiday House next month for two weeks.

Fayne Blackburn staying on at White Barn Theatre for two additional shows.

Playhouse holding over its final show of season, "Solid Gold Cadillac," through June 30.

Joan Crawford's daughter, Christina, will enroll in the Carnegie Tech. Drama School in September as a freshman.

Carol Blatt, daughter of late exhib. Bill Blatt, received her law degree at Pitt U., only girl in graduating class of 55.

Local actress Polly Rowles has replaced vacationing Dennie Moore in "Diary of Anne Frank" on Broadway for a month.

Minneapolis

By Les Rees

Old Log "strawhatter" teed off with "Kind Sir."

Songstress Galena continuing at Hotel Radisson Flame Room.

Suburban Bloomington Little Theatre presenting "Papa Is All."

Andahazy Ballet Borealis scheduled for Northrop Auditorium June 28.

Prom Ballroom had Frankie Carle, Sam Donahue with Billy May orchestra and Hilltoppers for one-nighters.

Comedian Joey Adams and Israeli singer Shulamith Levy performed at Twin Cities' dinner celebrating state of Israel's founding.

Society for Preservation and Encouragement of Barber Shop Quartette Singing in America held 18th annual convention here last week.

"Holiday on Ice" set for new local baseball stadium July 10-15, marking first time skating show ever will have played here in summer.

Vic's nitery resuming exotic dancing for its floor entertainment after several year lapse. Current show includes Gee Gee Saunders, Tana Louise and Connie Stevens.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odéon 49-44)

Existentialist boite La Rose Rouge finally reopening again after many delays.

Radio strike still on here and now being joined by sympathetic video workers.

Eva Bartok will play a German Baroness in a new pic version of "Arsene Lupin."

Simon Rady in to set up headquarters for three-year stint as Continental A & R rep for RCA Records.

Edward Small in prior to heading to London to begin preparations for pic version of legit hit, "Witness For Prosecution."

Ava Gardner in to try her wardrobe for the forthcoming, "Little Hut," which Mark Robson will make here and in London.

Phil Kahl in to set up deals with Gallic music houses. Kahl's first agreement is to rep the Eddie Barclay Music Pub in the U. S.

First-run reissue of Charles

Chaplin's "The Gold Rush," at two big houses, looks to be one of few pix to make with big b.o. returns. Jean Mercure will direct the Gallic legit version of "Tea and Sympathy" to star Ingrid Bergman at the Theatre De Paris next season.

About 300 legit crux in from all over the world to confab in conjunction with the presently rolling Third International Drama Fest of the City of Paris.

Sarah Guitry will have a filmic change of pace by forgetting the historical costume epics to do a detective comedy, "Assassins Et Voleurs" (Assassins and Thieves).

Anthony Quinn intends to turn director-producer on two properties after he winds his current thesp chore here on "Notre Dame De Paris." He wants to make "Miraculous Rush" in Mexico and "Shoemaker Takes A Holiday" in Italy. If he directs, Quinn will probably not appear in the films.

Cleveland

By Glenn C. Pullen

Victor Mature in town to plug his latest song disks.

Chico Hamilton quintet breaking into this territory at Cotton Club.

Barton Brothers and Jacqueline James topping new Alpine Village layout.

Bill De Arango, recording guitarist, formed jazz trio for Harry Shaker's new Downbeat Room here.

William Chapman and Eileen Schauler singing leads in Musicanaval's current "King and I" which opened tent theatre's third season.

Four Diamonds starting entertainment policy for Sherwood Forest Park, recently bought by syndicate of 16 Clevelanders. Tommy Edwards of WERE emceeing series of Friday shows to be headed by Red Sovine, Skeeter Bonn, Stoney Cooper, Wilma Lee, Three Brown, Hyla Brown, Lee Webb and Mac Wiseman.

By Guy Livingston

Josh White current at George Wein's Storyville.

Gisele MacKenzie current at Blinstrub's in season windup.

Marjorie Adams, Boston Globe film critic, on a jaunt to Europe.

Elliot Norton, Post drama critic, awarded honorary degree of doctor of journalism at Suffolk University.

Extended legit season has two shows playing, "Pajama Game" at Shubert and "Teahouse of August Moon" at the Colonial.

Group 20 Players opened its strawhat season Monday night (18) with "Ring Round the Moon" on Wellesley College campus.

Rudy Vallee opens for 10 days at Al Taxler's Bradford Roof Wednesday (20) and will be honored by Maine U. alumni at special alumni night.

Ken Griffiths, assistant bonafide at Main and Joe Schneider's Steuben's, which shutters June 23, signed for Nautilus Beach Club, Atlantic Beach, L. I.

Negotiations underway for reopening of shuttered Latin Quarter for next season with Johnny Howard, comic who played Hub and Florida dates this season, to be in charge.

Evelyn Lear, who sang the femme lead role in folded "Reuben, Reuben" here, in for title part "Saint of Bleeker Street," for the Boston Arts Festival in Public Garden.

Madrid

By Ramsay Ames

(Castellana Hilton; 372200)

20th-Fox will do a documentary on the Feria of Pamplona this summer.

Ava Gardner off for three months of Rome, London and Paris to escape the Madrid heat.

Eric Johnston here for long interview with Generalissimo Franco, with results of which are still indefinite.

Houston Chronicle's Paul Hochull here to see the "Pride and the Passion" company blow up the great wall of Avila.

Frank Sinatra tossed a quiet cold chicken-and-champagne party last night in his Castellana Hilton suite for an old friend, Jimmy Van Heusen.

"To Dorothy a Son" opened Monday night at the Palacio de la Musica, ditto "Give a Girl a Chance" at the Carlos III and the Roxy B. All other Yank openings on the Gran Via this week are second and third runs.

Paramount rolls here July 15 on its "Adventure for Two," which will star Spain's No. 1 glamor girl Carmen Sevilla, now in Rome shooting "The Desert Lovers" opposite Ricardo Montalban. "Adventure" will be directed by Don Segal and produced by Bruce Odium.

London

(Temple Bar 5041/9952)

Jean Cocteau in from Paris to receive an honorary degree at Oxford U.

Fred Hutchinson, Paramount topper in London, to N. Y. on his annual trip to homeoffice.

Sol C. Siegel due here on the prowl for six girls for his upcoming production of "Les Girls."

Richard Watts Jr., New York Post drama critic, in town for look-see at current West End plays.

Mai Zetterling inked for the femme lead in Tyrone Power's British production of "Seven Waves Away."

Eric Johnston to be guest of honor at an MPA reception tonight (Wed.). He'll be feted at an all-industry lunch on Friday.

"The Boy Friend" hits the 1,000th performance mark at Wyndham's this Friday (22); has grossed under \$1,000,000.

Bill Haley star of "Rock Around the Clock," donated two silver cups to the winners of the British Amateur Jive Championship.

Alfred Hitchcock arrived on the Queen Elizabeth Monday (18) for tonight's (Wed.) preem here of "Man Who Knew Too Much."

Diana Dors sails tomorrow (Thurs.) to New York enroute to Hollywood to co-star with George Cohan in RKO's "I Married a Woman."

Sir Laurence Olivier named prez of the Actors' Orphanage, succeeding Noel Coward, who resigned after 20 years with "infinite regret."

Violetta Elvin, who is leaving Sadler's Wells Ballet to marry an Italian lawyer, gave a farewell party to members of the company at Covent Garden last week.

Peter Finch sailed to Australia and will vacation there until August when he starts location lensing on the new Michael Balcon production, "The Shiralee," which will be released through Metro.

Munich

By Karin Thimm

Berlin Philharmonic with conductor Herbert von Karajan gave concert here.

Helmut Hilpert started rehearsing "View From Bridge" by Arthur Miller at Kammerspiele.

Actor and conferencier Rolf Olsen, Austrian, has to leave Germany because of repeated traffic violations.

Traditional Munich Summer Festival will be ended Aug. 10 with "The Egyptian Helena" by Richard Strauss. Conductor is Joseph Keilberth.

High activity in Bavaria film studios at Munich-Geiselgasteig: "Kirschen in Nachbars Garten" (Cherries in Neighbor's Garden), "Heute heiratet mein Mann" (Today my Husband Marries, after a novel by Annemarie Selinko), "Wo der Wildbach rauscht" (Wild Creek), "Duro die Walder, durch die Auen" (Through the Woods and over Meadows), "Kitty und die grosse Welt" (Kitty and the World Conference) and "Der Meindeldbauer" are films being turned now.

San Francisco

By Bill Steif

Hale Champion, Chronicle reporter, won a Nieman Fellowship to Harvard.

Bill Rosenthal, Metro flack for nine years, joined Don Keating publicity organization.

Marie Louise Schwabacher, Civic Light Opera exec, prepping for a five-week European jaunt.

Bela Lugosi, Lon Chaney Jr. and John Carradine were a happy threesome doing advance work for "The Black Sleep."

Bob Schooby bought a piece of the Zanzibar. Will rename the club the Storyville and open there with his Dixieland band.

Fairmont Hotel bandleader Jack Ross celebrated his 11th anni on job at the Cirque Room. He signed in 1945, for a two-week stand.

Rome

By Robert F. Hawkins

(Archimede 145; tel. 800211)

Rudolf Bing slated to visit Rome later this month.

Robert Alda gets back to Rome soon when his musical revue, "Padrone di Raggio di Luna," winds up its long Italian tour in Sicily.

"Michael Strogoff" remake is rolling in Yugoslavia on a co-production basis. Curd Jurgens and French star Genevieve Page top a large cast.

Al Daff, Amerigo Aboaf and entire U-I brass assembled here for meet of Italo agencies personnel, to view new product and prep sales campaigns.

Ricardo Montalban here from Madrid for interiors on "Warriors

and Lovers" in which he co-stars with Carmen Sevilla and Gino Cervi. Then cast heads for Egypt to do exteriors.

Isa Miranda, currently appearing here in legit, "On Streets At Night," has been offered the role of Serafina in the London staging of the Tennessee Williams play, "The Rose Tattoo."

RCA's Richard Mohr here to supervise a recording of "La Traviata" under baton of Pierre Monteux. Rosanna Cartieri, Leonard Warren and Cesare Valtelli are featured in the diskings.

RKO veepee Walter Branson here with Continental manager Joseph Belfort for huddles with Italo topper Vittorio Mattea and Charles Rosmarin, Near East chief for RKO, on release policies for "The Conqueror" and "Oklahoma."

Elsa Martinelli, just back from another Hollywood stint, goes back to the Coast early in August for another pic with Kirk Douglas. In October, she stars opposite Trevor Howard in "Manuela," to shoot in England.

Rossano Brazzi leaves soon for Munich to co-star with June Allyson in his first U-I effort, "Interlude." In August, he does "Story of Esther Costello" for Columbia, in London. His latest, "Loser Takes All," opens at Berlin Festival late this month.

Bucks County, Pa.

By Allen Ward

Playwright Jack Kirkland sold his Quakertown farm, and returns to Manhattan.

Vocal coach Marguerite Haymes moved in, alternating her teaching sessions between here and N.Y.

Charles Evans of New Hope, set designer at Fred Miller Theatre, Milwaukee, will do same for Playhouse in the Park, Philly.

Bill Jonson here recuperating from a stroke suffered while on tour in Europe as assistant conductor of "Porgy and Bess."

Pianist-singer Johnny Travers held over at the Black Bass through June 21, prior to date at the East Colony Room, Easthampton, L. I.

Odette Myrtil brought a new trio into the Playhouse Inn. Led by guitarist Mickey Palmer (who records with Nat. Brandywynne), other two are pianist Dick Averre and drummer Chick Corvan.

Mexico City

By Pete Mayer

(Tel. 09; Tlalpan-264)

Maria Felix' youngster Enrique injured in an auto crash.

Berta Singerman did her final recital in Yiddish before heading for N. Y.

Cinelandia, downtown cinema, smashed up for third time by rioting Poli-Tech students.

Lola Flores, Spanish gypsy singer, studying Mexican folk tunes for her European tour.

Ricardo Montalban talking a one-pieper deal with a local deal with the Zacarias brothers.

Jorge Villaseñor, Katherine Dunham's Mexican rep, preparing his first play for production.

Dolores del Rio, Arturo de Cordova and Libertad Lamarque, plus lenser Gabriel Figueroa and director Benito Alzaraki officially invited to film in Japan.

Philadelphia

By Jerry Gaghan

Dave Gerson, operator of midtown tavern, left (9) to open his Cal-Neva Lodge, Lake Tahoe.

Charley Ventura, saxophone playing maestro at New Town Tavern, signed by Wing Records.

Mort Scahill was named press rep for new Camden County Music Circus, which opens flags June 25.

Bill Harris, local trombonist, will rejoin Woody Herman band during week's run at Red Hill Inn, starting June 19.

Ray Benner, local string bass who played with New Orleans Symph last two years, joined Cleveland Orch.

Robinson, Adleman and Montgomery, ad-pub outfit, handling press for Brandywine Music Box, new musical tent.

St. Paul

Edyth Bush Little Theatre closing "Skyark," with "Stage Door" in next.

The Hilltoppers, featuring Jimmy Bacca, did a one-nighter at Prom Ballroom, with Jules Herman's band.

Local dance group, Andahazy Ballet Borealis, with company of 50 and the Summer Session orchestra of the University of Minnesota, will give traditional and original works in one-night stand at Northrop auditorium. Ex-Ballet Russe stars Lorand Andahazy and wife Anna Adrianova front the company.

Hollywood

American Cinema Editors created new ACE Award of Merit.

Vet director-actor Scott Beal recuperating following major surgery.

Dole Porter in from N. Y. to work on music score of "Les Girls."

Reginald Gardiner recovering from injuries sustained in a fall at his home.

Donald O'Connor named to SAG board of directors, succeeding the late Edward Arnold.

Emery Wister of the Charlotte News in town on his annual look-see at studio production.

Dore Schary will be a key speaker next week at 53d convention of Advertising Association of the West.

RKO tossing a cocktail party at Romanoff's next Monday (25) for Helen Hayes and her son James MacArthur.

Tom Kettering, nitery editor of the L. A. Mirror-News (and son of Ralph T. Kettering) off to N. Y. to see the shows.

Acceptance of Harold Hecht as a member gave Screen Producers Guild a total membership of 150, alltime high.

Dean Martin and Jerry Lewis hosted 150 members of the Hollywood press at the Circle J Ranch to teeoff campaign on "Pardners."

Darryl F. Zanuck checked back into 20th-Fox for first time in three months, to prep his indie production slate.

Sammy Friedman exited Shapiro-Bernstein after 10 years to take a lengthy vacation and recuperate following recent heart attack.

Warners tossed a luncheon for Jose L. Mora, former Uruguayan Ambassador to the U.S. and now Secretary-General of the Organization of American States.

Miami Beach

By Lary Solloway

Luther Adler and Sam Jaffe in "Reclining Figure," current at the Roosevelt Playhouse.

DeMarco Sisters and Jay Lawrence head show this week in La Ronde of the Fontainebleau.

Perry Como and his tele show cast being paged to open the new Americana's night club when hotel preems in mid-December.

Exhibitor Harry Ornstein, who's taking over the hardtop house in Boynton Beach, viewing local operations with Sig. Vorzimer, National General Service southern rep.

Roberta Sherwood returns to the Eden Roc's Cafe Pomell in July for one week before heading for date in Las Vegas in August. Dick Haymes also on the plushery's summer roster.

Westport, Conn.

By Humphrey Douless

Dick and Bob Haymes at Stonehenge.

Lucille Lortel's White Barn season opening July 8.

William Hawkins, World-Telly critic, inspecting Country Playhouse.

Farley Granger and "Playboy of Western World" scratched at Country Playhouse.

Eileen Heckart in from Coast after completing film stints in "Bus Stop" and "Rocky Graziano Story."

John C. Wilson, Betty Smith, William Archibald, Jean Dalrymple, Paula Laurence, Richard Skinner, Baldwin Bergenson, Gene Tunney, Winifred Johnston and John C. Wilson, opening of Gish Sisters in "Chalk Garden" at Country Playhouse.

Australia

By Eric Gorriek

(160 Castlereigh St., Sydney)

"Guys and Dolls" (M-G) terrific click here as Metro's own loop.

"Carrousel" (20th) off to smash start at Regent, Sydney, for Hoyts.

David N. Martin has a click with "Spice and Ice" revue at Tivoli, Sydney.

Miklos Gafni is doing a concert tour for Australian Broadcasting Commission.

Greater Union Theatres facing lifting several cinemas prior to advent of tele next October.

"Kismet" (M-G) looks like it would run one year at Princess, Melbourne, for Garnet Carroll.

Independent Film Distributors, led by Errol Heath, will break into the 16m field with Continental fare.

Googie Withers and John McCallum playing "Deep Blue Sea" at Royal Adelaide, for J. C. Williamson.

Norman Rydge, topper Greater Union Theatres, will looksee Hollywood studios on his way back to his Sydney base.

OBITUARIES

RALPH MORGAN

Ralph Morgan, 72, retired character actor who was active on the stage and screen for almost half a century, died June 11 in New York after a three-year illness. Originally a lawyer, he made his legit debut in "Love's Comedy" at the Hudson Theatre, N.Y., in 1908 and started a long film career in 1931 when he appeared in "Charlie Chan's Chance."

A native of New York, Morgan, was a son of George Wuppermann, importer of Angostura bitters. One of 11 children, he was an elder brother of actor Frank Morgan, who died in 1949. Ralph Morgan, after giving real estate law a two-year try, entered amateur theatricals where one of his performances was caught by Warner Oland. Later was instrumental in bringing him to the professional stage in Ibsen's "Love's Comedy."

Thereafter Morgan was frequently seen on Broadway in various plays of the late Clyde Fitch and other dramatists. He had a supporting role in the Frank Bacon starring, "Lightnin'" which opened a long run at the Lyric, N.Y., in 1919. Perhaps best known of his scores of parts was his portrayal of Charles Marsden in Eugene O'Neill's "Strange Interlude." He succeeded Tom Powers in this role in the Broadway production,

DON HOLLENBECK

June 22, 1954

and also enacted it in London and in the screen version.

Morgan, who was seen principally as a supporting player in innumerable Hollywood pictures, was a founder and onetime president of the Screen Actors Guild. Prior to this he was active in Actors Equity. His last Broadway appearance was in the 1952 production of "Three Wishes for Jamie."

Surviving are his actress-daughter, Claudia Morgan, and a sister, his wife, the former Georgianna Iverson whose stage name was Grace Arnold, died eight years ago.

HARRY F. MASON

Harry F. (Bud) Mason, 33, announcer and disk jockey with WGY and WGRB-TV, Schenectady, was killed June 17 while participating in a national sports car hill climbing contest near Manchester, N.H. A longtime sports car enthusiast, he had raced in previous events and also had broadcast race results.

Mason joined WGY and WGRB-TV as staff announcer in 1953 after serving at WENT in his home city of Gloversville, N.Y., and WBTA, Batavia, N.Y. He doubled for several years as cartoonist and

FRED RICKEY

Many Friends Miss You Very Much

storyteller on WRGB-TV's "Broad-time Stories" and also deejayed WGY's "Mostly Music."

Surviving are a stepmother and two aunts.

JOHN E. BARNHART

John E. Barnhart, 89, one of Pittsburgh's first stagehands, died in that city June 2 after a long illness. He was the last surviving charter member of IATSE Local 3. He first operated footlights in the old legit house, the Alvin, and was the inventor of an electric floodlight control panel which is now in common use.

Barnhart was at the footlight switches when the old Nixon opened in 1903 and later was chief electrician there. A stagehand since 1887, he retired a few years ago with the closing of the Barry Theatre downtown, which was razed and converted into a parking lot.

He leaves a daughter and two sons.

JOHAN GROLLE

Johan Grolle, 76, first director of the Curtis Institute of Music and for 40 years head of Philadelphia's Settlement Music School, died June 2 in Philadelphia. A native of Holland, he was graduated from the Amsterdam Conservatory. He played under William Mengelberg and Richard Strauss.

Grolle, who came to the U.S. at the age of 20, was a member of

the violin section of the Philadelphia Orchestra when he became interested in music classes for children and helped found the Settlement School. He also was president of the National Guild of Community Music for six years.

Two brothers in Holland survive.

CRESS HILLARY

Cress Hillary, 58, vaudeville and burlesque performer, died June 8 in Chicago. A native of Philadelphia, he was the son of a trick rider and sharpshooter with Buffalo Bill's Wild West Show. While in his teens he worked in tab shows and also trouped in an act with his father for a time.

Hillary, who was a burlesque comic for years, later teamed with his wife, Dorothy, in a double act known as Hillary & Norman. At the time of his death he was a lecturer at Riverview Park, Chicago.

Surviving are his wife and a daughter.

HAROLD KAPLAN

Harold Kaplan, 48, pioneer Minneapolis exhibitor who was co-owner and manager of one of the Twin Cities' top neighborhood theatres, the St. Louis Park, died June 15 in Minneapolis after a heart attack. He was prominent in many Northwest Variety club activities and was a director of North Central Allied exhibitors' organization.

Prior to construction of the St. Louis Park Theatre, Kaplan managed the State and Radio City theatres for the Paramount organization and its predecessors.

His wife, daughter and son survive.

RALPH J. CLAWSON

Ralph J. Clawson, 56, onetime manager of Ringling Bros. and Barnum & Bailey Circus, died June 4 in Fitchburg, Mass. An outdoor trouper for more than 40 years, he was business manager for Cristiani Bros. Circus at the time of his death.

A native of Lincoln, Neb., Clawson was with Hagenbeck-Wallace Circus before taking over the helm of the Ringling outfit in the late '30s. Later he piloted Clyde Beatty's Circus and other bigtop shows.

Surviving is his wife.

FRED P. HOENSCHIEDT

Fred P. Hoenschiedt, 62, veteran showman, died June 15 in Dallas. In recent years he was architect and construction engineer for Theatre Enterprises there.

Hoenschiedt started as projectionist in Wichita Falls, Tex., then for 15 years managed and produced vaude shows in the south. After a stint as manager of Louis Dent Theatres, Waco, he was district manager of Gaiety Amusements Co. in Oklahoma City.

Survived by his wife, daughter, two brothers and sister;

IVY ADAMS

Ivy Adams, vaude musician, died June 6 in Birmingham, Eng., after a lengthy illness. With her three sisters she toured music halls as the Sisters Gilby, a musical act. At one time she worked as Niobe, Queen of the Xylophone and the Bells.

Survived by her husband, Bert Adams, manager of the Hippodrome, Birmingham, and formerly of the Holborn Empire, London.

W. LA VELLE WALTMAN

W. La Velle Waltman, 44, sales manager for radio station WAVE, Louisville, died June 12 in that city after a two-week illness. His death was attributed to complications following a stomach operation. An announcer for KGFF, Shawnee, Okla., before coming to WAVE in a similar capacity, he was promoted to sales manager for the Louisville outlet in 1950.

Surviving are his wife and a son.

FRANK WIEDENBACH

Frank Wiedenbach Sr., 57, chief engineer for WJAG, Norfolk, Neb., and w.k. electronics consultant, died of a heart attack June 11 in Norfolk. He had been with the radio station for 24 years and was with KGDA, Mitchell, S. D., prior to that.

Surviving are his wife, son, mother and three sisters.

JOHN C. TURNER

John Coburn Turner, 41, chair-ridden radio-TV script editor and latterly program administrator of the Ford Foundation's "Omniibus" died June 15 in N. Y.

Fuller details in radio-TV section.

Mrs. Elsie Lieberman, 78, former actress in the Yiddish theatre,

died June 11 in Philadelphia. She was the widow of Jake Lieberman, who also acted on the Yiddish stage. Surviving are two sons and five daughters.

Cirilio Robledo, 63, manager of the Cine Estrella, Chihuahua City, Mexico, was killed recently by two bandits while he was counting the night's receipts.

One of twin sons born to Mrs. George Thomas, wife of KDKA-TV news editor in Pittsburgh, died there May 31 two days after birth.

Countess Ada Goudard de Lachau, who composed "Lil Liza Jane" and other songs, died June 14 in New Rochelle, N.Y.

Willard Coats, 32, pianist and conductor, died June 11 in New York. He was a faculty member of the Philadelphia Musical Academy.

Father, 75, of Chicago publicist Alan Edelson, died June 13 after being struck by a hit-and-run driver in St. Louis.

Kennon Jewett, 52, retired advertising exec and father of singer Ann Jewett, died June 11 in Miami Beach after a lengthy illness.

Father of Mrs. Bert Stearns, wife of Screen Guild and Co-Operative Theatres head in Pittsburgh, died June 13 in that city.

Leonard Shaw, 70, pioneer exhibitor who opened Sheffield's (Eng.) first cinema in 1910, died recently in that city.

Sampson (Sam) Brown, 58, vaude performer and vet tap dance teacher in the Omaha area, died June 1 in that city.

Father, 80, of Milton Heidrich, guest relations supervisor for WGN, Chicago, died June 13 in that city.

Mother, 62, of Sid Sommers, manager of Stanley Warner's Troy in Troy, N.Y., died there June 11.

Mother, 79, of Hank Whitehouse, veteran cafe comic, died of a stroke June 12 in Pittsburgh.

Wilton H. Hoyt, 66, band and symphony musician, died June 11 in North Danville, N.H.

Mother, 75, of Frank McKenna, of Metro's story department, died May 30 in New York.

Mother, 42, of film and tv actor Lee Erickson died June 12 in Burbank, Cal.

Mother of Australian actress Ann Richards died June 15 in Hollywood.

John D. Jones, 65, longtime exhibitor, died recently in San Angelo, Tex.

George Dobrzanski, retired musician, died June 12 in Manchester, N.H.

Mother of Harry Neil, comedian, died May 21 in Morecambe, Eng.

Rock 'n' Roll

Continued from page 1

and unwise for the disk jockeys to limit their r&r programming. "The kids," he said, "are the best censors and they're not looking for dirt—they're looking for a beat." Suppressing r&r will do more harm than good, he added. "If the kids can't get the music they want in clean places, they'll seek it out in offbeat spots with a bad atmosphere. And if the pop deejays clamp down on spinning r&r records, the kids will turn to the placard shows that do nothing but play such obvious records."

He doesn't think rock 'n' roll is a musical fad but he does expect changes to come, pointing out that five or six years ago country music was riding the musical crest and everyone cut hillbilly tunes whether they were good or not.

Ram manages such r&r acts as The Platters, Penguins, Colts, Flairs and Empires via Personality Productions, Inc. He's now expanding the management operation setting up headquarters in New York and Chicago in addition to the home base on the Coast. Earl Warren will be in charge of the N. Y. branch while Jack Perrin will oversee the Chi action. Gene Bennett oversees the Coast base while Ram bicycles L.A.-to-N.Y. and back. Ram is also skedaddled to put on a rock 'n' roll show at the New York's Coliseum "Cavalcade of Modern Music" this fall.

Peelers All Over Paris

Continued from page 1

come that it has passed the fad stage and now looms as one of the most potent night appeal selling points?

Without going into any sociological gambits, it may lie in the consumer appeal of packaging. Perhaps the French have gotten tired of just accepting a walk-on nude, and the sudden sight of the preliminaries caught on just as have snack bars, disks, jazz and airconditioning. Conjecture can go on, but the fact remains that, like love, the striptease is here to stay in France.

Kidded Striptease At First
Stripteasing had shown up in French niteries before but always in a coy or kidding manner. It first became serious with the Crazy Horse Saloon. Run by ex-antique dealer Alain Bernardin, who was looking for something new two years ago, to perk up his fading wildwest show, he decided to import the more tantalizingly-slanted U. S. conception of the undress routine.

He got various young girls started, and word-of-mouth via help from national mags, columnists and dailies, started the ball rolling. It got its final boost when the Institut Des Beaux Arts, presided over by an Academician Edmond Heuze, had a special gala featuring the Crazy Horse strippers. Heuze emerged enthused and saying it reminded him of sacred Indian dances and the most refined Geisha girls. This put it on a high plane, and it has built from there.

Now in its second year, this is a growing industry with the top stripteases doubling and tripling, and pulling down wages that make most showgirls want to rip off their clothes in envy. (Some strippers make as much as \$30 a night to the average chorines \$16.) Soon, other boites devoted to unveiling were opening as fast as girls could unrobe. Came the Piano Club, Grisi, Vernet, Les Fleurs and the wholesale acceptance by established clubs of strip attractions. Le Nouveau Moulin Rouge, next door to the authentic Moulin Rouge, which Nachat Martini recently turned into a revue spot, inaugurated an amateur striptease night, every Thursday, which is a local and tourist must-see. Seven newcomers, plus a ringer from time to time, nonchalantly peel. Then the audience votes for the winner. Most Crazy Horse alumnae go away with new routines in tow.

This Is New?

Miss Pamela, an English girl, added a new wrinkle to the tassle-twirling by having a couple on her backside. Sha Landres does her peel with a rope strung before her and then makes a symbolical tour-de-force with the hem. Candida takes a bath, soap and all. Rita Renoir comes out in and sits in a rocking chair, reading the Marquis De Sade and does a frenzied strip as an aunt calls for her to come in for tea. Refinements have come as the strip enters other walks of show biz.

The chansoniers, long thought inviolate, now have a girl in one reading poetry coolly until she is stark nude; a new theatre revue has a tearful widow in mourning taking it off to a funeral dirge. The Arab club El Djazair has added a belly dance strip. Such travesty spots as Garroussells and Indifferent have males in draw going through the paring procedures.

Nude As Sauce To Show

Regular clubs still hark to the oldfashioned use of the nude as sauce to a sound show. The Lido uses them decorously and they are still walkons in such places as Pigalls, Jockey, Venus, Boule Blanche, Sphinx, Eve and Nouvelle Eve, where some of the best undressed lovelies abide. Naturistes adds a specializing of barred back-sides, but backs this up with a smooth, well mounted show.

All the revues now feature a peeler between the regular numbers. A recent pic, "En Effeuillant La Marguerite," has new star Brigitte Bardot cast as a young stripper who works her way to more worthy aspects of show biz. It might be the effect of all this stripping. At any rate, last week a young man at the Club Saint Germain Des Pres suddenly took off his clothes but made no appreciable stir until he was covered and dragged off by the gendarmes. Both French locals and tourists

are getting their fill of the bare facts. As one English lady said to a friend, after a siege of "Paris By Night" bus touring, "I'm sleeping with my clothes on tonight."

French Rebel

Continued from page 1

States which would be guaranteed against losses and would handle, of course, French production.

Flaud stated here his plan is in the draft stage and should be finalized prior to late summer. At this time the French will seek to engage in huddles with indie Yank releasing agents for the purpose of ironing out the kinks.

Flaud said native producers have agreed to ante around \$240,000 for a two-year test of the distribution-subsidizing operation, which will comprise, it's contemplated, six regional offices, some of them outlets. He added he still feels the indie distribs in the U. S. are not doing a sufficiently penetrating job and as another measure, the industry here has continuing thoughts about acquisition of U.S. theatres.

Flaud believes there's no reason that the Yank market can't match Germany in terms of distribution yield (Germany now provides the French with \$1,800,000 annually).

American indies are on record as being cool to the idea—meaning a smooth course is not expected when it comes time for the French discussions.

MARRIAGES

Ann Noves to Tom Tryon, Las Vegas, June 13. Bride a Broadway producer, he's a film actor.

Isabel Coghill to Kenneth J. Martin, Des Moines, June 9. Bride is with KRNT-TV there; he's assistant director with same station.

Francine Ackerman to Leo Goodman, New York, June 16. Bride is with the Gale Agency, N.Y.

Vera Lee to Ed Kelly, Santa Monica, Cal., June 7. Bride is a ballet dancer in "My Fair Lady" on Broadway; he's Peggy Lee's manager.

Nancy Dick to Hugh McIlroy, Perth, Scotland, June 9. Bride's a dancer, he's singer.

Jane Opperman to Irving Seidner, Chicago, June 6. He's a publicist.

BIRTHS

Mr. and Mrs. Tom Goldie, daughter, Glasgow, June 8. Father is a film critic.

Mr. and Mrs. Antonio Prieto, son Mexico City, June 6. Father is a Chilean radio singer.

Mr. and Mrs. Bud Westmore, son, Hollywood, June 12. Father is head of the UI makeup department.

Mr. and Mrs. Arthur Smith, daughter, Hollywood, June 1. Father is attorney for Desilu.

Mr. and Mrs. Len Simpson, son, Glendale, Cal., June 9. Father and mother are publicists.

Mr. and Mrs. Alex Manos, daughter, Pittsburgh, June 5. Father's a junior exec with Manos Theatre circuit.

Mr. and Mrs. Jack Goode, son, Philadelphia, June 11. Mother is the former Mary Biddle, Philly broadcaster; father's a stage comedian.

Mr. and Mrs. Douglas Robinson, daughter, Hollywood, June 14. Father is N. Y. Times staffer in Hollywood; mother, former Marlene Robinson, is a former writer and publicist.

Mr. and Mrs. Bob Marvin, daughter, Columbus, June 13. Father is a WBNS-TV personality.

Mr. and Mrs. Russ Barnett, daughter, Dallas, June 9. Father is a day and news announcer at WFAA there.

Mr. and Mrs. Richard Dean, son, San Antonio, June 14. Father is member of WOAI-TV production staff there.

Mr. and Mrs. Elliot Abrams, son, New York, June 8. Father is a sales executive at Sterling Television.

Mr. and Mrs. Clive Stock (Gwen Overton &), son, London, June 10. Parents are a vocal duo.

Mr. and Mrs. Stan Watson, daughter, Morecambe, Eng., recently. Father is a magician; mother is his partner.

Mr. and Mrs. William L. Klein, son, Chicago, May 23. Father is prez of United Film and Recording Studios in that city.

Mr. and Mrs. Tony Curtis, daughter, Santa Monica, Cal., June 16. Mother is film actress Janet Leigh; father is a film actor.



MISS PATTI PAGE

In Your Living Room

THREE TIMES WEEKLY

**TWICE WEEKLY
LOCAL TV STATIONS**

**ONCE WEEKLY
NBC-TV NETWORK**

JUN 27 1956

VARIETY

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EUROPE ASKS: 'WHAT'S WITH U.S.?'

Prosperity Bad for Boxoffice?

Minneapolis, June 26.

Slight dent in the national economy—but short of recession proportions—would be a boon to the picture business, in the opinion of Saul Malisow, 20th-Fox branch manager here. He draws this in large part, he says, from last week's VARIETY piece which pointed up the many non-film diversions which the public, in the present prosperity era, can afford.

Previously, he said, the main outside-the-home entertainment was inexpensive theatregoing. Now added are boating, motoring, fishing, etc., which used to be beyond the financial reach of the potential film customer.

(Ed note. Of ancient origin is this film industry crack: "There's nothing wrong with the business that a war won't cure." Sounds diabolic but true, for world conflict has meant, twice, a narrowing of the avenues through which the consumer, meaning the public, could spend money and films benefitted.)

O'SEAS FILM BIZ IN QUIZ MOOD

By ABEL GREEN

London, June 26.

This VARIETY man came into the British, French and German film markets on the crest of much continental concern over (1) what is happening to the picture business in America; (2) to what degree is Hollywood selling itself down the Tiv river; (3) to what extent are the pioneers abdicating; (4) what's the purpose of all this residual selling and capital-gains; (5) other than via the trade press, ("and only VARIETY to most of us") seemingly few are au courant with the exact nature of the day-to-changes.

What emerges as No. 1 end-result of all this concern is (a) an obvious missionary job that all American majors have to do in bucking the morale of their top execs on the local scene, and (b) tell them that "the picture business is not going to blow over"—certainly not after 50 years.

Added to all this is Britain's own pix biz downbeat, with television to blame.

Via a Q. and A. manner, at the industry luncheon tendered this VARIETY man by Fayette W. Allport, general manager of the Motion Picture Export Assn. in Great Britain, at which only the major American distribution companies' toppers were present, it was evident that the picture-sellers to the big British market were gravely concerned.

The step-by-step details of some (Continued on page 16)

Packages Take Over Silo Trail; Stars From Films, Tele, Niteries

Rock 'n' Roll Speakeasy

Ottawa, June 26.

Futility of censorship was aptly illustrated here last week. "A floating Elvis Presley fan club" (as Ben Dworkin of Ottawa Citizen phrased it) was forced to go "underground" to listen to their fave, when their parents refused to allow his disks at home.

A vacant, locked school-board building, with even the windows boarded up, nevertheless gave out faint Elvis strains. A night-beat cop climbed a rear fire escape and found one window board loose. Inside were 10 boys and 10 girls, aged 11-15. The cop flushed them with his flash and they all wriggled out, scared. Then, when one little girl said she'd left all her Presley records and the player behind, the law helped her back in a window to get them.

The summer theatre circuit is on an unparalleled package kick. The parlaying of recent Broadway hits and name performers for silo tours is bigger than ever, with topliners from practically every branch of show business involved. Thus, the strawhat manager who actually operates a stock company and produces his own shows is becoming an ever-scarcer breed.

Besides the established Broadway clicks, new properties are also being sent out with talent of box-office calibre. Other w.k. performers have also been booked for single shows and in some cases are playing different leads in scattered strawhat engagements.

Talent for the warm weather productions has been recruited from Broadway, tv, films and the nitery and recording fields. The bistro and diskery angle is reflected in the additional job availability for singers provided by the surge of musical tent theatres.

The package boom is illustrated in the production schedules of various major silos, where traveling shows make up the bulk of the offerings. These spots include the Spa Summer Theatre, Saratoga, N.Y.; Theatre-by-the-Sea, Matunuck, R.I.; Casino Theatre, Newport, R.I.; Ivoryton (Conn.) Playhouse; Falmouth Playhouse, Coonamessett, Mass.; Cape Playhouse, Dennis, Mass., and the Somerset (Mass.) Playhouse.

Also, the Camden Hills (Me.) Summer Theatre, Kennebunkport (Me.) Playhouse; Ogunkunt (Me.) Playhouse; Lakewood Theatre, Skowhegan, Me.; Long Beach (L.I.) Playhouse; Fayetteville (N.Y.) Country Playhouse, and Triple Cities Playhouse, Binghamton, N.Y.

Also, the Capri Theatre, Atlantic City. (Continued on page 63)

Sardi Staff 'Schooled' In Legit Names and Plays; Boss Pays for Ducats

People who complain about being unable to get tickets to "My Fair Lady" should get jobs at Sardi's restaurant, N. Y. Not just any job, of course, for only the key men get theatre tickets from the management.

Vincent Sardi Jr., who runs the establishment, explains that it's essential for the headwaiters and head bartender at a restaurant catering particularly to the theatrical trade to be familiar with shows on Broadway. It enables them not only to recognize the actors, but also to have a sense of values about current legit, he figures.

Besides Sardi himself, who tries to catch a show at least once a week, those on the weekly theatre-going schedule include Jimmy Mo- (Continued on page 16)

Hollywood Pix Sales to Video Seen As New Windfall for Publishers

The recent wholesale turnover of major picture company backlogs to television is due to result in a big windfall for music publishers who have tunes in those pictures. Since publishers only licensed their tunes to film producers for theatre exhibition, they now expect an additional licensing fee for the tunes' use on video.

Situation is still, very much in the exploratory stage and nobody knows how much money is involved for the music men. One publisher said it should run into the "millions," but others are taking a more conservative attitude since most of the old films will not command very high prices on video.

At this point, Harry Fox has started preliminary talks with the various owners of the films slated for video. The powwows are reportedly proceeding amicably and it's expected that some formula for tv licensing of the picture (Continued on page 63)

Pendergast Biopic Slur On Democrats; Hollywood Oughta Rap G.O.P. Also!

Washington, June 26. Hollywood should produce a motion picture about the bosses who run the Republican Party, Rep. Melvin Price (D., Ill.) told the House last week. Price commented on a Drew Pearson radio report that the industry was going to turn out a pic, called "The Boss," about the Pendergast political machine in Missouri.

"If Hollywood wants to be objective," commented the Democratic legislator, "it should produce another movie about the bosses who now run the Republican Party. I refer to the bigtime lobbyists, the oil billionaires and others, who finance the GOP, and dictate its policies."

"As a movie fan, I would like to see Hollywood turn its cameras on these real political bosses of the present, instead of reviving ghosts from the past."

Wayne: \$650,000 Per Film

Hollywood, June 26.

John Wayne has nearly negotiated a new five-picture contract with 20th Century-Fox. It would be one a year at \$650,000 guarantee per each.

Wayne in past has often taken 10% of gross.

Borge Netting 60G in L.A. Wk.

Hollywood, June 26.

Victor Borge, playing one-man show at Greek Theatre here, will probably set an alltime one-week personal gross record for this area, if not in nation, on basis of the advance sales.

Judging from the advance, it looks like the Borge concert will gross \$85,000 for the week. Since Borge gets the big end of a 75-25 split on each dollar, he stands to (Continued on page 52)

Hillbilly Stumpers Fight for Texas Votes

San Antonio, June 26.

Two hillbilly bands are fighting for Texas votes. Ralph Yarborough picked up a band this week to aid him in his campaign for the governorship of the state.

Former Senator and Governor W. Lee O'Daniel has had his Hillbilly Boys on the road with him since the campaign opened. O'Daniel is once more campaigning for the governor's chair. It was O'Daniel who first rose to political power through his use of the western band in his campaigns.

Factional Feud Erupts Anew In Equity Council

The Actors Equity council was expected to reach a decision yesterday (Tues.) on a proposed move that would make it virtually impossible for any faction to control the administrative body. The change would raise the quorum for council meetings from seven to 20, thereby reducing the possibility for any bloc to dominate sparsely-attended sessions.

The technique of pushing through controversial measures near the end of a meeting, when attendance has dwindled and one faction is left in control, is reportedly a favorite stratagem of one element in the union. It was expected that the council would pass the reform rule, but with the quorum reduced to around 15. No decision on the matter had been reached at VARIETY presstime, however.

Also scheduled for council con- (Continued on page 16)

Tel-Hotel Thriving \$3,000,000 Setup

Annual business of Tel-Hotel Corp., servicing hotels and hospitals with tv, radio and air conditioning service, is now at the rate of \$3,000,000.

Tel-Hotel Corp., headquartered in N.Y., started eight years ago when two brothers, Irving and Alfred Kram, had the bright idea of providing tv facilities in hospitals throughout the country. With an initial stake of \$50,000, they began their service through Hospi-Tel, now a subsidiary, and the business mushroomed into the hotel field, currently accounting for the maintenance of over 22,000 tv, radio and airconditioning units across the country. The value of the equipment on lease runs into the millions.

Among the hotels for which Tel-Hotel operates tv systems are the St. Moritz, Sherry Netherland and Barbizon Plaza, N. Y. Hospitals in the metropolitan New York area utilizing the service in- (Continued on page 52)

Allied Artists Garners Victor Riesel's Biopic

Allied Artists has a deal set to finance labor columnist Victor Riesel's career, which was high-pointed by the acid-throwing attack by unknown assailants that caused the loss of his sight.

AA has agreed to pay Riesel \$25,000 in the minimum. If a book is published on the newspaperman, the extent of its sale will determine how much more the film company will be called upon to pay.

Strippers Uber Alles From Hamburg's Reeperbahn to Paris' Montmartre

By ABEL GREEN

Berlin, June 26. From Paris to London to the Reeperbahn of Hamburg's St. Pauli district (the rough-and-tumble sector of this booming seaport) and throughout Germany the nitty accent is striptease. Next to Italy's espressos, which apparently is the No. 2 biggest export item to Gina Lollobrigida, the Yank brand of striptease is the big thing on the Continent that the Europeans do it with variations. And how!

Striptease dots the Paris scene from the grand boulevards to Montmartre, and while London's legal regulations require immobility there is beaucoup revelation there. Hamburg's Reeperbahn, which in actuality is a glorified Coney Island, has its own Germanic variations. Most of them are not pretty.

The items run from audience participants riding on a horse, a camel or a donkey for 50 pfennigs (12c) and in the case of a prize reward then it's one Deutsche Mark. The DM is roughly a quarter. For those who can survive the bucking donkey, for a spell, there is a 100 DM cash reward but mostly the payoff is in domestic (Deutsche) champagne. The shells are equestriennes in total nudity above the waist.

The bikini is that citadel of haut culture which features the "Damenringkamp im Schlamm"—which means two dames wrestling in the mud. What there is appealing about two unattractive broads, bare above the waist and wearing a sort of diapers as athletic trunks, wrestling in a mud trough is something which even the Germans wonder about. They admit that when the lower class group let themselves go there are no limits however, public or private.

The mud trough spans the entire front of the stage, and ring-siders up to four tiers back, are given tablecloths for reasons that become obvious because these femme rasslers not only wallow in the mud for wrestling "falls"—as part of this "sport"—but do a little spitballing with the goo at (Continued on page 61)

Zanuck Asks Russia For More Bad-Dope About That Man (Joe Stalin)

Hollywood, June 26. Recent attacks by Soviet leaders on the late Marshal Josef Stalin have put a new film on Darryl F. Zanuck's independent production schedule for 20th-Fox release. He'll make "The Secret Crimes of Josef Stalin," a semi-documentary dealing with the dictator's early career as an assassin and robber. Zanuck disclosed that he had communicated with USSR Minister of Culture Nikolai A. Mikhaliov for additional information.

Indie producer Edward A. Golden recently registered "Stalin" as a title for a projected film.

Stan Rubin's Monday Gigs

Princeton Jazzman Forgets About Becoming a Lawyer

Stan Rubin and His Tigertown Five kicked off the third season of Monday night jazz concerts at Herb McCarthy's Bowden Square, Southampton (L. I.), on June 25. Combo will play Monday gigs there for the next 10 weeks.

The room's summer season opened Friday (22) with the Marty Napoleon orch appearing nightly except Mondays.

Incidentally the Princeton grad. has apparently abandoned any career as a lawyer. Pere Rubin of Westchester is a judge.

Asst. Sec'y of State To Supervise International Exchange of Talent

Washington, June 26. A bill creating an Assistant Secretary of State for International Cultural Relations has been introduced by Senator William Fulbright (D., Ark.).

The new Assistant Secretary would direct the international exchange program and other cultural programs. Thus, he would have charge of sending overseas the various cultural groups—symphony orchestras, opera troupes, dance companies, etc.—which the State Department finances to give foreign nations a look at American cultural developments.

Davis Jr. Chairmans Sinatra Asthma Fund

The Frank Sinatra Asthma Research Fund is being formed by a group of show bizites with Sammy Davis Jr. as temporary chairman. On the committee, so far, are Bob Weitman, CBS-TV veepee in charge of program development; deejay Martin Block, and Max E. Youngstein, United Artists vice-president in charge of advertising and exploitation.

Fund will be worked through the Jewish National Home for Asthmatic Children on which Davis serves as a member of the board.

Prospect of Admission Tax Relief For Exhibs Indicated by Brit. Govt.

London, June 26. Prospect of admission tax relief some time in the future was held out to the British picture industry

Texas Is Safe

Waco, June 26. Nominating himself a lone ranger in charge of juvenile morals, McLennan County Sheriff C. C. Maxey has served notice on drive-in theatres that he will stop what he decides are indecent films.

He broke in his new act as unappointed censor on a burlesque striptease film which was operating with an "adults only" tag.

"That thar gal had no more clothes on than would covah mah bare fist," said the Texan volunteer.

Delayed Release Loses Momentum Of Best-Sellers

The long delay in the issuance of a film based on a popular best-selling book is believed to be dissipating the value of the pre-sold property. This, in essence, is the view that appears to be developing among some film industry executives.

Point made by these executives is that by the time the picture is released a good portion of the public has forgotten the book and is already interested in a new best-seller. This tendency, they feel, is dangerous since many of the books were acquired at inflated (Continued on page 63)

Swiss Actress Competes For Dubbing 'Gervaise'; Issue to Arbitration

Paris, June 26. Rene Clement, who recently finished a pic rendition of the Emile Zola novel "L'Abattoir" (The Trap) renamed "Gervaise" for the film, is having unique difficulties. The star, Swiss actress Maria Schell, is suing him claiming she wants to dub herself while Clement says that she has a slight accent not in keeping with the lower class aspect of the character. Striving for a solution, both versions were made, with Miss Schell dubbing herself and another actress also doing it, and they will be submitted to a jury who will pass on the most acceptable edition.

This trouble kept "Gervaise" out of the Cannes Film Fest and also recently cancelled it as a special preem piece at the Opera for a gala benefit. Verdict is due this week, and the version which gets the nod will be released.

by Henry Brooke, financial secretary to the Treasury in a House of Commons debate. He assured M.P.'s of both parties that the Chancellor was not permanently content with the existing rates of duty and intended to study the situation during the coming months so that he could bring forward proposals at an appropriate time.

The Minister indicated that the government was watching the outcome of higher admission prices which were introduced by the circuits after the Budget rejection of the industry's appeal. He could not indicate how far the independents would follow that lead and time alone would show its effect on attendances, and the general economic state of the industry.

His statement was made during a debate on two Labor proposals for admission duty concessions both of which were negative on a vote. During the debate Sir Tom O'Brien M.P., the union topper, emphasized the financial hardships of small exhibitors and said that in his union's agreement with the CEA it had included a hardship clause under which theatre operators could appeal against the stipulated minimum rates. He argued that the tax was no longer morally justified but the Chancellor reported that it yielded around \$100,000,000 a year, and he was reluctant to start touching the "fabric of the tax in this year's bill."

Mutual Kicks Up State Dept. Fuss, Cancels 'Mission in Moscow, Pa.'

FILMS HELP LAW

Schary Sees Judges and Lawyers Sympathetically Pictured

Hollywood, June 26. Hollywood has aided the legal profession with its portrayal of attorneys and judges on the screen, Metro production chief Dore Schary told the Beverly Hills Bar Assn. in an address. He cited "The Caine Mutiny," "The Rack," "The View from Pompey's Head" and "The Wilder Years."

All had presented legalites in a realistic light as a result of careful attention to casting and the employment of expert technical advisers.

Senator Seeks Closer Eye On Yankee 'Information' Packaged for Aliens

Washington, June 26. Creation of a joint Congressional committee on U. S. International Information Programs was urged last week by Sen. Hubert H. Humphrey (D., Minn.).

"The Joint Committee," Humphrey told the Senate, "would be empowered to study the extent and effectiveness of all U. S. international information programs, study the technique, special characteristics, and extent of all types of Communist propaganda, including methods used to penetrate information media of the free world with such propaganda, inquire into the extent to which scientific research and development in the field of mass communications have progressed in the United States and the degree to which scientific advances are utilized by the United States international information programs, and provide a continuous, cooperative relationship between Congress and the United States international information programs."

Humphrey said the appointment of the editor of "Pravda" as the new Soviet foreign minister was an indication that Russia would be stepping up its propaganda cold war.

Congress Library Preems Woodrow Wilson Film

Washington, June 26. A documentary film on President Woodrow Wilson's activities for world peace will be preemed in the Library of Congress here Thursday night (28). Pic, titled "Woodrow Wilson, Spokesman for Tomorrow," is the first complete film recording of the highlights of the career of any U. S. President.

It was made as one of the features of the celebration of the centennial of Wilson's birth, this year. The film was made from more than 100,000 feet of motion picture film in the National Archives, the Princeton University Library and other sources. It goes back to the pre-World-War I days when Wilson was president of Princeton and then Governor of New Jersey. The narrated soundtrack includes quotations from Wilson's speeches and statements.

Shared Film News

Washington, June 26. The Organization of American States and the newly formed Ibero-American Film & Television Press Assn. have signed an agreement to cooperate for the promotion of better understanding in the Western Hemisphere through the distribution of filmed news.

The association was founded in April at a conference of 63 motion picture and newsreel companies in Uruguay. Countries represented in the association are Argentina, Bolivia, Brazil, Colombia, Cuba, Chile, Ecuador, Mexico, Peru, Portugal, Spain, Uruguay and Venezuela.

Mutual's planned "Mission in Moscow, Pa." kicked up such a storm—with charged gusts reaching the State Department and the Pentagon—that the project had to be dumped.

The Defense Department withdrew its support of the projected July 4 radio spectacular when word was received that the State Department, for diplomatic reasons, frowned at the planned program which would have highlighted the staging of a mock war and the takeover of the town by a tyrannical, puppet government. State Department officials felt that Russia, which also has a city called Moscow, may hold such an exercise by the Army as "Inflammatory."

From Mutual's standpoint, the whole idea of the program was to stress the liberties Americans enjoy and how those liberties must be protected. This concept was to have underlined the scheduled broadcasts by "war correspondents" from the town, in the vicinity of Scranton. With the Moscow Mission out of the way, Mutual now plans a commemorative Independence Day program from 9 to 10 based on a similar idea. In addition, invitations have gone out to all embassies in Washington, including those from the Iron Curtain countries, to have chiefs of state define their concept of independence. The plan is to have the definitions studied throughout a 13-hour period on the Mutual net on July 4.

Newspaper Writer Clicks With Bakken Circus Revue As Peters 3 (U.S.) Aids

Copenhagen, June 26. This season's edition of the "Circus Revue" has gotten off to a highly promising first four weeks. Long operating at Bakken, the amusement park which is a 20 minute train ride north of the city, this Revue, following the death of Denmark's popular Ib Schoenberg during the past winter, became a plum much sought after. (All theatrical licenses are government franchises in Denmark; one does not simply go into show business here.)

Paul Sabroe, feature writer on Copenhagen's Politiken and a performer (monologist) on the side, got the license. It is under his auspices that the tent show has now opened with two favorable factors, (1) the Peters Sisters, an American trio already established as favorites with the Danes, and (2) exceptionally clement weather.

Sabroe, as director-manager of a revue (he's the Copenhagen George Jessel in winter) harks back to before the war when he wrote the sketch on phonetics which served Victor Borge, then Boerge Rosenbaum, in a local cafe show.

AUSSIE GOVT. NIXES OLYMPIC GAMES FILM

Sydney, June 19. The Australian government has given thumbs-down to producing a full-length color pic of the Olympic Games, which starts in Melbourne next November. Government's financial moguls aver that the loss taken on "A Queen in Australia" is sufficient reason to turn down a costly Games' production via own production setup.

Meantime, Stanley Hawes, government's film production chief, has completed his first C-Scope pic, "Melbourne, Olympic City," currently in release here and abroad and is planning additional shorts for the government to give the forthcoming Games a boost overseas. Top U. S., British and other foreign newsreel units likely will be given the greenlight by officialdom here to do a general Olympic coverage. It's now considered doubtful that the Games' Committee would grant any single production unit a filming monopoly.

Many Aussie exhibits could see no high boxoffice value in a full-length film of the Games. They cited the newsreels' more timely coverage and pull at the wickets. Showmen said also that before a full-length Olympic film was ready for distribution here the Games would be over and long forgotten.

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MODESTY (IN BUDGETS) RETURNS

THE PICTURE AHEAD

It's increasingly apparent that the picture business must revise its general structure to cope with the technological and population shifts, and their attendant problems, which have made boxoffice inroads.

Cutting operational costs is one element as witness the elimination—now and in near future—of lesser key exchanges like New Haven, Oklahoma City, Portland, Ore., Albany, Omaha and other such cities.

But this type of cost reduction is as nothing compared to the basic production line, and there, admittedly, there is no solution. Leading men of "nervous" marquee calibre think nothing of \$150,000 and \$200,000 a picture, all with "script approval." If of sturdier b.o. impact it's more. The base costs are pyramiding and if and when tv should make comparable inroads abroad (already the effect is being felt in Britain; see companion story; and Italy, too, is starting to feel video) then it will be grave indeed.

One film man observes, "I'm sure that if the Steel Industry faced this kind of a crisis they'd have done something about it long ago." But he admits confusion in light of the strong video competition. "It isn't as if they hate the movies, but apparently unless it's a blockbuster they have enough films at home just by twisting a dial."

There is likelihood now that the industry at large will bankroll the Academy's telecasts of the Oscars as an all-industry proposition, instead of General Motors (Oldsmobile).

There is certainty also that, traditionally, July 4 marks the turning point and the b.o. booms markedly. But looking ahead to the fall, with possibly added tv competition via color, along with the usual problems (babysitters, parking, the weather, etc.) the industry must look seriously into the future.

Cutting the overhead is one thing but nobody makes money that way; the gravy comes from increasing the business rather than trimming the fat. When it's lean it does nobody much good.

Back to the production overhead—when there is marquee insurance even Hollywood can't quibble. In face of the leading men shortage, if and when Dean Martin (& Jerry Lewis) go through with their splitup it's understood that 20th-Fox has offered him \$200,000 for the lead in "Can-Can" and Warners is quoted as willing to shell out \$250,000 for Martin to do the lead in the "Pajama Game" filmization.

The picture ahead for the picture business, however, is not in any sporadic insurance via marquee values for this or that venture. There is need for a concerted program to revitalize the boxoffice and stimulate broad awareness of what uninterrupted-by-commercials, sleek, cinematic entertainment has to offer in de luxe environment. They kidded all they wanted about "the cathedral of the motion picture," "Public service," "Roxy ushers in admirals' uniforms," "no checking charges," strolling guitarists to amuse the queues in the lobbies, and other diversissement for the holdouts—but these were the trimmings and icing that made "going to the movies" a poor man's luxury.

That brand of showmanship just ain't no more nowadays.
Abel.

Now Is the Summer of Discontent; Hence Film Execs Import 'Efficiency'

In an effort aimed at general streamlining and reducing overall costs, several film companies are calling in outside efficiency engineers to make a complete survey of operational methods.

An efficiency expert is already at work at Loew's Theatres where he is studying the contributions of each employee and the general procedure of theatre chain's business techniques. A similar expert, it's expected, will soon be called in at Metro, 20th-Fox, and Warner Bros.

At 20th, the company has been making its own survey, with Clarence Hill, exchange supervisor, in charge of the task. At the same time, sales chief Alex Harrison has been touring the company's exchange offices to reappraise the entire distribution setup. At the conclusion of his tour, Harrison expects to establish a new pattern of distribution operation which will result in considerable cost saving. Both the Hill and Harrison efforts are aimed in the direction of reducing distribution costs. It's anticipated that the outside efficiency engineer will be employed to study other aspects of the company's operation.

"The Miracle of Todd-AO," a 15-minute short describing and demonstrating the potential of the Todd-AO process, has been added as a prolog to the showings of "Oklahoma," first film in the medium.

Sam Jaffe Retrenches

Hollywood, June 26. Five agents of the 14 associated with the office have been laid off by the Sam Jaffe agency in a retrenchment move.

Existing are Mike Ludmer, Sam Adams, Clancy Siegal, Harry Bernsen and Jerry Siegel, latter formerly story editor for Revue Productions.

Par Pondering Nix on Newsreel

Paramount Newsreel may become the first of the industry's major news enterprises to do a fold as a result of present-day economics. No decisions have been made, and none is expected immediately, but the idea is being given active consideration by the Par parent.

It's stated by sources familiar with the situation that the twice-a-week reeler grosses more than its cost of operation. But this doesn't take into account the distribution expenses. Latter item is being given a close look by the Par
(Continued on page 7)

ALL-BLOCKBUSTER PLAN TOO RISKY

The all "big" picture policy of the major companies is quietly being modified. Although Republic's announcement that it will launch production of 18 modest-budget entries was the only official indication of the return of the "small" films, an appraisal of the production schedules reveals that at least half of the majors are stepping up the production of lesser efforts.

The output of Universal, Warner Bros., United Artists, and Columbia, even during the blockbuster heyday, has contained a substantial number of modest-budget entries, and judging by the upcoming release slates, there will be an increase in number of program pictures at some of these companies as well as others.

Most recent evidence of this trend, pointed up by renewed interest in black and white films, is RKO's aim to launch eight pictures within the next two and a half months. Although all eight pictures are described as major productions, indications are that at least half of them might fall in the modest-budget groove.

While film men have argued in recent years that only big pictures can earn big money, they are discovering that the blockbuster entry does not always produce as well as it should. In addition, the one big picture required to make up for the losses on other product does not come into being easily. Some of the big pictures represent a tremendous gamble, requiring, in some cases, as much as \$15,000,000 in distributor's gross gross to break even.

The absence of a solid big picture grosser in recent months may have something to do with the change in thinking. Many film men are beginning to feel that it is impossible to maintain a supply of outstanding big pictures and that perhaps it would be wiser to turn out lesser entries at a steadier flow. (This, of course, is what exhibitors have been advocating.)

Whether the system would work in an era of strong tv competition is, of course, unanswerable until a
(Continued on page 7)

Metro Policy on Television Will:

- (1) Rent Own Backlog Directly
- (2) Make Loew Inc. Station Owner

Girdling Stanley Warner

Albany, June 26.

A gag come true:

A Latex commercial for girdles is screening at the Stanley Warner first-run Strand here and also at the Ritz, circuit's "B" first-run.

Running about three minutes, the short on the benefits of a girdle for distaffers is narrated by Andre Baruch. Spliced into the newsreel.

Stanley Warner purchased the highly-successful Latex corp., several years ago.

Loew's Inc. has decided to plunge into television with both feet via (1) releasing its vast backlog of Metro films directly to video stations and (2) also acquiring interests in telestations around the country. Decision was reached at a meeting of the Board of directors, presided over by prexy Arthur M. Loew.

Studio's tremendous stockpile of films produced prior to 1949 will be offered on a lease basis but some will be held back for possible use as tv spectaculars and the firm also plans a certain amount of production especially for tv.

(Properties to be held for possible spectacular adaptation include "The Wizard of Oz").

There are approximately 770 features and 900 shorts in the Metro vaults which were produced between the advent of sound and 1949. These include such pix as "The Yearling," "Easter Parade," "Mrs. Miniver," "Random Harvest," "Gaslight," "National Velvet," "The Great Ziegfeld," "Boys Town," "Goodbye Mr. Chips," "The Big House," "Grand Hotel," "Min and Bill," "The Merry Widow," "San Francisco," "Mutiny on the
(Continued on page 52)

Producers-to-Be: Youths Savvy On Script Values

Hollywood, June 26.

Growing ranks of independent producers may produce the era of one-man film companies, veteran producer-director Henry Kessler believes. And the key men may well be newcomers, trained in television, who will succeed in dethroning established industry leaders in a business which has never laid the foundation for a training program, common in other industries, to replace executive personnel.

Metro's decision to offer participating producerships apparently is the latest move in the direction of the one-man unit, Kessler believes. It offers the advantage of a good release and guidance where needed.

"Fundamentally," he believes, "the emphasis will be on men who understand writing, direction and production. They'll be better able to plan and carry through feature
(Continued on page 7)

Reginald Rose Sees TV-Derived Stories Hit By Broad Condemnation

By HY HOLLINGER

General condemning of all tv-inspired feature films because a few have failed would be similar to outlawing all musicals because several have flopped. That's the answer of Reginald Rose to the recent criticism of Hollywood for the acquisition of the so-called video "mood" pieces for conversion to the screen.

A prize-winning tv writer now
(Continued on page 7)

National Boxoffice Survey

Trade Off Pre-Holiday; 'Affair' Takes 1st, 'Animal' 2d, 'Tiger' 3d, 'Wonders' 4th, 'Safari' 5th

Pre-holiday influences are being reflected at boxoffice over the country this session, with many exhibitors leery of bringing in new, stronger product until just before July 4. The weather, too, is working against a strong upbeat as patrons have not resumed their normal summer-habits of seeking relief from the heat in air-conditioned cinemas.

Although out in release for first time to great extent this stanza, "Catered Affair" (M-G) is winding up first. "Animal World" (WB), another newcomer, is coping second position.

"Toy Tiger" (U), also just getting around in current frame, is finishing third. "7 Wonders of World" (Indie) again is landing in fourth spot, same as last week. "Safari" (Col) is managing to take fifth position. It also is comparatively new.

"Cinerama Holiday" (Indie) is taking sixth place while "Oklahoma" (Magna) is seventh. "Bhowani Junction" (M-G), No. 1 a week ago, is winding in eighth spot, not proving very good in holdovers.

"Ladykillers" (Cont) is pushing up to ninth position currently, with "23 Paces To Baker St." (20th) finishing 10th. "Searchers" (WB) and "Crime in Streets" (AA) round out the top 12 list. "Autumn Leaves" (Col) and "D-Day" (20th) are the runner-up pix in that sequence.

"Eddy Duchin Story" (Col) looms as potentially great at the national boxoffice, judging from its terrific

showing opening week at N. Y. Music Hall. It is unusually great on teeoff session, and seems sure of a longrun. "Certain Feeling" (Par), is in a somewhat like category, being smash opening round at N. Y. Paramount.

"Earth Vs. Flying Saucers" (Col) is racking up wow weeks in three different key cities, and promises to be heard from additionally. "Trapeze" (UA) continues boff in Chi, socko in L.A. and sturdy in N. Y. on extended-runs.

"Great Locomotive Chase" (BV), which already is becoming almost a "must" for the kiddies, is okay in Chi and Philly, good in Balto, big in Indianapolis but moderate in L.A. "Proud and Profane" (Par), also new, shapes great in Chi, fine in L.A. and great on second N. Y. stanza.

Pairing of "Brute Force" (DCA) and "Naked City" (DCA), two oldies, brought a big session in Cleveland. Combo is due at Globe, N. Y., this week.

"Rawhide Years" (U), good in Seattle, looks stout in Chi. "Gaby" (M-G) is doing nicely in four keys. "Madam Butterfly" (IFE) shapes hotys in Chi and fine in N. Y. "Great Day in Morning" (RKO) is rated fair in Philly.

"Black Sleep" (UA) looms good in Balto and Denver. "Proud Ones" (20th) is mild in Indianapolis and fair in L.A.

(Complete Boxoffice Reports on Pages 8-9)

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JACK WARNER TO DO A HARRY COHN, RUN STUDIO AND BE PRESIDENT, TOO

Serge Semenenko and the Warner Brothers are coming out of the wilderness with their deal—it will be wrapped up within the next two weeks. Semenenko, senior v.p. of the First National Bank of Boston, and a group of financial associates will formally close the transaction—still barring those possible last minute hitches—giving them the vote-controlling stock of Harry M., Jack L. and Maj. Albert Warner.

New president of the company: Jack L. Warner.

Also ran: S. H. (Si) Fabian.

That Semenenko and his associates had agreed upon terms of the buyout, with the Warners, was confirmed some time ago. But for the past couple of months nothing has happened to the extent that it was exposed to public view, thus encouraging the trade to wonder who, indeed, was in the stockholder driver's seat and who was running management.

Excellent sources now have revealed that the long and puzzling delay was caused by Fabian's persistent efforts to obtain Dept. of Justice approval of his taking over the top business post. Such approval is now regarded as an impossibility; Fabian has given up and is out of the WB picture.

Jack Warner, longtime v.p. in charge of production, is now the candidate for the chief exec's spot, replacing "H. M." Latter will go on the board along with Maj. Albert Warner.

Jack Warner thus will be in a position corresponding with Harry Cohn's at Columbia, that is, serving as prez and studio head at the same time. That he will continue in charge of production is for sure.

Significantly, all major-status executives are highly regarded by the Semenenko group and will be called upon to stay. These include Sam Schneider, in charge of financial operations; Wolfe Cohen, foreign chief, and Ben Kalmenson, domestic distribution head.

Semenenko himself is not answering press calls, consequently there's no official information on the assets he intends to "spin off" as a means of recouping at least part of his investment. Further, there's much anticipation that the Boston banker's group will offer to purchase the stock of other investors at the \$27.50 per share paid the Warner freres.

'Unfirm' Dealing For Yates Buy

Beverly Hills banking firm of Cantor, Fitzgerald & Co. took its option on Herbert J. Yates' vote-controlling stock in Republic Pictures with the view of bringing in investors who would be the actual purchasers, according to sources in New York's financial district. As of the present the Bevills outfit has yet to line up buyers on any firm basis, it was added, but is continuing to sound out prospects to accomplish this end.

B. Gerald Cantor, president of C-F, has been making many L.A.-to-N.Y. trips in connection with the auditing of Rep's books. At work on this is Joseph Blau, Gotham accountant. Cantor also is seeking out investors during his travels. Deadline for exercise of his option had been June 3 but this was extended three months. Thus he has until Sept. 3 to find money men wanting to take over Yates' ownership.

Ned Seckler in Far East

Ned S. Seckler has been moved up from RKO's manager in Brazil to far eastern supervisor, replacing Ricardo Canals, who has left the company. Former has been with the company since 1948 and prior to Brazil had managerial posts in various Latin American spots. He was with Warners eight years before aligning with RKO.

Jose Maria Henriques, with the outfit since 1936, has been upped from sales manager in Brazil to replace Seckler.

LITERARY CREDENTIALS OF RKO PRODUCT

Hollywood, June 26.

Major literary properties form the backbone of the current RKO production program. Nine of the properties now in various stages of production or preparation are based on novels, including two now on the best-seller lists and on approaching it. Four of the properties were purchased from galley proofs prior to publication.

Leading the lineup is "Tension at Table Rock," based on Frank Gruber's "Bitter Sage," a top seller in the western market. Another is "Cash McCall," Cameron Hawley novel which has been on the regular best seller list for seven months. Another longtime best seller slated to go is "The Naked and the Dead," from the Norman Mailer novel.

Studio also has "The Day They Gave Babies Away," from Dale Eunson's Cosmopolitan magazine story and novel; "Underdog," which W. R. Burnett is scripting from his own novel due for fall publication; "10 Days in August," Bernard Frizell novel due in August; "Rachel Cade," a novel by Charles Mercer slated for fall publication; "The Rough Rider," based on Robert Hardy's novel and "Bangkok," based on a British book.

Unveiling Thrillarama In Houston July 25

The Texas-developed and financed Thrillarama process, a two-strip system as distinguished from Cinerama's tri-negative technique, will be unveiled in Houston July 25 at Interstate's Metropolitan Theatre.

Initial production in the process is apparently a travelog; a two-hour film called "Thrillarama Adventure." The developers of the process and the producers do not plan to hold a trade or press screening before the official bow. At present, no bookings are set beyond the Houston engagement.

ELIA KAZAN'S LINEUP

After 'Doll' Comes 'Face,' Then 'Mud On the Stars'

Elia Kazan has acquired the film rights to "Mud on the Stars," a novel by William Bradford Huie.

Currently editing Tennessee Williams' "Baby Doll," Kazan will launch Budd Schulberg's "A Face in the Crowd" as his next film project, with "Mud on the Stars" set to follow the latter. Both "Baby Doll" and "Face" are being made by Kazan's Newtown Productions for Warner Bros. release. No release deal has been set as yet for "Mud."

Originally published in 1942, "Mud" is the story of the Tennessee Valley area from 1929 to World War II.

It's Educational

Hollywood, June 26.

The world of finance is suddenly discovering that publicity brings a barrage of correspondence—all kinds. Ever since B. Gerald Cantor, prexy of the Beverly Hills investment firm of Cantor, Fitzgerald & Co., Inc., disclosed his firm had taken an option to purchase working control of Republic, he has been inundated with correspondence and conversation.

Most interesting pitch came from a chef who wanted to run the Republic commissary. He promised Cantor good food—and assured the financier that the cafe would be a money-maker.

Schneider Stays With Columbia

Columbia v.p.-treasurer Abe Schneider for a while appeared a definite prospect for the job of president of Warner Bros. under the Serge Semenenko-controlled ownership.

There was no comment from the key sources except that Schneider's new agreement with Col is now being reduced to writing, and he isn't leaving. Besides, Jack Warner has the WB job.

'Godzilla' 250 Day-Daters

Boston, June 26.

Week of July 1 "Godzilla" day and dates in 250 theatres and ozoners.

Harry Rybnick and Ed Barison of Hollywood, in association with Joe Levine of Boston, brought in Budd Rogers to handle "Godzilla," just ended run on New York Loew's circuit, following three weeks at Loew's State in Times Square.

'King and I' Well Spotted

Chicago, June 26.

Twentieth Century - Fox has bought 350 radio spots on Chicago stations to plug "The King and I," opening here at the Oriental Theatre Friday (29).

This radio time will be in addition to extensive national advertising on NBC's Monitor the week-ends of June 24 and July 1.

Milton Pickman in N. Y.

Milton Pickman, director of Distributors Corp. of America, in town from the Coast for a three-day round of product talks with Fred Schwartz, DCA prez, and other execs.

Outfit, incidentally, now has its biggest lineup of features set for release.

5 Deutsche-London Exchanges Sold; New Film Hansa Expands Production

Hamburg, June 26.

The Deutsche-London Film, local distributor with five branches in Germany, has been sold to a new group for a reported \$600,000 and as of next year will be called the Deutsche Film Hansa.

Stock of the company had been held by Sir Alexander Korda's London Film Productions and has been purchased by a group that includes three of the original directors of Deutsche-London. New owners include a Hamburg bank and a shipowner here. New outfit is capitalized at 2,500,000 marks (over \$600,000).

Company under the new management also will engage in a heavier production program, making between three and four pictures next year. Last year it produced one. Increased production activity is cued by tax considerations among others.

In Germany, distrib finance

production up to 75% and, in effect, control a good part of it. There are something like 50 producers who make pictures under the aegis of one distrib or another. Later are, or course, interested primarily in product that will recoup in the domestic market. Thus the quality of films is pitched mostly to local tastes. Overall German production stands around 110.

'Yangtze' to Wilcox

St. John, N.B., June 26.

Lawrence Earl, St. John author, has sold the film rights of his first book, "Yangtze Incident," to the Herbert Wilcox-Anna Neagle film company.

The picture based on the book will be retitled "The Sitting Duck." Richard Todd will be starred and RKO will release the film.

New York Sound Track

Although out of the MPAA since last year, because of the fuss over "Man with the Golden Arm," United Artists is still paying membership dues to the producer-distributor organization. . . . "Birds and the Bees," George Gobel's first pic, disappointed in the first-run but now doing okay in the secondary spots. . . . RKO readying the buildup for Diana Dors, imported from Britain.

Lee Mortimer notified Columbia that he and the estate of Jack Lait own "Confidential" as a title and if there's to be a picture so labeled Col had better clear it with him. Otherwise, legalistic trouble. Col recently registered "Confidential" with the MPAA. . . . Birthday party in Zurich tomorrow (Thurs.) for Lazar Wechsler. Vet Swiss producer turns 60. . . . Indie film-makers linked with United Artists now have 12 features before the cameras, four of them in Europe.

Carl Laemmle Jr., with his sister Rosabelle, owns the Hollywood & Vine property now occupied by Hody's restaurant. The son and heir of the founder of Universal Films writes from the Coast that he is actively trying to assist the eatery, a longtime tenant in a choice Hollywood location, to attract the show biz bunch.

Concerned with tourist word-of-mouth about high costs in Paris, the N. Y. public information chief of the French Tourist Office upon his recent return made these contrasts of side-expenses. Quoting Norman Reader: A 2½-hour tour of Paris costs \$2 and the Chinatown tour in N. Y. costs \$3.50. The 15-mile Paris-Chartres boat ride costs \$5.50 against \$7.95 N. Y. up-Hudson to West Point. . . . Edmund Grainger will film "10 Days in August" entirely in Paris for RKO release. . . . Burgess Meredith will play the title role in "Joe Butterfly," Aaron Rosenberg production for Universal. . . . John Bourke, location manager at Republic for the last 20 years, ankled the studio. . . . Former actor Tom Seidel, now the husband of Jean Hagen, will play her husband in Bryna Productions' "Spring Reunion" for United Artists release. . . . Columbia has N.Y. dancer Doreen Woodbury under contract. . . . Herbert Bayard Swope 3d, seven-year old grandson of the N. Y. editor and promoter, makes his film debut in "Teenage Rebel" at 20th.

Shirley Booth's next starring vehicle for Hal Wallis will be "Next of Kin," to roll late this year. . . . Patty McCormick, Broadway moppet, will be with Glynis Johns, Cameron Mitchell and Rex Thompson in "The Day They Gave Babies Away" at RKO. . . . Elia Kazan has signed Lee Remick for a role in Budd Schulberg's "A Face in the Crowd". . . . Kenneth Hopkins, composer and arranger for the Radio City Music Hall stage programs, signed to provide the musical score for Kazan's "Baby Doll". . . . Producer Edwin Knopf to Paris to begin work on "The Vintage," which will star Mel Ferrer and Pier Angeli. . . . John Huston's "Moby Dick" set for a dual N. Y. premiere on July 4 at the Criterion and the Sutton. . . . Prentice Hall has issued a special reprint of "How to handle a tax case in the United States Court of Claims and the Federal District Courts." It was authored by Edmund C. Grainger Jr. of O'Brien, Driscoll & Raftery, law firm specializing in amusement accounts. . . . Cyd Charisse and Tony Martin to London where Martin will make a picture. Upon their return, Miss Charisse will report to Metro where she will costar with Fred Astaire in the film version of "Silk Stockings". . . . Don McElwaine, former publicity executive for Metro on the Coast, will head the new motion picture publicity, promotion and exploitation department organized by the Ettinger Company. . . . Fox-Intermountain Theatres has joined the list of theatres pledged to conduct audience collections during the week of July 16 for the benefit of the Will Rogers Memorial Hospital. . . .

Now it's Columbia reportedly preparing a film on Jeanne Eagels. . . . Mary Pickford turned down Si Fabian's bid for United Artists eight years ago—although the \$12,000,000 price was right, for sentimental reasons. Now because of his theatre holdings, Fabian's attempt to reign over Warner Bros. was thwarted by the Dept. of Justice. . . . If Metro is able to put together "Designing Woman" as the next Grace Kelly starrer, Gregory Peck may replace Jimmy Stewart as the male lead. Stewart was set for the part but talks are now going on with Peck. . . . Herman King (King Bros.) told the press of future lensing plans, starting with "Heaven with a Gun" in Australia, then other properties in Vienna, Chicago, N. Y., Miami, and England or Germany (to suit Alec Guinness as star of "Mr. Adam"), plus a tv series in either Iran or Turkey. Producer also laments that the days of dealing with the screen personality alone are over; contracts must be cleared with agent, business manager and lawyer as well. . . . S. N. Behrman has completed the script of Francoise Sagan's "Bonjour Tristesse" for Otto Preminger has returned to New York following a two-month sojourn with Preminger on the French Riviera. Preminger is back in France after a one-week quickie to N. Y. and Hollywood, where he initiated casting for the Metro release to be filmed abroad this summer. . . . Mervyn LeRoy is in New York and takes off for Europe over the weekend on a combined vacation and business trip until the end of August. 20th-Fox pub-ad v.p. Charles Einfeld limping as result of spill during a tennis match. . . .

N. Y. to Europe

Jean Aberbach
Julian Aberbach
Leslie Barrie
William Brandt
Cyd Charisse
Pierre Crenesse
Deep River Boys
Howard Dietz
Phyllis Feldkamp
Jacqueline Francois
William A. Harper
Cy Harrice
Bop Hope
Arthur Jacobs
Jerry Juros
Ed Kirkeby
Edwin Knopf
Mervyn LeRoy
Tony Martin
Dimitri Mitropoulos
A. C. Nielsen
Leon Roth
George Seaton
Helen Walpole
Esther Williams

L. A. to N. Y.

Fred Ahern
Milton Berle
Edward Choate
Sylvia Fine
Morey R. Goldstein
Van Johnson
Sam Katzman
Norman Kramer
Robert Lantz
Alan W. Livingstone
Jack Lloyd
Edward Morey
Gregory Morton
Milton Pickman
Norton V. Ritchey
Phil Silvers
Joan Vohs

N. Y. to L. A.

Saul Carson
Alfred Crown
Howard Dietz
Al Durante
Betty Field
Mrs. Ronald Howard
Arthur M. Loew
Nola Luxford
Elizabeth Mears
Ed Robbins
Alex Romero
George Rosen
William Schuller
John Stix
Clair Trevor.

Europe to N. Y.

Gertrude Fellner
Jeffrey Hayden
Barry Jones
Eva Marie Saint

Re-Lite Lake George

Albany, June 26.

Closed for three or four seasons, the Beach Drive-in at Lake George Village has reopened as the 9-L, under the management of Joseph Mirasola. He also operates the Warren Theatre in Warrensburg, eight miles away. Two Lake George men had originally conducted the drive-in.

Other Lake George automobiler is the larger Fort George, operated by Jules Perlmutter of Albany.

LOOKY, WE'RE 'CONTROVERSIAL'

Yanks Cozy With German Industry; Anglo-American Friction Notable As Berlin Festival Gets Going

London, June 26. New Anglo-American talks will occur this September in Washington, Sir Frank Lee, secretary of British Board of Trade heading the local delegation.

Before leaving London for Berlin Film Festival, Eric Johnston denied discussing any specific U.S. company or issue with film or Government chiefs here.

By HAROLD MYERS

Berlin, June 26. The dominant note at this year's Berlin film festival, which opened last Friday (22) with the screening of one of the four Hollywood entries, is the exceptional degree of cooperation between the German and American industries, as well as by the respective governments, on the one hand, and the inference of new friction between the British and American industries on the other.

At all main strategic points along West Berlin's main boulevard, the Kurfurstendamm, are large attractive displays which list the titles of the U. S. entries and

Horster on Jury

Berlin, June 26. Leo J. Horster, Walt Disney's representative in Germany, has been named American member of the Berlin Film Festival jury.

carry the slogan that the United States greets the Berlin Film Festival. All the four Hollywood contenders were selected by the Germans, although such procedure appears to be contrary to international rules, and Eric Johnston, as the official representative of Washington, is heading a strong delegation.

Hollywood, too, is sending a stronger-than-usual star contingent with which to woo the Germans. Gary Cooper, who came in on the opening day of the fest, is being followed by June Allyson, Ginger Rogers and Dick Powell; and while Bob Hope is coming on Friday (29) in connection with the British-made "The Iron Petticoat," he will, (Continued on page 15)

Copenhagen Starts To Feel Boycott By U.S. Distributors

By VICTOR SKAARUP

Copenhagen, June 26. The last months have been the worst in many years for Danish cinemas. There has been a 20% dip in the b.o. takings for most cinemas, and especially hard hit are the big first-run theatres in the center of Copenhagen, where at least two are operating at a loss—a very unusual thing in Denmark, where a cinema license always has been regarded as a big lottery prize.

After the American film boycott has been in effect for over a year now, the only Hollywood product around are oldies like "Topper Takes a Trip" (Skandinaviske), "Lamplight" (F.C.P.), "Champion" (Constantin), "Wuthering Heights" (Glória). Biggest current hit is Eagle-Lion's Alec Guinness starrer, "The Lady Killers" in its 8th week at Alexandra, while another British film, "Henry V," is being shown with good results at Dagmar, where the same pic flopped nine years ago.

Some theatres are playing 15- to 20-year-old Danish product. Only new Danish film current is first local color film, "Kispus" (Nordisk), a big hit at Paladsteatret.

OFFBEAT SUBJECT MATTER IS UPBEAT

Hollywood, June 26.

Newest film cycle apparently is "controversy," with Darryl F. Zanuck pointing the way via all three of his scheduled independent production, (1) "The Sun Also Rises," (2) "Island in the Sun" and (3) "The Secret Crimes of Joseph Stalin." At least a dozen more films in the category of controversy are either shooting or preparing and independent producers particularly are hunting material in this vein.

Frank Ross is readying Joe David Brown's novel "Kings Go Forth," whose theme is a Negro-White relationship and insists he will fight to retain the story's premise because "today's market demands pictures that are strong and different."

Otto Preminger, who exploited controversy to the fullest extent in "Man With the Golden Arm," has "Bonjour Tristesse," an unpleasant tale of a young girl who destroys an older woman's happiness. In the same genre is "The Little Hut," which F. Hugh Herbert and Mark Robson will make overseas. Both "Hut" and "Tristesse" are for Metro release.

For United Artists, Joseph Mankiewicz is preparing "The Quiet American," and Robert Aldrich—whose recently completed "The Fragile Fox" has controversial anti-war overtones—has three more controversial subjects on tap. First is "Potluck With Pomeroy," described as a "collision between British and American mores and manners." Others are "Machine for Chuparosa," which he'll make in Mexico and "Kinderspiel" (Children at Play), latter to be made in France and revolving around a revolution of children who refuse to grow up to maturity in today's world unless things change.

Samuel Bischoff is another indie who apparently enjoys a good fight, for he's planning "The Emmett Till Story," dealing with the lynching of the Negro boy by whites in Mississippi. Film follows his successful "The Phenix City Story," which set off a bonfire in the South for showing via documentation the true story of conditions that existed in what was called "the worst city in the United States."

Both Metro and 20th-Fox are heavily programming controversial topics. Former recently completed "Tea and Sympathy," whose homosexual theme required a complete rewrite for the screen. Company also has "Cat on a Hot Tin Roof." (Continued on page 10)

Yank-Style 'Free Trade' Pitted Against European 'Protectionism' As Germans Plot Film Course

By FRED HITT

Berlin, June 26.

Two clashing economic concepts—free trade vs. governmental "protectionism"—today dominate all other issues in the German industry and form a divisionary line that is almost as sharp as that which cuts this city into its two distinct halves.

The Government in Bonn, following a policy laid down by German Economic Affairs Minister Ludwig Erhard, who is a vigorous champion of free enterprise, has made it abundantly plain that—for the moment at least—it wants the industry to stand on its own feet, sans subsidies and other artificial aid, such as import quotas, etc.

But an important faction of the industry, led by vocal and persuasive Walter Koppel, the head of Real Film in Hamburg, is fighting a desperate rearguard battle to convince the Government that free trade and continued volume imports from the U. S. will be the undoing of the local industry which, hold Koppel and his group, is already hard hit via the massive competition.

Adding fuel to this situation is a report, consistently circulated here, that Arno Hauke, said to be the new head of the UFA complex in Berlin (that takes in production, distribution and theatres) intends to throw his weight behind the Koppel position. It's felt that, if this prediction comes true, the Koppel-Hauke combo will carry very considerable weight.

At a meeting here in Berlin today (Tues.), held within the frame of the international film festival (Continued on page 10)

Kirsch: Hearings Only Gave Film Biz Black-Eye

Chicago, June 26.

In his report to the 26th annual meeting of Allied Theatres of Illinois, held here last Thursday (21), prexy Jack Kirsch scored recent film industry hearings before the Senate Small Business Committee as having "produced nothing but a lot of ill-will toward our industry from both legislators and the public."

Kirsch said Illinois Allied felt that "government regulation of any kind or airing our differences in public cannot solve our problems." Noting the interdependence of exhibition and distribution, the Allied leader made a plea for "mutual respect and understanding between the two industry segments," and he promised to "cooperate in any effort that will bring about some degree of unity and harmony in our business."

Kirsch also voiced his organization's support of National Allied in its decision to withdraw financial support from the Council of Motion Picture Organizations until such time as "it would function along the original lines laid out by its founders." Removal of certain COMPO personnel who, he said, "circumvented policy decisions by (Continued on page 10)

U.S. Execs Weigh 'Nativism' Trend In Alien Lands

American film industry is now encountering a triple obstacle course in its move to break down the barriers against free trade in the world market. And all three are based on misjudgment and misconception, according to global market sizeups by internationally-minded Yanks.

Popular theory abroad is that Hollywood reaches a financial break-even point in its own backyard, and all money coming from beyond the United States borders is so much gravy.

If this were true—specifically, if all revenue from abroad were to be suddenly shut off—all major American companies would be operating in the red. Yet, it's believed an actuality in many foreign areas and partially because of the situation new trading agreements are becoming tougher to reach. That's point No. 1.

Second and third problems are coupled, for to large extent they overlap. They deal with the at- (Continued on page 18)

DIRECTOR DISAGREES

Producer Hall Bartlett Takes Over Own 'Drango'

Hollywood, June 26.

Producer Hall Bartlett assumed directorial chores on "Drango," initial project of Earlimar Productions, when director Jules Bricken withdrew from the film.

Bricken and Bartlett disagreed on production values and interpretation of the script. When no agreement could be reached, Bricken walked.

Earlimar is the indie unit formed by Jeff Chandler and Meyer Mishkin.

Midweek July 4th Watched as B.O. Trend Meter

Continuance of indifferent business in the first-runs as well as the subsequent theatres has considerable trade attention focusing on the July 4 weekend and three pictures in particular. Independence Day has been the turning point in recent years, boxoffice-wise, and the upcoming holiday will have three expensive, diversified productions in release in well over 100 dates each.

The trio: Warners' "Moby Dick," United Artists' "Trapeze" and Columbia's "Eddy Duchin Story."

The entire summer previously had been figured as setting up the guideposts as to the direction the business would take. Now, though, continued softness in conditions has the dopesters more worried and looking for a more immediate sign of brightness ahead.

"Duchin Story" has the tender love story angels, "Trapeze" the dash and provocative names and "Moby" the classic adventure material. If this kind of combination doesn't draw the public at the time when the boxoffice has the seasonal headstart, well, things are bad. That's the thinking in important trade circles at the moment.

There'll be other "epics" swinging into release as the hot months roll past, of course, but clues that are closer at hand on the state of the industry are wanted and the aforementioned three features, it's believed, will provide them.

GERMANS PREOCCUPIED LATELY WITH 'IN' FOR FOREIGN (ESPECIALLY U.S.) MARKETS

Berlin, June 26.

The export market for the German film is being given considerable attention here. There have been the following important developments:

(1) Reports are strong that the Omnia, exporter for several German firms, will become the official export arm for the New Bavaria (UFA) complex, with negotiations said to be concluded.

Wolf Schwarz, head of the Bavaria, with an eye to greater appeal of his films abroad, is sending a contingent of technicians to Hollywood for training, with the co-operation of the Motion Picture Export Assn. He is also looking for an American color consultant.

(2) The Government has voted a 100,000 mark (\$25,000) increase in its contribution to the Export-Union, which does publicity-promotion for German films abroad. Since the industry contribution remains at 200,000 mark (\$50,000), this brings the total Export-Union budget to 350,000 mark (close to \$90,000) for the current year. The

Government has promised 400,000 mark (\$100,000) for the next year.

(3) There is considerable talk here that, within the next few weeks, the German producers will—possibly via the Export-Union—take some action looking to the establishment of a regular office in the U. S.

It is freely acknowledged here that, from the industry end, little has been done to push the German product in the American market which, despite its obvious difficulties, still looms uppermost in the minds of all European filmmakers.

Munio Podhorzer is set up in N.Y. via United German Film Enterprises as an agent for several of the German firms, but the industry here knows that a more concentrated effort will have to be made, either via Podhorzer or another office.

Emil J. Lustig, an American active in German production, is here in Berlin, huddling with producers on a project that would involve his setting up a liaison office for the German industry in

New York. The Germans feel that, first and foremost, their product must be seen in the U. S. and there is vague talk of the establishment of at least one showcase in New York.

There are those here in Berlin who feel that the German export efforts should be directed primarily to countries where the German film has a better initial chance than in the U. S., i.e. the Scandinavian countries, Belgium, Switzerland, France, etc.

(4) An American close to the Government disclosed that a plan had been discussed in Bonn under which a certain large sum would be made available for the production of a series of features of specific export appeal. This plan hasn't gone much beyond the talking stage, he said, and was opposed by those who feel that export quality couldn't be achieved consciously, but only via the concentration of efforts on overall effect.

"Just make a good picture and it'll be international," noted Hermann Schwerin, a producer.

Moby Dick

John Huston's technically absorbing re-telling of the mad captain who chased the indestructible white whale. No women and not too much excitement in this Gregory Peck starrer which will need plenty of selling.

Warner Bros. release of Moulton (John Huston) production. Stars Gregory Peck; features Richard Basehart, Leo Genn, produced and directed by John Huston. Associate producer, Lehman Katz; asst. director, Jack Martin; screenplay by Ray Bradbury & Huston based on Herman Melville's novel, Camara, Oswald Morris; editor, Russell Lloyd; music, Philip Stainton, conducted by Louis Levy, Tradehouse, N.Y. June 21, 1956. Running time, 116 MINS.

Captain Ahab.....Gregory Peck
Ismael.....Richard Basehart
1st Mate Starbuck.....Leo Genn
2d Mate Stubb.....Harry Andrews
3d Mate Flask.....Seamus Kelly
Queequeg.....Frederic Leuchter
Taji.....Orson Welles
Manxman.....Bernard Miles
Tavern Owner.....Tom Clegg
Taji's Boy.....Tom Clegg
Pip.....Tamba Alleney
Carpenter.....Cecil Ford
Blindsmith.....Ted Howard
Daggo.....Edric Connor
Peleg.....Philip Stainton
Cannibal.....James R. Justice
Capt. Boomer.....Francis de Wolf
Capt. Gardiner.....Royal Dano
Elijah.....

Costly weather and production delays on location in Ireland and elsewhere have so enlarged the bring-home price on John Huston's "Moby Dick" that the initial question, for a trade-paper review, is whether the boxoffice returns can redeem the investment, estimated as high as \$5,000,000. The answer is flatly stated but this is for sure: it will be an uphill climb. "Moby Dick" in its final 116-minute form is interesting more often than exciting, faithful to the time and text more than great theatrical entertainment. Essentially it is a "chase" picture with all the inherent interest thereby implied and yet not escaping the quality of sameness and repetitiveness which often dulls the chase formula.

The film colony and all who are respectful of cinematic technique will be inclined to hate the handling of the monster albino whale, in which area special effectsman Gus Lohman shares credit with the producer-director. It was astute, too, of Huston to avoid the rich calendar colors of modern film tinting and work out, with head cameraman Oswald Morris, a print combining the color and black-and-white, creating a sort of modified paraphrase of Technicolor. The quality of capturing the sea beast of New Bedford, circa 1840, and its whaling ways.

Phil Stainton's music, as conducted by Louis Levy, undoubtedly adds much to the sweep of the subject, yet never attracts attention to itself. In short, true mood music and bridging has been achieved. Together with the canny editing of Russell Lloyd, the important and unexaggerated ship and tempest sound effects of Leslie Hodgson and the formidable recording job credited to John Mitchell and Len Shilton, "Moby Dick" is a production the industry must surely recognize the dedicated labors of top-notch craftsmen.

As for the research, the insight, the taste and imagination of the art director, Ralph Brinton, and his two aides, Stephen and Geoffrey Drake, only the production diary could adequately trace their contributions. Cecil Ford as production manager, Jack Martin as Huston's assistant director, and Lehman Katz as associate producer, indubitably belong to the specially credit-worthy.

In the final hour of the unspooling the viewer is struck by the quiet tone and pace of the story-telling, the slow build. This may prove a major misjudgment for the story is a long time progressing from muted orchestration to full crashing tympani. The types in this early sequence are wondrously selected (from the natives of Ireland) and the film does exude a feeling of being refreshingly offbeat in its casting. Seldom have such sad-faces been presented at a ship's departure.

Orson Welles appears early and briefly as a local New Bedford preacher who climbs up into a picturesque pulpit made to resemble a ship's spar and delivers a God-fearing sermon on Jonah and the whale. Present in the pews are several members of the crew the viewer is about to meet and the walls of the church are thick with memorials to men lost whaling. Welles turns in an effective bit of brimstone exhortation, appropriate to time and place.

None of the crew of the Pequod is to return from the voyage save only he who tells the tale, Ishmael, the narrator, played with an eloquently sensitive face by Richard Basehart. The story opens and

closes with his voice and Ishmael appears intermittently throughout. The ship and its odd assortment of characters are, in a sense, first seen and subsequently reported through his eyes. Yet Ishmael is only one or twice more than an observer. His initial shock upon viewing the tattooed Polynesian harpooner Queequeg and his knocking down of two sadistic sailors are about the only plot "participations" of Ishmael.

Huston has contrived arresting "business" in connection with the signing on of Ishmael and Queequeg by two pious Quaker Brethren who own, but do not sail with, the Pequod. The youth and the savage have ignored a dockside prophecy of calamity hung at them by an Elijah (Royal Dano), which is the first statement of the story's leitmotif of unswerving doom.

Something like 30 minutes elapse before the film's star is seen on screen. The patient weaving of the background tapestry is first achieved by the Gregory Peck covers above the crew, grim-faced and hate-obsessed. He wears a stump leg made of the jaw of a whale and he lives only to kill the greatest whale of all, the white-headed super-monster, Moby Dick, the one which had chewed off his leg.

The debate must now begin as to Peck's performance. Captain Ahab, the role played in 1932 by John Barrymore in Warner's previous version of the Herman Melville novel, is heavy with metaphysical implications. Is Ahab the incarnation of human perversity and pride, or of hell-bent desire of man's fate? The answer to Melville's symbolism will not be found at this counter.

This is the more immediate fact: Peck's Ahab is not very "elemental." It is not that he fails in handling the rhetoric. Actually he does quite well with the stylized speech in which Melville wrote and which Ray Bradbury and Huston have preserved in their screenplay. It's just that Peck often seems understated and much too gentlemanly for a man supposedly consumed by insane fury. When Ahab is intent upon working his will upon the crew, asking them to pass up commercial kills for the sake of his grand revenge, the dramatic effects are inherent in the reactions of the crew members rather than in Peck's own inwardness.

For all that, "Moby Dick" is a technicians' picture—both its greatness and its shortcomings lying in that direction. There is one highly questionable detail—namely, makeup. Leaving aside the fact that the star not infrequently suggests a melancholy Abe Lincoln, there is the fact that, in some after scene, his makeup draws the eye and thereby spoils the illusion. The long white mark starting in the hair, cutting down the cheek and repeating in the chin whiskers is too frequently a put-on for the day's shooting. This becomes a serious repeated affront to believability.

Makeup also falters badly in the face and nose tattoo of Queequeg and suggests nothing so much as a decalcomania job. This characterization is inherently exotic but has been curiously miscast since Friedrick Leuchter emerges as a Polynesian with a Balkan accent!

Without female speaking parts in the film, "Moby Dick" must carry a question mark as to its appeal to women. The best selling bet lies, presumably, in the theme of adventure generally plus the mighty splashing and churning of the white whale when finally surrounded. At a guess a great amount of Moulton Production's whale-size budget went into the photographing of the feature's climactic 20 minutes.

Moby Dick roped to the back of the monster again and again. The whale submerges for a time and when next surfacing the dead Ahab is pinned against its bulk with an obviously intended suggestion of crucifixion. The sight of the triumphant whale and the dead captain, whom he had consistently opposed as a madman, now drives the Quaker first mate (ably played by Leo Genn) himself mad with a lust to have Moby Dick's blubber. Showing an eye of calculating menace the big whale charges in one final eruption of violence. Fairly amazing scenes follow in rapid succession as the whale crunches men and long boats, whips up the ocean into a veritable maelstrom into which ship, boats and impudent mortals all go down. Only Ishmael survives, safe on the water-tight coffin which Queequeg had ordered made by the ship's carpenter.

The whale has been ridden with harpoons and tied round with ropes. But he is untouched like the dark ungraspable forces of

nature and life which, runs the brooding Melville novel, are known best to those about to die. At picture's end the viewer has a sense of a daring and imaginative producer who has, like Capt. Ahab, ventured very far indeed, only to fall short of the boxoffice kill. There is a sense of an attractive actor who cannot feel, and hence cannot project, the full convulsions of psychotic malice; and lastly it may be permissible to guess that in this age, which has looked upon the mushroom-shaped horror of the atomic explosion, the capers of Moby Dick are less awe-inspiring than of yore. Land.

Pardners

Martin & Lewis in amusing sagebrush antics; good prospects.

Hollywood, June 17. Paramount release of Paul Jones production. Stars Dean Martin, Jerry Lewis, Lori Nelson. Directed by Mervyn LeRoy. Features John Barrymore, Agnes Moorehead. Directed by Norman Taurog. Screenplay by Sidney Sheldon; screen story, Jerry Davis, based on story by Mervyn LeRoy. Music by Archie Marnack; music conducted by Jack Ruby. Choreography, Van Heusen, Sammy Cahn; choreography, Nick Castle. Previewed June 17, '56. Running time, 71 MINS.

Wade Kinsley Jr.....Jerry Lewis
Slim Moseley Jr.....Dean Martin
Carol Kinsley.....Lori Nelson
Dolly Ruler.....Jackie Loughery
Dan Hollis.....John Barrymore
Rio.....Jeff Morrow
Mrs. Kinsley.....Marilyn Moorehead
Whitely.....Lon Chaney Jr.
Red.....Mickey Finn

Dean Martin and Jerry Lewis go western with a vengeance. In "Pardners" the two take place out on the prairie as good comedy promising profitable playdates. Pic's origin (albeit extremely loose) is Paramount's 1936 "Rhythm on the Range," Bing Crosby starrer, but there have been so many switches made this can hardly be termed an actual remake.

Paul Jones helms the production, rather ironically titled in view of the upcoming Martin-Lewis divorce, in able fashion to mix up the pathos, laughs and the man in proportion. The film will strike the fancy of M&L fans. Norman Taurog, who reined "Rhythm" back in 1936, also directs "Pardners" in first class style, keeping the comedy rolling fast most of the way as the standard oater cliches are put through the risibility wringer. Sidney Sheldon gives it good scripting from a screen story by Jerry Davis, which was based on the "Rhythm" original by Mervyn J. Houser.

The plot sets the plot as a young baby is born, and his mother while the father and his pard get themselves killed by some masked riders. A suitable number of years are jumped to have that baby now a young man who yens to return to the wide open spaces and does via buying a prize bull for the ranch run by the son of his late dad's partner, also grown up. Hilarity is mostly concerned with Lewis' comical swaggering as a wouldbe cowpoke and his cowardly reaction to the danger of the plains and the tough hombres who inhabit it. History looks ready to repeat itself via a new gang of masked riders but Lewis, with new partner Martin, is able to free the west of the heavies and becomes accepted.

As a team, Martin & Lewis come across strongly, with the laugh meat rightfully tossed to the latter while Martin takes care of the straighter chores and most of the vocalists. Of the Sammy Cahn-James Van Heusen song offered, "But a Kissin' Beauty" sung by Lewis with some country choreography by Nick Castle, has a good square dance lilt. The title tune is fair, but better are "The Wind! The Wind!" and "Me 'N' You 'N' the Moon" as done by Martin.

Lori Nelson, providing the romance for Martin, and Jackie Loughery the same duties with Lewis, are the attractive femme leads, while Agnes Moorehead scores as Lewis' dominating mother. John Barrymore as Jerry Morrow is good as the principal heavies, with assists from Lon Chaney Jr., Mickey Finn and others.

The VistaVision camera work in Technicolor by Daniel Fapp is top grade, while are direction, editing and the conducting of the score by Frank De Vol are well executed. Brog.

Three 'Ifs'—All Female

Hollywood, June 26. There is one big "if" connected with Henry Hathaway's deal to produce and direct "The Legend of Timbuctoo" for RKO.

He'll do the film if the studio can get Gina Lollobrigida or Sophia Loren or Anita Ekberg for the starring role.

If not, he'll produce and direct another, as yet undetermined property.

Rebel In Town

Above-average entertainment in suspense, outdoor-actioner. Excellent program entry.

Hollywood, June 22. United Artists release of Howard W. Koch (Bel-Air) production. Stars John Payne, Ruth Roman, J. Carroll Naish, Ben Cooper, John Phillips, Ben Johnson, James Griffith, Mary Adams, Bobby Clark, Mimi Gibson. Directed by Alfred V. Andrew. Screenplay by Danny Arnold, Gordon Avil; editor, John F. Schreyer; music, Les Baxter; song, Baxter and Lenny Hayton. Previewed June 20, '56. Running time, 77 MINS.

John Willoughby.....John Payne
Nora Willoughby.....Ruth Roman
John Mason.....J. Carroll Naish
Gray Mason.....Ben Cooper
Wesley Mason.....John Smith
Adam Russell.....James Griffith
Franker Ackstadt.....Mary Adams
Pete Willoughby.....Bobby Clark
Lisbeth Ackstadt.....Mimi Gibson
Cain Mason.....John Phillips
Doctor.....Joel Ashby
Frank Mason.....Ben Johnson

Occasionally, a budget picture comes along that is a great deal more worthy than its program classification would indicate. Such a one is "Rebel In Town," which shapes as an exceptionally good entry. Because of its western setting, it most likely will be an outdoor actioner, but it can also stand up to labelling as a suspense drama, thanks to a good script that is intelligently handled on the production, direction and playing ends.

The Bel-Air production, produced by Howard W. Koch for executive producer Aubrey Schenck, has familiar marquee names in John Payne, Ruth Roman and J. Carroll Naish, along with the newer monickers of Ben Cooper and John Smith, to aid the bookings in its intended market.

Werker's direction keeps a fine rein on the dramatics in Danny Arnold's excellent script, unfolding the plot at a suspenseful pace and keeping audience interest high. The characters in the tale appear real and the economical dialog they speak goes well with the situations. A brief synopsis won't take into account the various writing directorial and performance touches that add substance.

A Confederate family of a grizzled patriarch and his four sons is on the run in the west soon after the Civil War. They stop for water in a small town. A little boy, son of an ex-Union officer, snaps a toy pistol at the back of one of the Confederates. He whirls and fires by instinct and the boy is dead. Thereafter conflict builds a mounting tension; in the town, between the little boy's parents, and among the rebel family. The ending is well-resolved after a number of actionful, and violent, sequences.

Payne and Miss Roman come over extremely well as the parents of little Bobby Clark, the boy who is killed, handling the revenge and forgiveness phases finely. Naish does another of his standout character performances as the bearded Confederate father, while Cooper scores as the sensitive younger son who wants his family to do what is right about the shooting. Smith clicks as the instinctive killer among the rebels, giving his character a suspenseful menace. Ben Johnson and Cain Mason (nee Sterling Frank) are good as the other brothers, as is James Griffith as the marshal.

Les Baxter's score is a first-rate assist in the mood-building, knowing what to let the drama play without musical competition. Gordon Avil's photography is good, having a stark effect that goes with the plot. Editing by John F. Schreyer is dramatically able. A title tune by Baxter and Lenny Adelson is heard behind the credits to mild effect. Brog.

The Dynamiters

Slowly-paced crime detection from Britain with Wayne Morris and a bagful of plot coincidences.

Hollywood, June 21. Astor release. Geoffrey Goodhart-Brandon Fleming production. Stars Wayne Morris, Sandra Dorne; features Patrick Holt, Simone Silva, Ben Johnson, John Phillips, Ben Johnson, Story-screenplay, Fleming; camera, Cedric Williams; editor, Douglas Meyer; art director, Ben Johnson. Previewed June 20, '56. Running time, 71 MINS.

This British import concerns hunt for a gang of London dynamiters. With Yankee Wayne Morris, it's a very dubious qualification for U.S.

Morris plays a private dick hired by an insurance company to track down the dynamiters who are getting away with a fortune in loot. Technique he employs, would shame any second-rate investigator here, and dubiously-claimed of fiction-writer coincidences which reduce action to a walk.

American actor, poorly directed by Francis Searle, comes in lame

due to unconvincing character. Sandra Dorne, a busty blonde, costars, and Simone Silva, a vacuous English thesp who did an alfresco strip on the French Riviera several years ago, is in for a less than enchanting song number "Soho Mambo." Balance of cast likewise is strictly routine.

Technical credits in the Geoffrey Goodhart-Brandon Fleming production are stock. Whit.

My Teenage Daughter (BRITISH)

Anna Neagle starred as mother with daughter problems; stout prospect for femme audiences.

London, June 10. British Lion release of a Herbert Wilcox production. Stars Anna Neagle and Sylvia Syms; features Norman Wooland, Wilfrid Hyde White and Kenneth Haigh. Screenplay, Felicity Douglas; camera, Mervyn Felicity Douglas; editor, Bunny Warren; music, Stanley Kay; producer, Herbert Wilcox. Previewed June 20, '56. Running time, 102 MINS.

Valerie Carr.....Anna Neagle
Janet Carr.....Sylvia Syms
Hugh Blythe.....Norman Wooland
Sir Joseph W. Wilfrid.....Wilfrid Hyde White
Tony Ward Black.....Kenneth Haigh
Aunt Carr.....Julia Lockwood
Aunt Louisa.....Helen Hays
Aunt Bella.....Josephine Fitzgerald
Don.....Wanda Ventham
Sir Henry.....Michael Shepley
Barbara.....Alicia Landone
Magistrate.....Ballard Berkeley
Miss Ellis.....Edie Martin
Miss Bennett.....Myrtle Morven
Celia.....Betty Cooper
Senator.....Launce Maraschal

An unabashed sentimental drama, obviously conceived as unsophisticated entertainment, "My Teenage Daughter" should prove a stout b.o. proposition where the name value of Anna Neagle has not met marquee appeal. Herbert Wilcox has produced and directed with a determined eye on femme patronage and on that score he's hit the target. He has blatantly exploited the tear-jerking aspects of the plot in the classic of a devoted mother and her strong-headed daughter which ends up with the girl facing a murder rap.

Miss Neagle plays a war widow who is fiction editor of a teenagers' magazine and who is distressed over the way in which her young daughter gets caught up with a society no-good, is taken to live in a basement club and stays out late at night. But the more the mother protests the more her daughter wilfully disobeys her until a week in a prison cell and a untill rebuke by the magistrate brings her to her senses.

There are few surprise twists in the Felicity Douglas screenplay. For the most part, the story treads a conventional and obvious path. That's of minor importance in view of the general fabric of the yarn which exclusively focusses its attention on the main issue. Miss Neagle, as attractive as ever, radiates charm and registers anguish in rotation.

Sylvia Syms, a pert newcomer, who gets star billing, does remarkably well as the teenage daughter, playing her role on a sensitive plane. Norman Wooland makes an impressive contribution as a writer who helps to settle Miss Neagle's domestic problems while Wilfrid Hyde White, as usual, turns in a pleasant story as a publisher. Kenneth Haigh is sincere and believable as the young man who leads the girl astray. Julia Lockwood, as the star's younger daughter, walks off with many of the scenes. Technically, the production is above average, but a jive tune, "Get With It," is repeated to the point of monotony. Myro.

Yield to the Night (BRITISH)

Diana Dors in dramatic glamorized role. Stout local b.o. with good U.S. prospects.

London, June 19. Associated British Picture production and release. Stars Diana Dors and Yvonne Mitchell. Directed by J. Lee Thompson. Screenplay, Geoffrey Goodhart-Brandon Fleming; camera, Gilbert Taylor; editor, Richard Best; music, Ray Martin. At Carlton Theatre, London. Running time, 100 MINS.

Mary Hilton.....Diana Dors
Macfarlane.....Yvonne Mitchell
Governor.....Charles Lloyd Pack
Governor.....Marie Ney
Chaplain.....Geoffrey Keen
Doctor.....Lionel Redmond
Hill.....Olga Lindo
Barker.....Joan Miller
Brandon.....Marilyn Rhodes
Mason.....Molly Urquhart
Maxwell.....Mary MacKenzie
Fred.....Harry Locke
Roy.....Michael Ripper
Doris.....Joyce Blair
Miss Blythe.....Charles Lloyd Pack
Nursing Sister.....Peggy Livesey
Mrs. Thomas.....Mona MacKenzie
Mr. Thomas.....Alex Frier
Richardson.....Marianne Stone
Lucy.....Charles Lloyd Pack
Mrs. Price.....Dandy Nichols
Alan.....John Charlesworth
Police Sergeant.....Frank Hawkins

Diana Dors, the glamour girl of British films (she's due to make a Hollywood picture under the RKO (Continued on page 10)

'IF NOT A RAVE, IT'S A PAN'

Chicago Reflex: Attaboy, Youngstein; Loopers Strictly Space-Swap-Minded

Chicago, June 26.

Chicago's motion picture press-agents generally view Max Youngstein's attitude in the Crowther hassle as having struck a blow for press-agent freedom everywhere. One of them in particular is very vocal, ready to boycott the newspapers and storm the barricades. Although this is one extreme point of view, most Chi feelings lie somewhere in between the ad-yanking approach and the attitude expressed by another pic drummer that "you shouldn't expect an editor to print anything you wouldn't print if you were he."

Youngstein's ad yanking has brought to the surface, among press-agents here, feelings long suppressed but deeply felt and of long standing. Naturally, the drumbeaters by and large feel that they do not get sufficient free space in the local dailies.

Toughest local paper to crack, is John Knight's Chicago Daily News, Chi's second paper circulation-wise and by common agreement here, definitely a quality paper. Most generous with its ad space is the Hearst Chicago-American, which bases its ad pitch on a bald swap of editorial space for ad copy on its amusement pages. In between lie Marshall Field's Chicago Sun-Times, second hardest nut with hefty pay for teevee, but little for pix, and the Chicago Tribune, which is big enough to be a little more generous with space, especially in the giant Sunday edition.

How far the Youngstein-New York Times explosion has stiffened local pix publishers' backbones can be gauged by the fact that the Balaban & Katz theatre circuit, major local advertiser, will this week confer with the local papers to try to establish a freer policy on space.

Swap Psychology

The press-agents base their argument almost exclusively on the belief that editorial space should be traded for and in proportion to the money spent on pix advertising by the film companies. Only one was willing to concede the editor's right to allot space on the basis of news value. Needless to say, this widespread attitude gets nowhere with editors, except on the American-where it's no secret.

One publicist said the Daily News, the villain of the piece according to most of local brethren, loses at least \$100,000 in ad revenue yearly because of its attitude toward film news. The same drummer-beater maintains that he has never seen a News ad salesman in several years on film row.

Indianapolis Set For Experiment

Nearly all exhibitors in Indianapolis have consented to go along with the Motion Picture Assn. of America on its proposed credit system of selling tickets to theatre-goers. MPPAA delegation outlined the broad principles of the projected operation to the Hoosiers over the past week and got immediate affirmative reaction.

Indianapolis is to be the testing ground and if a "charge it" plan proves successful in that city it will be extended to various points around the country.

Much exploratory work is yet to be done and this is being assigned to an outside agency. Pulse-taking is required to determine the extent to which the public would prefer deferred charges, billing procedures that would be most agreeable and costs to exhibitors and distributors.

Walter Reado Jr. has been named executive chairman of the 1956 Theatre Owners of America convention and trade show to be held Sept. 20-24 at the N. Y. Coliseum.

Reginald Rose

Continued from page 3

involved in transferring his video dramas to the screen, Rose maintains that television plays have had a tremendous influence on Hollywood films in general. "There's been a remarkable trend toward more mature pictures," he said. "This is directly related to tv drama. The characters are much more mature and we find the plot coming out of characters rather than out of incidents."

Acknowledging that the recent flurry of tv buys for motion pictures might represent a trend, Rose is staunch in his opinion that "a couple of flops" will not bring a complete halt in the acquisition of tv dramas. The film companies, he feels, will become more selective but when they see a good thing they'll bid as actively as previously.

Rose is presently involved in the production of "12 Angry Men," which he is co-producing with Henry Fonda for United Artists release. As with his "Crime in the Streets," the tv-to-film feature recently released by Allied Artists, Rose fashioned the screenplay for his Emmy-winning "12 Angry Men." He will perform the same chores for "Dino" and "Three Empty Rooms," two other of his teleplays which are destined for films, the former via indie producer David Kramarsky and the latter through RKO. He also plans to screenplay and produce independently "Tragedy in a Temporary Town," for which he received the \$20,000 Fund for the Republic award last week.

"12 Angry Men" is currently being filmed in New York. In addition to Fonda and Lee J. Cobb, who are starred, the film features a contingent of Gotham theatre and tv performers, including Ed Begley, E. G. Marshall, Martin Balsom, Jack Warden, George Voskovic, Bob Webber, Edward Binns, Jack Klugman, Joe Sweeney, and John Fiedler. Begley, Balsom, and Webber are doubling from Broadway plays and Marshall and Voskovic recently concluded N. Y. legit assignments. Tv director Sidney Lumet is at the helm.

Rose insists that his interest in motion pictures will not affect his status in television. "I'm in tv now and will always be," he denied the charge, made by a tv producer, that some tv writers had become "fat" and had abandoned the medium for more lucrative fields. He declared that the tv writers had not priced themselves out of the video market but, on the contrary, it was the networks that were forcing the tv writers into other fields because "they want to get us cheap."

He noted, for example, that while the networks were willing to pay astronomical sums to performers they have balked at giving the writer a fair percentage of the overall budget assigned to a specific show. "On a show that is budgeted as high as \$200,000, why shouldn't the writer get 10% or 15% for the script."

Par Newsreel

Continued from page 3

accountants and if their findings show too much of a deficit, it's apparent the newsreel will have to go.

That all five of the principal reels would fade was widely predicted years ago by some elements of the trade. Television, it was stated, provided the public with adequate coverage, and was reaching the audience first.

Still, the reels have managed to survive, at least to the present, as exhibitors rent them on the theory that the news presentation has a greater impact than tv via the big screens. And, of course, they round out the programming bill.

FILM CRITICS REBUT DISTRIBS

Irked by asserted attempts of film distribution executives to bring "punitive pressure" against some of them, the New York Film Critics Circle is talking up a public resolution of condemnation, using the issue of free press. Most of the critics say they are confident their publishers would support them. A couple are not too sure.

The recent withdrawal of advertising from the N. Y. Times and N. Y. Mirror by Max Youngstein, v.p. of United Artists, because of the slam reviews of "Trapeze" served as the spark to arouse the Manhattan critics and to initiate the action seeking to prevent similar occurrences in the future. The Youngstein move, it's claimed, is only one of a series of attempts from various sources aimed at tempering the opinions of the N. Y. critics.

Critics say that advertising was yanked previously by another company because of adverse reviews, that a film executive openly attempted to have one critic fired, that a film company tried to implant the idea that another critic had leftist leanings, and that one distributor complained to an editor that the critic was too erudite for his audience and lacked the popular touch.

There was much speculation around town over the review of Paramount's "That Certain Feeling" in the Mirror. In the early edition of the paper, the headline read "Some Mild Humor in 'Certain Feeling'." In later editions, the headline was changed to "Hope Rates a Rave in 'Certain Feeling'" although the actual text of Justin Gilbert's review remained the same. A spokesman for the Mirror denied that there was any distributor pressure and that the decision to change the head was that of the managing editor who felt that the second headline more accurately conveyed the thoughts in the review. Paramount immediately made use of the second headline to extract the quote "Rates a Rave" as the Mirror's opinion of the film.

Current attack on the Gotham critics, it's commonly observed, is associated with the panicky feeling induced by the softness of the (Continued on page 18)

'Salt of Earth' Owners Vs. Everybody; Echo of 'Unfriendly' Witness Days

Future Producers

Continued from page 3

film production at costs in keeping with the potential return."

No youngster himself, Kesler believes that there are many energetic producers now in the ranks of tv who show great promise as feature film producers. They've learned economy of operation, careful analysis of scripts to keep costs down and various time and money-saving techniques not yet employed in the major studios.

Kesler, who recently completed "Five Steps to Terror," a feature, is a former second unit director who switched to tv and produced and directed some 70 films for Ziv in two years. He now has several properties lined up for independent filming.

All, he emphasized, will be made with a careful budget, utilizing techniques developed in tv. Current industry doldrums, he believes, are serious only because of rising picture budgets.

"There are many pictures," Kesler opines, "which could have been made for less than they actually cost and would thus have shown a profit rather than a loss in the tightening market."

Modest Budgets

Continued from page 3

number of the "smaller" pictures are exposed to the market. Some observers believe that the film companies' future stake in television may be influencing the production of the modest budget films. At present, the cutoff date for Hollywood films is 1948. It's felt, however, that the date will be moved up shortly and that certain pictures, perhaps on the basis of budget investment, may be earmarked for video sooner. It's conceivable that the new "smaller" pictures are being made with an eye on television.

The concentration on blockbusters has hampered the development of new star material since in order to give a picture an aura of bigness, name stars are required. The smaller entries, it's claimed, will give the studios an opportunity to introduce and develop new players.

Just about the entire industry conspired to sabotage the production of "Salt of the Earth" and then, when completed, tried to prevent its exhibition, Independent Productions Corp. charged in a New York Federal Court last week. Total of 64 film, theatre, laboratory and allied organizations and 16 individuals are the defendants in the action that seeks trebled antitrust damages of \$7,500,000.

IPC, headed by Simon Lazarus of Los Angeles, and IPC Distributors, an affiliate, are the owners and distributor of the controversial production.

Root of the trouble, states the plaintiff, was the hiring of Michael Wilson, Herbert Biberman and Paul Jarrico to respectively write, direct and produce "Salt." The three were among Hollywood's "unfriendly" witnesses before the House Un-American Activities Committee and because of this the industry allegedly did all in its power to have "Salt" "blacklisted" by qualified employees and business organization, including theatres.

Howard Hughes and IATSE chief Richard Walsh are among the individuals named, along with 20 "Doe's." Shot in New Mexico and California, "Salt" concerned a labor-management dispute at a zinc company.

Yanks Resuming Biz in Spain

American film companies and Spain have patched things up. After more than a year in which no new Hollywood film was sent to Francoland because of disagreement over terms, the Motion Picture Export Assn. and the Spanish government have worked out a new agreement.

MPEA companies expectedly will formalize the deal shortly; new York picture product then goes into Spain.

Accord came as a surprise to some in the film trade in New York. They had the thought that Eric A. Johnston, MPEA president, and his top exec aides had failed in obtaining concessions from Generalissimo Francisco Franco and his brain trust at meetings in Madrid last week.

Actually, the Johnston delegation won what appears a substantial victory, in light of what the Spanish wanted. For each four American pictures distributed in Spain, they insisted on an American company taking on the release of one Spanish production in the United States. The Americans balked at being forced to add the Iberian product to their lineups. The stalemate of over a year resulted.

The Spanish have withdrawn their reciprocity distribution demand under the new pact, which also provides for nearly 100 new American films in Spain annually.

More Work for Pillot

Leo Pillot, special events manager for 20th-Fox, will also handle national magazine publicity, taking over the duties formerly handled by Charles Levy who resigned.

Pillot's duties include handling of national syndicates and promotional tieups. He's been with 20th-Fox for five years. Prior to joining the pix firm, Pillot was personal manager for comedian Sid Caesar and handled other personalities before being made special events manager for Columbia Pix.

More What-to-Do Advice Given

Reagan Advocates Ballyhoo — Steve Broidy Sees Admissions Too Steep

Hollywood, June 26. A nationwide campaign of institutional advertising aimed at getting people back into the theatre-going habit is advocated by Ronald Reagan, former proxy of Screen Actors Guild and now a board member, and Allied Artists proxy Steve Broidy. Reagan and Broidy split on the question of television's effect on the b.o., however, Reagan contending the dip is not due to video, whereas the AA topper sees tv as the heavy. Broidy suggested before an ad drive, be undertaken, the nation's exhibitors first adopt drastic steps to meet the current situation.

It's Broidy's belief that while tv is affecting the b.o., there are other important factors contributing to the film biz dropoff.

The exec from AA opined biz is off not only because of tv, but as a result of the stiff admission prices; parking problems for theatre-goers; and an influx of population from the cities to suburbs, many of which don't even have conventional theatres. "Even though less people are watching tv today, they prefer to stay home and watch something not too good rather than pay the high admission prices asked today," he contended.

"As long as prices at first-run theatres are around \$1.50 or \$1.75

per person, the average family doesn't have the means. I think admissions should be cut to \$1 in first-run houses and 60 or 70c in the neighborhood theatres. If the exhibitors don't take these steps, theatres will fold; I think they will be forced to do it. Once such steps are taken, then I am all for a national institutional and campaign," said Broidy.

Reagan said "Other industries faced with a slump meet the situation by getting together and launching a great campaign selling the industry, not the particular product involved. It doesn't help today to advertise one picture when you generally have a falling off of audiences, and a shrinking market. There should be a nationwide campaign aimed at getting people back into the movie theatres."

"Those people who turn to the movie pages in newspapers to look at the ads are moviegoers anyway. They're sold on movies. What we need to do is to tell those who don't go to movies. Our whole theory of advertising in America is to create a desire to own a product, and we should sign a campaign aimed at making people feel they can't live without seeing movies. We have failed to remind people we have something no other media has," asserted Reagan.

New Pix Fail L.A.; 'Animal' Fair 22G, 'Chase' Modest \$9,000, 'Mohawk' Lean \$11,500, 'Trapeze' Nifty 19G, 4th

Los Angeles, June 26.

Over-all first-run takings are down in current frame, with holdovers on two-to-one ratio and newcomers failing to generate much wicket steam. "Animal World" looms mild \$22,000 in three theatres. "Proud Ones" is only fair \$19,500 in four stations. "Moderate" \$9,000 shapes for "Great Locomotive Chase," playing at Fox Beverly. "Mohawk" is thin \$11,500 in three houses. "Female Jungle" looks slim \$8,000 in two spots.

Among holdovers and extended-runs, "Fantasia" still is hot \$11,000 in third week at Fine Arts. "Proud and Profane" looms lusty \$13,000 or over in second round at Four Star. "Trapeze" continues nifty with \$19,000 in fourth stanza at Fox Wilshire. "Man Who Knew Too Much" is smooth \$11,500 at Hollywood Paramount.

Estimates for This Week

Fox Beverly (FWC) (1,334; 90-\$1.50)—"Great Locomotive Chase" (BV). Modest \$9,000. Last week, second-run.

Downtown Paramount, Pantages, Wilmette (ABPT-RKO-SW) (3,300; 2,812; 2,344; 90-\$1.50)—"Animal World" (WB) and "Goodbye My Lady" (WB). Mild \$22,000. Last week, D-town Para and Pantages, "Searchers" (WB) and "Our Miss Brooks" (WB) (3d wk), \$15,600.

Los Angeles, Vogue, Ritz, Loyola (FWC) (2,097; 885; 1,363; 1,248; 90-\$1.50)—"Proud Ones" (20th) and "Dynamite" (Indie), with "Lease of Life" (Indie), Vogue only, fair \$19,500. Last week, L.A., Loyola with New Fox, Uptown, "UFO" (UA) and "Thunderstorm" (AA), \$14,700.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 80-\$1.25)—"Female Jungle" (Indie) and "Oklahoma Woman" (Indie). Slim \$8,000. Last week, "Maverick Queen" (Rep) and "Yearling" (M-G) (re-issue), \$9,400.

State, Hollywood, Uptown, (UATC-FWC) (2,404; 756; 1,713; 90-\$1.50)—"Mohawk" (20th) with (Continued on page 13)

Broadway Grosses

Estimated Total Gross
This week \$538,600
(Based on 21 theatres)
Last year \$559,800
(Based on 20 theatres)

'Saucers' Big 19G, Philly; 'Chase' 17G

Philadelphia, June 26.

Heavy campaign on "Earth Vs. Flying Saucers" is kiting that pic to a wow session at the Stanton. Air time also helped this film on other dates throughout the area. "Great Locomotive Chase" is rated just ordinary at Mastbaum while "Toy Tiger" shapes moderate at Midtown. "Great Day in Morning" looms fair at Goldman while "Ladykillers" still is nice in ninth round at Green Hill.

Estimates for This Week

Arcadia (S&S) (526; 99-\$1.49)—"Man Who Knew Too Much" (Par) (6th wk). Steady \$8,000. Last week, \$8,800.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Indie) (9th wk). Big \$19,000. Last week, \$21,000.

Fox (20th) (2,250; 75-\$1.49)—"D-Day" (20th) (2d wk). Dim \$11,000. Last week, \$16,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Great Day in Morning" (RKO). Fair \$8,500. Last week, "Safari" (Col) (2d wk), \$8,000.

Green Hill (Serenia) (750; 75-\$1.25) (Closed on Sunday)—"Ladykillers" (Cont) (9th wk). Nice \$3,900. Last week, \$4,500.

Mastbaum (SW) (4,370; 99-\$1.39)—"Great Locomotive Chase" (BV). Ordinary \$17,000. Last week, "First Texan" (AA), \$10,000.

Midtown (Goldman) (1,000; 99-\$1.49)—"Toy Tiger" (U). Modest \$7,000 or under. Last week, "Storm Over Nile" (Col), \$6,500.

Randolph (Goldman) (2,250; 99-\$1.49)—"Autumn Leaves" (Col) (2d wk). Fair \$11,000. Last week, \$16,000.

Stanley (SW) (2,900; 99-\$1.49)—"Godzilla" (Indie) (2nd wk). Poor \$4,000. Last week, \$5,500.

Stanton (SW) (1,483; 99-\$1.49)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Wow \$19,000. Last week, "Nightmare" and "Broken Star" (UA), \$6,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Lovers and Lollipops" (T-L) (6th wk). Mild \$3,000. Last week, \$3,800.

Viking (Sley) (1,000; 75-\$1.49)—"Man in Flannel Suit" (20th) (10th wk). Slick \$9,000. Last week, \$10,000.

World (Pathé) (604; 99-\$1.49)—"Last Ten Days" (Col) (2d wk). Fine \$5,200. Last week, \$2,800 in 4 days.

K.C. Slides Off Albeit 'Cinerama' Torrid \$19,000; 'Paces' Fancy 12G

Kansas City, June 26.

"Cinerama" continues its hefty pace of the opening week and is the big news on theatre row here. In second week at the RKO Missouri, it will be near the first week's capacity total. Among the regular film houses the Midland is modest with "Safari." Fox Midwest foursome with "23 Paces to Baker Street" is good. Paramount is rolling up a strong secondweek with "The Searchers." Heat is starting to draw patrons to air-conditioned cinemas here.

Estimates for This Week

Glen (Dickinson) (700; 75-\$1)—"Naked Night" (Times). Fancy \$2,100; holds. Last week, theatre in tump with Dickinson, Leawood Drive-In and Shawnee Drive-In was first-run on "Crime in Streets" (AA) and "Screaming Eagles" (AA), for \$12,000.

Kimo (Dickinson) (504; 75-\$1)—"Heidi and Peter" (UA) (2d wk). Fairish \$1,200. Last week, \$1,300.

Midland (Loew) (3,500; 60-\$0)

'Safari' Torrid 10G, Seattle; 'Rawhide' 6G

Seattle, June 26.

Not much doing here this session. New fare is disappointing. "Safari" at Coliseum is best new entry and big "Rawhide Years" shapes fair at Music Hall.

Estimates for This Year

Blue Mouse (Hamrick) (800; 90-\$1.25)—"Searchers" (WB) (5th wk). Good \$3,500. Last week, \$4,700.

Coliseum (Evergreen) (1,870; 90-\$1.25)—"Safari" (Col) and "Secret Treasure Mountain" (Col). Big \$10,000 or near. Last week, "Proud Ones" (20th) and "Brain Machine" (RKO), \$8,600.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Autumn Leaves" (Col) and "Fleaze Murder" (Indie). Fair \$6,500. Last week, "23 Paces" (20th) and "Blonde Bait" (Indie), \$6,300.

Music Box (Hamrick) (800; 90-\$1.25)—"Ladykillers" (Cont). (7th wk). Fine \$2,800. Last week, \$3,100.

Music Hall (Hamrick) (2,200; 90-\$1.25)—"Rawhide Years" (U) and "Nightmare" (UA). Fair \$6,000. Last week, "Animal World" (WB), \$4,800.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Violent Years" (Indie) and "Jaguar" (Rep). Dull \$5,000. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA), \$7,700.

Paramount (Evergreen) (3,039; 90-\$1.25)—"Man Knew Too Much" (Par) and "Scarlet Hour" (Par) (4th wk). Okay \$5,500. Last week, \$6,200.

'Tiger' Sharp 12G Hub; 'Animal' 13G

Boston, June 26.

Worst prolonged pre-summer slump at firstruns here in history with June looking as sad as May has exhibitors worried. This frame's grosses are lowest in any week for 18 months. Film execs blame everything from the crazy weather to race tracks and strawhatters, but nobody knows for sure.

Five new pix arrived this round. Best of lot are "Toy Tiger" at the Memorial (Rep) and "Animal World" at the Paramount (Evergreen). "Tiger" shapes solid. "Safari" is mild at the Pilgrim. "Bhowani Junction" is off in second round at the Orpheum. "Cinerama Holiday" leads the holdovers.

Estimates for This Week

Astor (B&Q) (1,500; \$1-\$1.80)—"Man Who Knew Too Much" (Par) (6th wk-final). Oke \$7,000. Last week, \$9,500.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Littlest Outlaw" (BV) (3d wk). Mild \$2,500. Last week, \$3,500.

Cinerama (Cinerama Productions) (1,254; \$1.20-\$2.85)—"Cinerama Holiday" (Indie) (44th wk). Good \$11,100. Last week, ditto.

Exeter (Indie) (1,200; 60-\$1)—"Kid for Two Farthings" (Indie). Good \$5,500. Last week, "Ugetsu" (Indie) (2d wk), \$3,500.

Fenway (NET) (1,373; 60-\$1)—"Animal World" (WB) and "Goodbye My Lady" (WB). Fair \$4,500. Last week, "Screaming Eagles" (AA) and "Come On" (AA), \$5,000.

Kenmore (Indie) (700; 85-\$1.25)—"Ladykillers" (Cont) (11th-final). Nice \$3,500. Last week, \$4,000.

Memorial (RKO) (3,000; 75-\$1.25) (Continued on page 13)

'Affair' OK \$12,500, Cincy; 'Tiger' Tall 7G, 'Safari' 9G, 'Animal' 10G

Cincinnati, June 26.

Key City Grosses

Estimated Total Gross
This week \$2,218,600
(Based on 21 cities and 207 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last year \$2,783,300
(Based on 24 cities and 231 theatres.)

'Tiger' Smart 7G, Prov.; 'Safari' 6G

Providence, June 26.

Just so-so weather here with Sunday trade helping a bit though grosses are generally way off. Closing of schools is reputed to have started summer homes and beaches trek. Truly disappointing is the State's "Bhowani Junction" with lean takings. RKO Albee is standout with "Toy Tiger" doing smart biz. "Safari" at Strand is good.

Estimates for This Week

Albee (RKO) (2,200; 50-\$5)—"Toy Tiger" (U) and "Two Guns and Badge" (AA). Smart \$7,000. Last week, "Nightmare" (UA) and "The Killing" (UA), \$5,000.

Majestic (Fay) (2,200; 50-\$5)—"Animal World" (20th) and "Mohawk" (WB). Oke \$5,500. Last week, "D-Day" (20th) and "Lease of Life" (LFE), \$7,000.

State (Loew) (3,200; 50-\$5)—"Bhowani Junction" (M-G) and "Crime Against Joe" (UA). Dull \$8,000. Last week, "Kiss Before Dying" (UA) and "Broken Star" (UA), \$7,000.

Strand (Silverman) (2,200; 50-\$5)—"Safari" (Col) and "Crashing Las Vegas" (AA). Good \$6,000 or over. Last week, "Crime in Streets" (AA) and "Shack Out On 101" (AA), \$5,000.

Balto Biz Still Blah; 'Chase' Lively \$10,000, 'Animal' Sluggish \$6,500

Baltimore, June 26.

Sluggish pace continues here with sizzling weather and mild new entries blamed for unexciting grosses this week. Best of current crop is "The Great Locomotive Chase," rated good via hip moppet trade at Hipp. Double bill of "Black Sleep" and "Creeping Unknown" is fairish at the Century. "Animal World" shapes slim at Stanley. "Oklahoma" is still steady in 17th round at the Film Centre. "Ladykillers" continues big at Five West.

Estimates for This Week

Century (Fruchtman) (3,000; 35-\$1)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Fairish \$6,500. Last week, "Proud Ones" (20th), \$5,500.

Cinema (Schwaber) (460; 50-\$1)—"Naked Night" (Indie). Nice \$3,800. Last week, "Wastes of Fear" (Indie) (3d wk), \$2,200.

Film Centre (Rappaport) (890; \$1.25-\$2.50)—"Oklahoma" (Magna) (17th wk). Holding well at good \$8,500 following \$9,500 in 16th round.

Five West (Schwaber) (490; 50-\$1)—"Ladykillers" (Col) (5th wk). Still potent at \$4,000 after \$4,500 in fourth.

Hippodrome (Rappaport) (2,100; 50-\$1)—"Great Locomotive Chase" (BV). Easily topping the town with good \$10,000. Last week, "Leather Saint" (Par), \$6,000.

Mayfair (Schwabs) (980; 50-\$1)—"Kansas Raiders" (U). Starts tomorrow (Wed.). "Day of Fury" (U), mild \$3,500.

New (Fruchtman) (1,600; 50-\$1)—"UFO" (UA) and "Timetable" (UA). Drab \$4,500. Last week, "23 Paces to Baker St." (20th), \$5,500.

Playhouse (Schwaber) (410; 50-\$1)—"Adorable Creatures" (Indie) (4th wk). Okay \$3,000 following \$3,500 in third.

Stanley (Loew) (3,200; 35-\$1)—"Animal World" (WB). Drab \$6,500. Last week, "Target Zero" (WB), \$5,000.

Town (Rappaport) (1,400; 50-\$1)—"Autumn Leaves" (Col). Opens tomorrow (Wed.). Last week, "Man Who Knew Too Much" (Par) (4th wk), okay \$5,500.

Vacationing pupils are contributing to pickup in main line traffic this week. All major houses are piling nice totals on new bills. "Catered Affair" at the Albee looms okay while "Toy Tiger" shapes comparatively bigger, with a fancy session at the Grand. "Animal World" looms hefty at Palace while "Safari" looks swell at Keith's. "Seven Wonders" holds early strength in third week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 84-\$1.25)—"Catered Affair" (M-G). Okay \$12,500. Last week, "Bhowani Junction" (M-G), \$12,000.

Capitol (Ohio Cinema Corp) (1,376; \$1.20-\$2.65)—"Seven Wonders" (Indie) (3d wk). Clinging to second stanza's tall \$28,000 total.

Grand (RKO) (1,400; 75-\$1)—"Toy Tiger" (U) and "Star in Dust" (U). Fancy \$7,000 or near. Last week, "Searchers" (WB) (m.o.) at 84-\$1.25 scale, \$6,500.

Keith's (Shor) (1,500; 75-\$1.25)—"Safari" (Col). Swell \$9,000. Last week, "Man Who Knows Too Much" (Par) (3d wk), eight days, \$7,700.

Palace (RKO) (2,600; 75-\$1.10)—"Animal World" (WB) and "Goodbye My Lady" (WB). Hefty \$10,000 or close. Last week, "Foreign Intrigue" (UA), \$7,000.

Storms, Heat Hit Mpls.; 'Bhowani' Hefty \$7,500, 'Intrigue' Laggard 7G

Minneapolis, June 26.

Extreme heat and numerous thunderstorms beglud the boxoffice horizon locally and still nothing here to cheer about on the biz. School vacation's start is the one favorable factor. Lone newcomer kicking up any substantial amount of dust is "Bhowani Junction." Such entries as "Foreign Intrigue" and "Leather Saint" look lost in the shuffle. "Animal World" shapes lean. It's the 48th week for the soon-departing "Cinerama Holiday," fourth for "The Searchers" and second for "Littlest Outlaw."

Estimates for This Week

Century (S-W) (1,150; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (48th wk). Announcement of final weeks immediately perked up things here. Stout \$12,000. Last week, \$11,500.

Gopher (Berger) (1,000; 85-\$1)—"Bhowani Junction" (M-G). Easily town's top newcomer. Hefty \$7,500. Last week, "Screaming Eagles" (AA), \$3,700.

Lytic (Par) (1,000; 85-\$1)—"Crime in Streets" (AA) (m.o.). Here after virile initial State stanza, Okay \$4,000. Last week, "D-Day" (20th) (2d wk), \$3,800.

Radio City (Par) (4,100; 85-\$1)—"Foreign Intrigue" (UA). Undoubtedly helped by Robert Mitchum's cast presence, but sledding is rough at modest \$7,000. Last week, "Proud Ones" (20th), \$8,000.

RKO Orpheum (RKO) (2,800; 75-\$1)—"Animal World" (WB) and "Goodbye My Lady" (WB). No marquis fares. Light \$6,000. Last week, "Safari" (Col), \$7,000.

RKO Pan (RKO) (1,650; 75-\$1)—"Searchers" (WB) (4th wk). One of the few recent offerings able to stay so long. Good \$4,500. Last week, \$4,600. Stays a fifth.

State (Par) (2,300; 85-\$1)—"Leather Saint" (Par). Mixed opinions hurting this one. Mild \$6,000. Last week, "Crime in Streets" (AA), \$10,000.

World (Mann) (400; 75-\$1.20)—"Littlest Outlaw" (BV) (2d wk). Held up profitably. Nice \$3,500. Last week, \$4,500.

'AFFAIR' ROBUST 9G, PORT.; 'CRIME' \$8,000

Portland Ore., June 26.

Cool weather and cold product are keeping patrons coming to the cinemas here this stanza. "Catered Affair" at Broadway and "Crime in Streets" at the Liberty shape as standouts among new pix, both being sturdy. "Animal World" also is good at Orpheum. "Safari" is fancy in second Fox session.

Estimates for This Week

Broadway (Parker) (1,875; 90-\$1.25)—"Catered Affair" (M-G) and "Toughest Man Alive" (AA). Neat \$9,000 or near. Last week, "Song of South" (BV) (reissue), \$8,200.

Fox (Evergreen) (1,836; \$1-\$1.25)—"Safari" (Col) and "Treasure" (Continued on page 13)

Chi Firm; 'Profane' Plump \$42,000, 'Ladykillers' Wow 9G, 'Trapeze' Big 47G, 'Safari' Hot 18G, 'Chase' 21G

Chicago, June 26.

Chi first-run boxoffice is holding well this round despite a scarcity of new entries. Closing of schools last week may have helped.

"Proud and Profane" shapes a sock \$42,000 in first week at the Chicago. "The Ladykillers" shapes record \$9,000 in same week at Surf.

"Trapeze" continues smash in second frame at the United Artists while "Great Locomotive Chase" stays okay in second at State-Lake. "D-Day" (Sixth of June) is mild in second stanza at the Oriental.

"Safari" and "Blackjack Ketchum" combo is strong in second Roosevelt week. "Hilda Crane" gets lively play in same frame at Esquire. "Rawhide Years" and "Shack Out on 101" twin bill looks sturdy in second Grand week.

"Bhowani Junction" is slowing down in the third at the Woods. "Kid For Two Farthings" looks thin in same week at the Ziegfeld. "Madame Butterfly" continues solid in sixth World round. "Meet Me in Las Vegas" continues to show amazing staying power in 10th Loop week.

"Oklahoma" is sturdy in 26th stanza at McVickers. "Cinerama Holiday" stays staunch in 54th round at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Proud and Profane" (Par). Nifty \$42,000. Last week, "Searchers" (WB) (5th wk), \$16,000.

Esquire (H&E Balaban) (1,400; 85-\$1) — "Hilda Crane" (20th) (2d wk). Plump \$8,000. Last week, \$12,000.

Grand (Indie) (1,200; 98-\$1.25) — "Rawhide Years" (U) and "Shack Out on 101" (AA) (2d wk). Strong \$7,500. Last week, \$9,200.

Loop (Telem't) (606; 90-\$1.25) — "Meet Me in Las Vegas" (M-G) (10th wk). Stout \$8,000. Last week, \$8,000.

McVickers (JL & S) (1,580; \$1.25-\$3) — "Oklahoma" (Magna) (26th wk). Neat \$23,500. Last week, \$23,000.

Monroe (Indie) (1,000; 87-87) — "Gaby" (M-G) — (2d wk). Fine \$6,000. Last week, \$8,000.

Oriental (Indie) (3,400; 98-\$1.25) — "D-Day" (20th) (2d wk). Dull \$17,000. Last week, \$23,000.

Palace (Indie) (1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Indie) (54th wk). Sturdy \$24,000. Last week, \$24,400.

Roosevelt (B&K) (1,400; 65-98) — "Safari" (Col) and "Blackjack Ketchum" (Col) (2d wk). Solid \$18,000. Last week, \$21,000.

State-Lake (B&K) (2,400; 98-\$1.25) — "Great Locomotive Chase" (BV) (2d wk). Okay \$21,000. Last week, \$23,000.

Surf (H&E Balaban) (685; \$1.25) — "Ladykillers" (Cont). New house record \$9,000. Last week, "Three Sinners" (Indie) (2d wk), \$2,600.

United Artists (B&K) (1,700; 98-\$1.50) — "Trapeze" (UA) (2d wk). Smash \$47,000. Last week, \$53,500.

Woods (Essaness) (1,206; 98-\$1.25) — "Bhowani Junction" (M-G) (3d wk). Thin \$17,000. Last week, \$22,000.

World (Indie) (430; 98) — "Madame Butterfly" (IFE) (6th wk). Hefty \$4,000. Last week, \$4,500.

Ziegfeld (Davis) (430; 98) — "Kid for Two Farthings" (Lopert) (3d wk). Dull \$2,100. Last week, \$2,500.

'Sleep' Rousing \$12,000, 'Denver; 'Affair' 11G

Denver, June 26. "Come Next Spring" is doing so well at Lakeshore Drive-In this round that it is being held for a second week. "Animal World," which is okay at the Denver, is one of the best newcomers. "Catered Affair" is also satisfactory if not big at Orpheum. "Black Seal" actually is registering the best showing with a good take at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-\$1) — "23 Paces to Baker St." (20th) (2d wk). Mild \$9,000. Last week, \$10,000.

Denham (Cockrill) (750; 60-\$1) — "Leather Saint" (Par). Poor \$6,000. Last week, "Man Who Knew Too Much" (Par) (4th wk), \$8,000.

Denver (Fox) (2,525; 60-\$1) — "Animal World" (WB) and "Goodbye My Lady" (WB). Okay \$12,000. Last week, "Earth Vs. Flying Saucers" (Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Chase' Hot \$8,000, 'Indpls; 'Proud' 6G

Indianapolis, June 26.

Biz is quiet but better in spots here this stanza. Lots of rain alternating with fine outdoor weather is blamed. "Great Locomotive Chase" at Keith's is top money film, with sock session likely. "Safari" at Loew's "Proud Ones" at Indiana and "Leather Saint" at Circle are only fair to slow. "Safari" is not too bad.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800-50-85) — "Leather Saint" (Par) and "Scarlet Hour" (Par). Slow \$5,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), \$7,500.

Indiana (C-D) (3,200; 50-85) — "Proud Ones" (20th) and "Way Out" (RKO). Drab \$6,000. Last week, "D-Day" (20th), \$8,000.

Keith's (C-D) (1,300; 75-\$1) — "Great Locomotive Chase" (BV). Big \$8,000. Last week, "Man Who Knew Too Much" (Par) (4th wk), \$5,000.

Loew's (Loew) (2,427; 50-80) — "Safari" (Col) and "Black Jack Kitchum, Desperado" (Col). Modest \$7,000. Last week, "Foreign Intrigue" (UA) and "Manfish" (UA), \$6,000.

'Saucers' Whopping 24G, 'Frisco; 'Animal' Fancy 12G, 'Ladykillers' 11G

San Francisco, June 26.

"Earth Vs. Flying Saucers" is standout here this session with a wham take at the Paramount. "The Ladykillers" playing day-date in two artsy houses, and "Invitation To Dance" also are great currently among new pix. "Animal World" looks lofty opening session at St. Francis. "Crime in Streets" shapes good at United Artists. International Kiwanis convention here is helping "Oklahoma" and "Cinerama Holiday."

Estimates for This Week

Golden Gate RKO (2,859; 80-\$1) — "King Kong" (RKO) and "Walked With Zombie" (RKO) (reissues). Good \$9,000. Last week, "Toy Tiger" (U) and "Yellowneck" (Rep), \$12,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "23 Paces to Baker St." (20th) and "Massacre" (20th). Slow \$10,800. Last week, "Proud Ones" (20th), \$10,500.

Warfield (Loew) (2,656; 65-90) — "Catered Affair" (M-G) (2d wk). Big \$11,000. Last week, \$6,000.

Paramount (Par) (2,646; 90-\$1) — "Earth Vs. Flying Saucers" (Col) and "The Werewolf" (Col). Wow \$24,000. Last week, "Searchers" (WB) (3d wk), \$13,000.

St. Francis (Par) (1,400; \$1.25) — "Animal World" (WB) and "Goodbye My Lady" (WB). Lofty \$12,000. Last week, "Autumn Leaves" (Col), \$11,500.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65) — "Cinerama Holiday" (Indie) (47th wk). Hot \$13,300. Last week, \$13,500.

United Artists (No. Coast) (1,207; 70-\$1) — "Crime in Streets" (AA) and "Screaming Eagles" (AA). Good \$9,000 or near. Last week, "Killing" (UA) and "Nightmare" (UA), \$9,000.

Stagedoor (A-R) (440; \$1.25-\$1.50) — "Invitation To Dance" (M-G). Big \$6,000. Last week, "Richard" (Lopert) (8th wk), \$3,300.

Larkin (Rosener) (400; \$1) — "Re-

(Continued on page 15)

'BRUTE'-'NAKED' SNUG 7G, CLEVE.; 'WORLD' 13G

Cleveland, June 26.

Nearly all new entries here currently are sluggish. Lone exception is "Animal World," which is rated good at the Allen. "Toy Tiger" looks barely okay at the Hipp. Reissue combo of "Brute Force" and "Naked City" is doing very strongly at the Ohio.

Estimates for This Week

Allen (Stanley) (3,000; 70-\$1) — "Animal World" (WB). Good \$13,000 or over. Last week, "Safari" (Col), \$14,500.

Hipp (Telem't) (3,700; 70-\$1) — "Toy Tiger" (U). Okay \$10,000 or close. Last week "Broken Star" (U) (4 days) plus Rock-and-Roll stage show, for 3 days weekend, \$16,500.

Ohio (Loew) (1,244; 70-90) — "Brute Force" (reissue) and "Naked City" (U) (reissue). Neat \$7,000. Last week, "Wizard of Oz" (M-G) (reissue), \$3,000.

Palace (RKO) (3,285; 70-\$1) — "Storm Over Nile" (Col). Slow \$7,000. Last week, "World Without End" (AA) and "Atomic Man" (AA), \$9,200.

State (Loew) (3,500; 70-90) — "Catered Affair" (M-G). Routine \$12,000. Last week, "Birds and Bees" (Par), \$8,000.

Stillman (Loew) (2,700; 70-90) — "Annie Get Your Gun" (M-G) (reissue). Drab \$4,500. Last week, "Leather Saint" (Par), \$4,000.

'Tiger' Trim 15G, 'St. L.; 'Safari' 10G

St. Louis, June 26.

After three weeks of mild biz grosses are up slightly in current session, with "Safari" and "Toy Tiger" the best newcomers. "23 Paces to Baker St." is fairly good at the St. Louis. "Seven Wonders of World" is getting strong play from visitors currently. Temperature was above 90 degrees for second week. "Song of South" is neat in second frame.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Indie) (10th wk). Swell \$19,000 after \$20,200 in 9th week.

Fox (F&M) (5,000; 51-75) — "Rebel Without Cause" (WB) and "Mister Roberts" (WB) (reissues). Opened today (Tues.). Last week, "Toy Tiger" (U) and "Star in Dust" (U) fancy \$15,000.

Loew's (Loew) (3,172; 50-85) — "Safari" (Col) and "Storm Over Nile" (Col). Fine \$10,000. Last week, "Foreign Intrigue" (UA) and "Manfish" (UA), \$9,000.

Missouri (F&M) (3,500; 51-75) — "Distant Drums" (WB) and "Dallas" (WB) (reissues). Slow \$6,000. Last week, "Man Who Knew Too Much" (Par) (3d wk), same.

Orpheum (Loew) (1,426; 50-85) — "Song of South" (BV) (reissue) (2d wk). Nice \$7,000 after \$9,000 initial stanza.

Regent (St. L. Amus.) (1,000; 51-90) — "Animal World" (WB) Okay \$2,500. Last week, "Naked Dawn" (U), \$2,000.

Richmond (St. L. Amus.) (400; \$1.10) — "Maddelena" (Indie) (m.o.). Good \$3,000. Last week, "Kid For Two Farthings" (Indie), \$1,800.

St. Louis (St. L. Amus.) (4,000; 51-75) — "23 Paces to Baker St." (20th). Solid \$9,000. Last week, "Sixth of June" (20th), \$6,500.

Shady Oak (St. L. Amus.) (800; \$1.10) — "Rosanna" (Indie). Hep \$3,000. Last week, "Maddelena" (Indie), \$2,000.

'Animal' Potent 11G, 'Buff.; 'City' Fair 10G

Buffalo, June 26.

Mild is word for most biz here currently. However, "Animal World" looks fine at the Center and "While City Sleeps" shapes fairish at Century. "Catered Affair" is rated mild at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Catered Affair" (M-G) and "Ghost Town" (UA). Mild \$10,000. Last week, "Kiss Before Dying" (UA) and "Quincannon" (UA) (8 days), \$9,500.

Paramount (Par) (3,000; 60-80) — "Godzilla" (Indie) and "Wild Daktars" (Indie). Dull \$8,500. Last week, "Proud Ones" (20th) and "As Long As Near Me" (WB), \$9,000.

Center (Par) (2,000; 50-80) — "Animal World" (WB) and "Goodbye My Lady" (WB). Fine \$9,000. Last week, "Storm Over Nile" (Col) and "Thunderstorm" (Col), \$7,500.

Lafayette (Basil) (3,000; 50-80) — "Toy Tiger" (U) and "Kefiles in

(Continued on page 15)

B'way Up & Down; 'Duchin' Rich 167G, 'Feeling' Fine 52G, 'Palace Quiet 14G, 'Profane' Fancy 30G, 2d

New, strong product will help Broadway deluxers to overcome the usual pre-July 4 holiday offshoot tendency in the current session. Break in the hot spell and then rainy, muggy weather are not hurting the topdrammer pictures. Start of usual summer tourist trek to Manhattan is helping some spots. School vacations (Catholic schools already are out) starting next Friday should prove a plus factor.

"Eddy Duchin Story" with stage-show is easily champ, with a terrific \$167,000 in prospect for opening week at the Music Hall. This hung up the biggest opening day at the Hall in two years despite light rain most of day.

"That Certain Feeling," latest Bob Hope comedy, is soaring to a sock \$52,000 at the Paramount. Personals opening day by Hope and Pearl Bailey, who also figures prominently in the pic, got this off to a fine start. "Safari" looks like nice \$18,000 opening round at the State.

"First Texan" with vaudeville is heading for mild \$14,000 or near at the Palace. "Lost Horizons," an oldie, landed a good \$7,000 initial week at the Normandie.

"Proud and Profane" still is great with \$30,000 or thereabouts in second stanza at the Astor. "Catered Affair" also is staying very robust with \$21,000 in initial hold-over round at the Victoria.

"Trapeze" still was very big with \$42,000 in third Capitol session. "Leather Saint" shapes only slow \$7,000 in second frame at the Globe, with two oldies, "Naked City" and "Brute Force" replying.

"Great Locomotive Chase" opened at the Mayfair yesterday (Tues.) after "Unidentified Flying Objects" dipped to mild \$7,000 in second week despite preview of "Chase" Monday.

"Seven Wonders of World" was a bit off last week (10th) albeit still great at \$49,800 at the Warner. "The Searchers" held with fine \$17,000 in third week at the Criterion, and opens fourth stanza today (Wed.).

"D-Day, Sixth of June" with stage show is going only a light \$32,000 in nine-day fourth session at the Romy. "King and I" premeys with a special benefit tomorrow (Thurs.) night; regular run starts Friday (29).

"Safari" (Col) and "Storm Over Nile" (Col). Fine \$10,000. Last week, "Foreign Intrigue" (UA) and "Manfish" (UA), \$9,000.

Missouri (F&M) (3,500; 51-75) — "Distant Drums" (WB) and "Dallas" (WB) (reissues). Slow \$6,000. Last week, "Man Who Knew Too Much" (Par) (3d wk), same.

Orpheum (Loew) (1,426; 50-85) — "Song of South" (BV) (reissue) (2d wk). Nice \$7,000 after \$9,000 initial stanza.

Regent (St. L. Amus.) (1,000; 51-90) — "Animal World" (WB) Okay \$2,500. Last week, "Naked Dawn" (U), \$2,000.

Richmond (St. L. Amus.) (400; \$1.10) — "Maddelena" (Indie) (m.o.). Good \$3,000. Last week, "Kid For Two Farthings" (Indie), \$1,800.

St. Louis (St. L. Amus.) (4,000; 51-75) — "23 Paces to Baker St." (20th). Solid \$9,000. Last week, "Sixth of June" (20th), \$6,500.

Shady Oak (St. L. Amus.) (800; \$1.10) — "Rosanna" (Indie). Hep \$3,000. Last week, "Maddelena" (Indie), \$2,000.

"Animal" Potent 11G, "Buff.; "City" Fair 10G

Buffalo, June 26. Mild is word for most biz here currently. However, "Animal World" looks fine at the Center and "While City Sleeps" shapes fairish at Century. "Catered Affair" is rated mild at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Catered Affair" (M-G) and "Ghost Town" (UA). Mild \$10,000. Last week, "Kiss Before Dying" (UA) and "Quincannon" (UA) (8 days), \$9,500.

Paramount (Par) (3,000; 60-80) — "Godzilla" (Indie) and "Wild Daktars" (Indie). Dull \$8,500. Last week, "Proud Ones" (20th) and "As Long As Near Me" (WB), \$9,000.

Center (Par) (2,000; 50-80) — "Animal World" (WB) and "Goodbye My Lady" (WB). Fine \$9,000. Last week, "Storm Over Nile" (Col) and "Thunderstorm" (Col), \$7,500.

Lafayette (Basil) (3,000; 50-80) — "Toy Tiger" (U) and "Kefiles in

(Continued on page 15)

(Thurs.) is heading for mild \$14,000 or near. Last week, "Rawhide Years" (U) plus vaude, \$15,000.

Paramount (ABC-Par) (3,664; \$1.25) — "That Certain Feeling" (Par) (2d wk). First stanza ended last night (Tues.) soared to sock \$52,000, aided by great kickoff opening day when Bob Hope and Pearl Bailey, two stars of pic, made personals onstage four times. In ahead, "Man Who Knew Too Much" (Par) (5th wk), \$28,000, but winding a highly profitable extended-run.

Paris (Pathe Cincina) (568; 90-\$1.80) — "Proud and Beautiful" (Indie) (5th wk). Fourth round finished Sunday (24) held with fine \$10,500 after \$13,300 for third week.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Eddy Duchin Story" (Col), with new stage show. Week ending today (Wed.) is soaring to terrific \$167,000. Holds, natch! Solid run looms. In ahead, "Bhowani Junction" (M-G) with stage show (4th wk), \$110,000. "Duchin" opening day was biggest tiffest in two years despite opening in rain.

Rivolt (UA) (1,545; \$1.25-\$3) — "Oklahoma" (Magna) (37th wk). Current session ending today (Wed.) looks like fine \$21,000 after \$21,200 in 36th week. Continues.

Plaza (Brecher) (525; \$1.25-\$1.80) — "Invitation To Dance" (M-G) (6th wk). Fifth round finished last night (Tues.) was sturdy \$6,800 after \$7,600 in fourth week. Stays with no change contemplated as yet.

Romy (Nat'l. Th.) (5,717; 65-\$2.40) — "D-Day" (20th) with stage show (4th) same wk. Week of nine days winding today (Wed.) looks to get dull \$32,000. Third was \$27,000. "King and I" (20th) opens tomorrow (Thurs.) night with benefit preem for PAL. Regular run starts Friday (29).

State (Loew's) (3,450; 78-\$1.75) — "Safari" (Col) (2d wk). First stanza ended last night (Tues.) was nice \$18,000 or close. In ahead, "Cockleshell Heroes" (Col) (3d wk-4 days), \$5,000.

Sutton (R&B) (561; \$1-\$1.80) — "Ladykillers" (Cont) (19th wk). The 18th round ended Monday (25) was okay \$6,200 after \$6,000 for 17th week. "Moby Dick" (WB) opens July 4, day-dating with Criterion.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Gaby" (M-G) (7th wk). Current week ending today (Wed.) looks to hold with okay \$4,400 after \$5,000 for sixth week. "La Strada" (Indie) set to open here July 16.

Victoria (City Inv.) (1,060; 50-\$2) — "Catered Affair" (M-G) (2d wk). First holdover round winding up today (Wed.) likely will reach robust \$21,000. First was \$28,000. Holding, naturally.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50) — "Seven Wonders of World" (Indie) (11th wk). The 10th session concluded Saturday (23) was smash \$49,800 albeit off a bit from \$52,800 registered in ninth week. Continues on indefinitely.

Washington, June 26.

Despite the heat and a Friday night storm which bit into mainstream trade, biz at firstruns is steady for this time of year. Most newcomers are pleasing. "Autumn Leaves" at Trans-Lux, is solid while "Toy Tiger" at RKO Keith's is rated brisk. "Animal World" and "Goodbye My Lady," day-dating at Metropolitan and Ambassador, is luring some moppet trade.

"Mohawk" at Capitol is thin. Of holdovers, "Catered Affair" at Loew's Palace still is fine in second round while "Cinerama Holiday" is spurring in 37th stanza at the Warner.

Ambassador (SW) (1,490; 70-95) — "Animal World" (WB) plus "Goodbye My Lady" (WB). Okay \$4,500. Last week, "Crime in Streets" (AA), \$4,400.

Capitol (Loew) (3,434; 70-95) — "Mohawk" (20th). Slow \$10,000, and bows after 6 days to make way for "King and I" (20th). Last week, "Proud Ones" (20th), \$15,000, over hopes.

Columbia (Loew) (1,174; 70-95) — "Naked City" (U). Okay \$6,000.

(Continued on page 15)

D.C. Biz Better; 'Leaves' Lusty \$11,000, 'Tiger' 8G, 'Affair' Hep 15G, 2d

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Capitol (Loew) (3

Major Distributors 'Participation' In TOA's Meeting (Coliseum, N.Y.) Looms at Boxoffice Bellows

Film company pub-ad chiefs, considering means to bolster the box office, are weighing the possibility of major company participation in the Theatre Owners of America convention. The annual meeting of the exhibitor association will be held in September at the Coliseum in New York.

TOA has already made overtures to the distributors to consider participation via the organization of a film industry exposition which will be opened to the public. The proposal was originally made by Walter Reade Jr. when TOA signed up for the Coliseum site about a year ago. No action was taken at that time but it's said to have been given more serious consideration now. The pub-ad group has named a committee to study the proposal. The committee will meet with TOA officials this week.

A core of an exposition already exists since the convention is being held in conjunction with the trade shows of the Theatre Equipment and Supply Manufacturers Assn., the Theatre Equipment Dealers Assn., and the International Popcorn Assn. It's conceivable that these exhibits as well as those assembled by the film companies, if they participate, could be opened to the public during certain hours of the day.

Biz Got Black Eye

Continued from page 5

an executive committee" and refused to back the fight against pay-TV, would restore Allied support to the organization.

The Allied prexy described the continuing fight by Allied to obtain admissions tax relief at both the local and national level, as well as lower property tax assessments in Cook County.

Kirsch said Illinois Allied and other "exhibitor interests" were making a strong effort to have the Chicago area limit on "adults only" pictures lowered from 21 to 17.

Allied exec reported that 35 additional theatres, including drive-ins, had joined Illinois Allied in the past year.

The meeting reelected Kirsch to a three-year term as Illinois Allied president. The following officers and directors were reelected to one-year terms: Van Nomi-kos, vice president; Benjamin Banowitz, secretary-treasurer and directors B. Charuhas, Jack Clark, James Gregory, Carol Goodman, Don Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Meyers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott, Mayer Stern, Bruce Trinz, Harry Nepo, sergeant-at-arms for 25 consecutive years, was also reappointed.

'Controversial'

Continued from page 5

which, too, will need plenty of re-writing before it can hit the screen.

Twentieth not alone is releasing the three Zanuck properties but has a couple of its own which are problems. Studio bought the Broadway legiter, "A Hatfull of Rain," dealing with dope, one of the Production Code's tabooed subjects, and currently is filming "Bigger Than Life," story of miracle drugs.

Zanuck's trio include "Island in the Sun," which like Ross' upcoming project deals with Negro-White relationship and goes even further, showing miscegenation. Others are Ernest Hemingway's "The Sun Also Rises," and "The Secret Crimes of Joseph Stalin," sure to arouse a storm of protest from many groups.

Paramount already has started filming "The Search for Bridey Murphy," which fits in with today's controversy over retrogression. Paul Gregory's first film for RKO under his new deal will be "The Naked and the Dead," likewise fitting into the new cycle.

PUBLICISTS GUILD AND METRO CAN'T AGREE

Stalemated in negotiations for a wage hike for Metro-homeoffice pub-ad staffers, the N. Y. Screen Publicists Guild is weighing strike action against the film company. Executive committee of the union will meet tonight (Wed.) to vote an assessment of all SPG members for a strike fund in case it is found necessary to call out the M-G publicists.

Action depends on the outcome of a Mediation Board meeting which was scheduled for late yesterday (Tues.). Since a decision of the Mediation Board is not binding on the disputants, the SPG had sought to bring the matter to arbitration, but conceded to the mediation procedure when Metro refused to go to arbitration.

MORE MONOCHROME

20th Doing Non-Tint C'Scoper—U Also Repeating

Hollywood, June 26.

Twentieth-Fox launched its first black-and-white CinemaScope film last week and okayed Universal's use of the process for another black-and-white picture, the second and third non-color C'Scoper since the process was introduced. First was Metro's recently completed "The Power and the Prize."

Prior to "Power," 20th had insisted that all CinemaScope films be in color.

Twentieth's initial black-and-white CinemaScope film is "Teenage Rebel." Switch from color, it's understood, will save the studio about \$250,000. Universal's entry will be "The Eyes of Father Tommasino," Tony Curtis-Gilbert Roland starrer which rolls July 16.

TAG FRANK RICKETSON AS RHODEN FACTOTUM

Hollywood, June 26.

Frank H. Ricketson Jr. will take over the operational duties of National Theatres shortly, it's believed here, in the circuit's expanding plans for its three-strip Cinemiracle production activities. Shift will leave NT prexy Elmer Rhoden free to handle top level duties as well as those that will be added by the swing into production.

There has been no official confirmation of the move.

Understood Ricketson, head of NT's Fox Intermountain and Eastern divisions, probably will take over as operating head of the circuit in August and will move here from Denver to handle the job.

'Anglicizing' Riffi'

Film Sync Inc., dubbing firm headed by Jack Curtis and Terry Van Tell, has been retained by Richard Davis' United Motion Picture Organization to prepare an English language version of "Riffi."

French import dealing with Gallic gangsters is currently playing to SRO business at Davis' Fine Arts Theatre, N. Y. Dubbing company recently completed an English version of the Italo "Frisky" for Distributors Corp. of America.

'Free Trade' vs Germany

Continued from page 5

which draws all industry elements to the city, the producers will have another go at this issue. Considering the appealing logic of the Koppel pitch to many of the Germans, it's expected that the pro-restriction faction will push through a resolution urging some brake on the Americans, or at least a delay in the ratification of the German-American film agreement, which is still due from the Parliament in Bonn.

The agreement, in return for German cancellation of part of the General Agreement on Trade & Tariffs as it relates to quota, would guarantee a status quo in the German market for two and a half years. Pact was negotiated for the Americans by Fred Gronich who heads up the Motion Picture Export Assn. office in Germany.

The Americans import around 250 films annually under a "gentlemen's agreement." Some of the Germans feel this is more than the market can stand. "Our pictures go in and out so fast, they never really get a chance to play off," noted one local producer. "Exhibitors are always pushing to rush in the next picture."

U. S. film company reps admit there's some truth to this, and also that possibly too many Hollywood imports of indifferent quality are dumped on the market, which now is worth in excess of \$16,000,000 a year and ranks second only after Britain. But, they say, the Germans forget to mention that, in the provinces, they're on top of everyone else all of the time, and that—considering the national picture—they get over 50% of the playing time and some 50% of b.o. receipts.

Says Koppel: "If the Americans continue with this kind of indiscriminate import, they will ruin not only themselves, but the whole industry here. We face a big crisis in Germany, much bigger than anyone realizes. The American industry can help us solve it by voluntarily cutting down its imports. We can't survive unless there is regulation of the market."

Another problem pointed up by Koppel is the installation of CinemaScope in the local theatres. "We can't make good CinemaScope films and amortize them in our market," he noted. "So, the houses that have CinemaScope, turn to American product and are lost for us."

Film Reviews

Continued from page 6

Yield to the Night

banner), plays a heavy dramatic role in "Yield to the Night," which calls for a drastic de-glamorizing treatment. The extremely sombre nature of the story is a complete switch from the frivolous parts she normally plays. This factor, heavily publicized locally, should yield a curiosity value which could help the picture. The film rates an "X" censor's certificate in Britain, which precludes admission to juves under 16.

In view of the international press coverage which Miss Dors has garnered by her spectacular appearances at recent film fests, coupled with her upcoming Hollywood bow, the picture may merit popular showing in the U.S. But 100 minutes of celluloid, almost exclusively devoted to showing a young girl in the death cell, must be regarded as a grim form of entertainment.

The actual killing which leads the star to the death cell is depicted before the credit titles appear on the screen, but the events which led her to shoot at point blank range at the woman who forced her lover to suicide are shown in a series of flashbacks. Main footage is concentrated inside the condemned cell and the script illustrates the anguish of mind, not only of the girl under sentence of death, but of the wardresses who guard her night and day, the members of her family and the husband whom she deserted for her worthless lover.

The script succeeds in maintaining strong suspense right up to the point where the prison governor has to break the news that a reprieve has been refused.

Story bears a vivid resemblance to a recent execution in Britain and can, therefore, be said to have a topical angle as well. In the main it must be admitted that Miss Dors rises to the occasion and shows up as a dramatic actress better than anticipated.

Yvonne Mitchell strikes the right sympathetic note as one of the wardresses, Michael Craig reveals a good presence as the lover and Marie Ney shows proper dignity and restraint as the prison governor. Athene Seyler impresses in a small scene as a prison visitor while the remainder of the cast keep up a good general standard. J. Lee Thompson has done a workmanlike job of direction and the technical crew has given him admirable support.

Myro.

The Creeping Unknown

Fairly suspenseful science fiction-monster entry for them what gets their kicks this way.

United Artists release of Anthony Hinds production. Stars Brian Donlevy and Margaret Dean. Features Jack Warner and David King Wood. Directed by Val Guest. Screenplay, Richard Landau; camera, Walter Harvey; editor, James Needs. Reviewed in N. Y. June 21, '56. Running time, 78 mins.

Quartermaster Brian Donlevy
Judith Carroon Margia Dean
Victor Carroon Richard Wordsworth
Brisscoe David King Wood
Rode Thora Hird
P. Producer Gordon Jackson
Christie Harold Lang
Blake Lionel Jeffries
Marsh Maurice Kaufman
Green Ron Davies
Reichenheim Stanley Van Beers

A science fiction picture involving the presentation of a weird monster seemingly has a fascination for a portion of the film-going public. So "The Creeping Unknown," which contains these ingredients, should find a groove.

It's a competently made drama, containing sufficient suspense and frightening elements. The devastation wrought by the monster and the inability of the authorities to catch up with it have the familiar overtones of similar pictures, but, as a whole, it should satisfy those fans who go for the premise.

The monster in this case is a gelatinous octopus-like mass that absorbs all plant and animal life that it touches. The monster slowly resolves from a man who has undergone a complete change of his physical structure as a result of an interplanetary expedition. Returning to earth in the state of physical shock, he is isolated in a hospital, but as he changes into the creeping, plant-like substance, he escapes and begins his reign of terror.

As the monster becomes a national menace, a state of emergency is declared in London and the Army, police, and civil defense are called out to track it down. The monster is discovered in the scaffolding in Westminster Abbey by a television camera crew shooting a documentary. It is finally

destroyed by a maximum shock of electricity, with all the power in London being cut off to provide sufficient juice.

The cast in general meets the demands of Richard Landau's screenplay, with Brian Donlevy as a dedicated scientist, Richard Wordsworth as the man who turns into the monster, Margia Dean as his wife, Jack Warner as a police official, and David King Wood as an investigating scientist. Val Guest's direction brings out the maximum suspense factors. Technical aspects of the Anthony Hinds production are standard. Holl.

Female Jungle

Mickey Spillane-like melodramatic hoke. Includes Broadway's Jayne Mansfield among the fillies.

Hollywood, June 26.

American Releasing Corp. release of a Burt Kaiser production. Stars Kathleen Crowley, Lawrence Tierney, John Carradine, Jayne Mansfield, Robert Davis, Kodie Rex Thorsen, Jack Hill. Directed by Bruno Ve Sota (cq). No screenplay credit. Screenplay, Elwood Breddell; editor, Carl Fingitore. Reviewed at Hawaii Theatre, Hollywood, June 20, '56. Running time, 70 mins.

Sergeant Stevens Lawrence Tierney
Claude Alstead John Carradine
Candy Price Jayne Mansfield
Alec Voe Robert Davis
Peggy Voe Kathleen Crowley
Joe James Kodie
Sergeant Duane Rex Thorsen
Captain Kroger Jack Hill
Chuck Bruce Carlisle
Connie Connie Cezon
George Robert Davis
Larry Jackson Gordon Urquhart
Doctor Urquhart Alan Fort
Heckler Bill Layne
Frank Bruno Ve Sota
Monica Madison Jean Lewis

Occasionally, the odd-bag collection of characters assembled for this effort react to the downbeat situations in a manner faintly resembling human emotion. Otherwise, this pic is an example of a Mickey Spillane-ish mood run amok.

Since there's little help from the murky plotting, most b.o. chances will have to come from the succession of chesty femmes (including Jayne Mansfield, before her recent success) who strut their brief moments across the screen, and the elongated scenes of amorous fondling which leave only the ultimate to the imagination.

Briefly, the uncredited screenplay deals with the efforts of a police detective, played by Lawrence Tierney, to redeem himself with his superiors by finding the murderer of a blonde film star. It seems that Tierney had been off-duty in the vicinity, but can't remember what happened due to an overindulgence in alcoholic beverages.

So he traipses through a succession of bedrooms, back alleys and bars, first pointing the finger of suspicion at the star's mentor, a newspaper columnist, played by John Carradine, and then at the real culprit, a madcap caricature, played by Burt Kaiser (also the pic's producer). Kaiser is gunned down, but not before he also strangles his nymphomaniacal inamorata, Miss Mansfield.

Director Bruno Ve Sota (cq), who also doubles in brass with a bit role, manages a few scenes of dramatic effectiveness, but eventually the story ingredients defeat his efforts. He also overrelies on the camera trickery of Elwood Breddell, which, while fine photography, does little to advance the action.

The acting ranges over a wide variety of styles, from the stately maneuverings of Carradine, through the stolid jaw-twitchings of Tierney, the mushy lip-slinging of Kaiser, Kathleen Crowley is decorative, but little else in the ill-conceived role of Kaiser's wife.

In lesser roles, Rex Thorsen, Jack Hill, James Kodie and Robert Davis are able to do better.

Kove.

'Moby Dick' Triple-Preems

New Bedford, Mass., June 26.

Gregory Peck, director John Huston, and a vanguard of a large press contingent from all parts of the country have arrived at this old whaling port for the tri-theatrical world premiere of "Moby Dick" tomorrow night (Wed.).

The simultaneous bows at the State, Empire and New Bedford theatres will culminate three days of festivities and hoopla promoting the Warner Bros. release.

Sues, Says Lost On 'Forced' Use Of Consolidated

Republic Pictures was named defendant in a \$132,000 antitrust suit brought in N. Y. Federal Court last week by Cardinal Films Inc. Action involves 16m rights to some 30 Gene Autry and Roy Rogers westerns which Cardinal bought from Rep under a 1949 contract.

Suit asks treble damages under the antitrust laws on the contention that the 1949 pact wrongfully compelled Cardinal to have the prints processed by Consolidated Film Industries, a Rep subsidiary. Consolidated, it's asserted, charged Cardinal a higher rate than could have been secured from competing labs.

Papers, as filed by attorney Louis Kipnis, seek restitution of \$25,000 in advance payments for 16m rights to the 30 films. Also sought is recovery of \$12,000 representing cost of extra prints plus another \$7,000 in "excess" processing charges.

Johnston Tells British Slack Showmanship, Not TV Alone, Mars Film Business

London, June 26. There's nothing wrong with the American and British motion picture industries that the people of America and Britain can't cure, asserted Eric Johnston of the Motion Picture Assn. when he addressed a luncheon gathering on Friday (22). But on the Yank side, he attributed declining admissions not merely to the distraction of television but to the inept showmanship of exhibitors.

"They have lost the idea of showmanship," he said. "Why can't they be alive and wide awake? Why don't they advertise their product with good, old-fashioned showmanship? These fat cats don't know how to get off their seats."

Exhibitors argued there was nothing wrong with the industry if only they had decent distributors. They complained that the public scorned some of the stuff being turned out. "I say to you there's nothing wrong with the industry that the people of America and Britain cannot put right. We want to get more into the picture theatres than ever before. The problem is, how to do it. It's high time we examined ourselves."

Johnston said the new crisis in the form of tv had strengthened the bond between British and American film industries. Despite misunderstandings and sometimes bitterness, they continued to recuperate and were the better for those misunderstandings. "America wants a strong, vigorous and healthy British film industry because it is good for us," he said.

JESSEL PLAYS HIMSELF IN 'BEAU JAMES' PIC

Hollywood, June 26. George Jessel will play himself as toastmaster at a Jimmy Walker political rally in "Beau James," Bob Hope starrer which Scribner Productions is making for Paramount.

Jessel was one of former New York mayor's chums.

'Gettysburg' for Release

"The Battle of Gettysburg," produced by Dore Schary, will be released by Metro in September as a special subject.

Photographed in CinemaScope and Eastman color, the three-reef subject received strong reviews by the Gotham critics at its advance showing in New York at the Guild Theatre.

In addition to "Gettysburg," Metro will release 12 C-Scope cartoons in Technicolor for the season starting Sept. 1. These will be supplemented by 18 cartoon reissues and 104 issues of News of the Day.

Fund of Republic 'Blacklisting' Text Intimate History of a Bad Dream

By ROBERT J. LANDRY

John Cogley, former executive editor of the Catholic lay publication, Commonweal, and the Fund for the Republic Inc., which is the branch of the Ford Foundation specializing in civil liberties matters, have produced a two-volume "Report on Blacklisting." The No. 1 book on "Movies" is reviewed herewith. The No. 2 book on "Broadcasting" is reviewed in the radio-television section of the present issue.

The volume on "Movies" opens with the statement of the Fund's chairman Paul G. Hoffman, ex-head of Studebaker Motors: "When loyalty tests are applied by private groups to people in private industries—and people are barred from jobs because they are 'controversial'—many citizens become alarmed."

There follows 312 pages of text on blacklisting in motion pictures. Included are postscripts concerning the "Unfriendly Ten"—the Hollywood kamikaze squadron which flew head-on into the House UnAmerican Activities Committee. Their film credits have been lined up by year of release and are correlated with the twistings and turnings of the Communist Party line.

The digest of the strange and menacing events in Hollywood from 1947 onward might well be characterized as an intimate history of a prolonged bad dream. Whether, or how much of, Cogley's text is fresh or new is less significant than his bringing together in mountainous array of the tortured tale's infinity of name and detail.

Writer-editor Cogley had 10 research aides. What he and his team accomplished is the sort of exhaustive research which, in our generation, only a great Foundation or perhaps a great publishing enterprise like Time-Life-Fortune could muster. The value of these reports undoubtedly lies in the collation of so much data in handy reference form. This sort of stuff is heaven-sent to future scholars. It immediately becomes a glistening documentation for social historians.

Staff Help Pays Off

The job of work itself is certain to make a considerable reputation for Cogley who is now installed as a regular staffer at the Fund for the Republic. He becomes the latterday authority on blacklisting, replacing Merle Miller who authored "The Judges and the Judge" three years ago under subsidy from the American Civil Liberties Union. The Cogley work benefits not only from greater financial and staff resources but from the absence of the considerably-criticized tendency of the Miller book to overwhelmingly rely upon anonymous quotation, although there is some hidden-name stuff here, too.

The report's nightmare aspect lies in (1) the agonies of soul inflicted upon the foolish virgins of dirty international politics and (2) the indecencies of soul exhibited by the nasty men and organizations who have established again that the refuge of soundbells is frequently glib patriotism.

This Cogley report exudes an odor of buried garbage opened anew to the nostrils. It is not a simple story. Nor does it teach a simple moral unless it is this:

With their futures wholly dependent on public opinion, actors, writers and directors are fools indeed when allowing themselves to be used as political catspaws for a foreign ideology and a foreign power.

Spotlights John Howard Lawson

It was in 1947 that Life Magazine headlined, with inspired clarity: "Congressional Committee Poses a Question: Is it un-American to ask a man if he is a Communist—or un-American to refuse to answer?" That was the start of it all.

John Howard Lawson was to go on the witness stand. Chairman J. Parnell Thomas was to pound 16 times for order. Lawson's prepared statement was written, continued Life, "in Pravda-like prose." The alleged party cheerleader for Hollywood declared that the "so-called evidence" at the House UnAmerican Activities Committee hearings came from a parade of "stool pigeons, neurotics, publicity seeking clowns, Gestapo agents, paid informers and a few ignorant and frightened Hollywood artists."

Howard Da Silva was if anything more virulently defiant than Lawson. "I object to being called to testify against myself at this hearing. I object because the first and fifth Amendments and all the Bill of Rights protect me from all the inquisitorial procedure."

(Comments Cogley: "After that Da Silva found no more work in Hollywood.")

The behaviour of Lawson on the witness stand "came as an enormous shock to most of the Holly-

wood visitors" who were in Washington that day to throw their weight against blacklisting but who found themselves interpreted as defending an apparent mouthpiece for the CP. "They were not prepared for his shouted and unabashed insolence." Disillusioned, convinced they had been exploited for Party reasons, the non-Communist delegation which was led by Humphrey Bogart lapsed into anger, crying "We've been had!"

California's Native Sons

Cogley spells out the emotion-charged atmosphere which pervaded the film colony at this period. California's own native crop of patrioteering fellows added their own aggressions giving California the longest blacklist in all America. But it was not just the suspected Commies who suffered. Some of the enemies of Communism were trapped in the crosswinds of hatred.

"After the 1947 hearings the two most unpopular groups in Hollywood were the Ten, who had embarrassed the industry by their behaviour in Washington, and the friendly witnesses from the Motion Picture Alliance who testified about Communist infiltration and encouraged J. Parnell Thomas in his belief that the films had been used to convey 'Red Propaganda.'"

Writer Morris Ryskind did not have a single screen credit to his name after 1947 but although frequently cited as one who had sacrificed his career to fighting Communism "he does not make the charge himself."

Cogley's account is a mass of names and incidents. He attempts to balance the costs of the fight to both groups of partisans. Anne Revere had 40 films up to 1947, worked but eight days in 1950. And so on. Against that Cogley asks on the other side, "If Menjou was blacklisted by some front offices, as often claimed, what about Gary Cooper and Robert Taylor, who testified at the same hearing?" Cogley thinks Menjou was, coincidental with the Washington hubbub, personally at a turning point in his career.

The Art of Rehabilitation

A large section of volume one is devoted to the labyrinthine way out for those who had been Communists and those who had not been but were the victims of rumors. On the whole it was easier for the true Reds to recant. While that might necessitate a rough day on the witness stand, there was a receptive official attitude once they were ready to cleanse themselves in a public bath. Those who were merely stigmatized, who had no real sins to proclaim, were sometimes awkwardly unemployable without possessing of any handy method of rehabilitation.

There is a good deal in the book about Hollywood lawyer Martin Gang who found himself, more or less by happenstance, set up as part of the "clearance" machinery for actors. In the course of time he advised some 50 former CPers and had another 25 clients who were not Reds but had been charged with cohabiting with Reds.

As the many-chaptered history unfolds, name by name, phobia by phobia, its nightmarish quality is marked by a certain monotony. Why did so many high-salaried entertainers commit themselves to a foreign power? Why were the dictates of a German theorist writing out of the London Museum, circa 1848, so persuasive to Hollywood talent? Cogley is not concerned with this issue but the reader, aware of the incomes and privileges of these individuals, prior to their blacklisting, is mystified at their apparent preference for the Russian system.

Innocent With The Guilty

Once the battle was joined, once the ordeal of the witness stand was imposed, once the naive victims tried to separate themselves from the pledged party members—the whole situation became nasty beyond the power to exaggerate. Producers and directors as well as performers and scribes were washed out. The innocent sometimes went down the drain with the conspiratorial hard-core.

The dilemma of Lillian Hellman, the power of George Sokolsky and Roy Brewer, the bad breaks and the good breaks some actors had in their relationships with Congressmen, the industry's dread of picket-lines and the threats of punitive action against unrehabilitated suspects: all this and a great deal more is recounted in the Cogley text.

This is unpretty stuff. The film industry squirmed in the days when it lived through the described events. It will squirm again in retrospect. For every trapped innocent there was undoubtedly a coolly calculating party strategist. For every embarrassed studio official there was a professional patriot. Cogley makes the tie-up with studio strikes clear. He makes the honest disputes and the warranted suspicions evident. It is impossible to read this book and not come away convinced that one segment of Hollywood, small but disciplined, did owe allegiance to a foreign power.

In the name of good causes many a person who supposed himself on the side of the angels found himself or herself instead knee-deep in political muck.

Preview copies of the two books reached the American press for June 25 release. Each will be publicly available at \$1.25 per on July 23 via Meridian Books.

A more gruesome bit of realistic prose will hardly be published during the present season. There are surely passages in "Report on Blacklisting" when human nature never looked lousier.

Rizzoli Reveals 60% of Italy's Features Flop

By ROBERT HAWKINS

Rome, June 26.

Some 60% of Italian features end in the red. One-third of the losers are dead losses. Only a few smashes make big profits, up to 300%.

These data are supplied by producer Angelo Rizzoli writing in his own periodical, "Oggi." He confides that of his own 40 productions, 1952 through 1955, 26 were in deficit, four broke even, 10 clicked. He names as flops:

"Francesco, Giullare di Dio" (Roberto Rossellini), "Umberto D." (Vittorio DeSica)—on this pic Rizzoli claims he and co-producer Giuseppe Amato lost "tens of Millions of Lire"—"A Stranger's Hand" (Mario Soldato); "Gli Eroi della Domenica" (Mario Camerini); "Sabu, Principe Ladro" (Gianni Franciolini); "Madame Du Barry" (Christian - Jacque); "Prima di Sera" (Piero Tellini); "Dossier Noir" (Andre Cayatte); and last but not least, "Beat the Devil" (John Huston).

In outlining the Italo production problem in regard to costs, Rizzoli indicates 120 Million Lire as the minimum budget for a "modest" Italo production (roughly \$180,000). Of these, 30 Million are for insurance, interests, preparatory work, taxes, and unemployment funds and the like, leaving 90 Million for the production proper. To be added to the 120 Million are negative costs and publicity expenses, for a total of 135 Million Lire.

On such a "modest" production, the most one could average on export is 20 Million, which detracted from the 135 Million, leaves 115 Million. To break even, the pic must then gross some 300 Million on the local market. Very few pics, according to Rizzoli, are able to top that figure on the Italian market.

Commenting on the astronomical figures paid to certain top-ranking stars and directors, which have been generally criticized in and out of the industry, Rizzoli defends the use of such "names" in that they are exceptions and to be considered "rare goods." Their presence in a pic insures their automatic acceptance abroad, and hence, according to the producer, justifies their demands. Rizzoli adds that men such as Vittorio DeSica or Renato Castellani could double their salaries by working for Yank companies, even though their demands are considered high here.

That the Italian film industry is in a desperate crisis is no revelation. Rizzoli's own recommendations take the form of protectionism against, and special levies upon, the American film industry. He wants quotas, mandatory dubbing at artificially high rates, the profit to go into a pool to reward "deserving" Italian productions. He also wants all American films withdrawn from circulation or revival after five years—a provision enforced by France.

Thinks 70% of Exhibs Never Knew 'Ulysses' And 'Troy' Dubbed Pix

Hollywood, June 26.

Monte Carlo Film Productions Inc. has set up shop to dub foreign language films into English and reedit them for American tastes. Headquartered at Goldwyn lot, new outfit is headed by indie producer George Carillon and Hugo Grimaldi, formerly with Metro, who have dubbed more than 200 features. Will also function as reps here for foreign producers.

Pointing out that many good foreign films could be released in the States if properly dubbed, Carillon contended, probably 70% of nation's exhibs are unaware "Helen of Troy" and "Ulysses" were both originally done in Italian and dubbed in English.



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Foreign Pix Prod. Expected to Perk In Italy Shortly; Few Made So Far

Rome, June 19.

Next few months should see a perking in "foreign" pic work in Italy, with several Yank projects currently slated for Italian locationing. Such activity, with the notable exception of King Vidor's "War and Peace," made for Paramount by Italian producer Dino DeLaurentiis, has been relatively slow recently. This year, only two pix with partial U. S. interests, were made in this country: "Titans" and "Men and Wolves," with Silvana Mangano, Pedro Armendariz and Yves Montand; and "Sister Laetitia," with Anna Magnani, directed by Mario Camerini for Rizzoli Films. Both have a world-wide Columbia Pictures release.

Also currently shooting in Monte Carlo is another item partly involving U. S. coin—this time United Artists—"The Monte Carlo Story," which Sam Taylor is directing from his own script. Cast is headed by Marlene Dietrich and Vittorio DeSica, and features Arthur O'Connell, Natalie Trundy and others.

Coming up next, according to plan, is "The Little Hut," co-produced by F. Hugh Herbert and Mark Robson, David Niven and Stewart Granger in the cast. Pic starts shooting in London July 9, heads to Rome's Cinecittà Studios for six weeks shooting starting July 23.

Following on the local agenda, if plans hold, are the two announced Copa Productions (Ted Richmond-Tyrone Power): "Seven Waves Away," and "Lorenzo the Magnificent." Former would use Mediterranean coast for exteriors and then the whole production team would move to Florence to shoot all of the "Lorenzo" costumer there.

RKO also has local plans, with "Portofino" slated to roll in Italy with Anita Ekberg and Robert Ryan while Joseph Mankiewicz may shoot some of his "Quiet American," from the Graham Greene book, in Italy. Another Yank director with local commitments is George Sherman, who recently made "To Defend My Love" for Titanus here. He is booked to shoot "Rainy Night" for the same company when he finishes his current U. S. tele commitments.

French May Make More Shifts in Cannes Fest; Avoid Politico Muddle

Paris, June 19.

On the basis of this year's experience, the Ministry here likely will be asked to make some changes in the Cannes Film Festival regulations. These are expected to cover (1) no longer a guarantee to each nation for a minimum of accepted entries. The fest ran 18 days this year but Jacques Flaud feels that 15 days is a good average, and that entries should be held down with that number of days in mind. Also this saves wear and tear on the jury, apparently well-worn this year.

The invitational setup also may be changed by no longer having the French Foreign Ministry invite the country to participate, but have the festival committee invite that country's film industry to participate. This would give the fete a more independent structure, avoid much of the political controversy, make unavoidable controversies (such as clauses regarding offense to other participations) easier to resolve without going to higher political decisions.

It is planned to more clearly define the famous Article 5 regarding offense to other participants. Just where does offense to a nation begin to affect participation? According to Flaud, if the rule had been strictly applied, even more cases of political yankings would have taken place at Cannes this year.

Another advantage of steering away from government steering would be that by contacting the film industry rather than going through diplomatic channels, countries not having official diplomatic representation in France (i.e. Red China, which is said to have some good pix which Cannes has wanted but couldn't get).

Scot. Stadium Rink In Financial Trouble

Edinburgh, June 26.

The Murrayfield Ice Rink, stadium used for large-scale ice shows and, more recently, for dancing, may have to shutter. Coin problems are the principal reason. Rink opened in 1952 with special performance of "Rose Marie" on ice. Its spectator accommodation of between 4,000 and 4,500 is the largest in Scotland.

Directors are agreed that the company will have to go into liquidation. "We have been short of capital all along," said Charles N. Hay, a rink director. Ice shows have always proved popular, but a recent dancing experiment, with name bands as draw, has flopped. The Eric Delaney band, skedded for June 25 week, has been switched to the Empire, Liverpool.

Future of the stadium is uncertain. A special meeting of shareholders will be held Friday (29).

Plans Low Budget Italo Co-Pros

Rome, June 19.

A big low-budget coproduction scheme on a national rather than international basis was one of the formulas launched last week by Goffredo Lombardo, president of the Italian producers Assn. as a means of resolving the crippling Italian production crisis. Under Lombardo's scheme, several Italo companies would get together to produce a set of about 10 low-budgeters per year, all at \$120,000 or less, either using new talent in all production sectors or convincing "names" to accept budget-fitting wages. So far, Luc, Titanus, Astra, Documento, Cel-Incom, and Colosseum have teamed up on the project. As Lombardo pointed out, to obviate cries of monopoly, all companies are welcome to join this group.

The Italian production topper blamed the Italian press for much of the trouble in which the industry now finds itself. Without naming the company (Minerva Films), Lombardo pointed out the scandalistic reports regarding its failure had frightened film finance sources, notably the banks, into freezing funds intended for pic production. While in other industries, a bankruptcy is usually the cause of understanding press comment, the recent collapse of the film company sparked a series of sensationalized reports on the film industry, and especially against its production sector.

Regarding government support of the Italian film industry, Lombardo pointed out that other industries receive government aid in various forms. Besides, the film industry is an important source of revenue in this country. Figures cited by Lombardo show that during the 1950-55 period, the Italian government took in some \$210,000,000 in various taxes from the film industry, but only returned some \$90,000,000 of this total via its rebate scheme.

According to Lombardo, the true crisis is in the exhibitor sector. Fewer people are going to cinemas, regardless of whether an Italian or an American pic is showing. Meanwhile, Italian production is not far behind that of other years, despite the lapse in the film aid law and the slowdown in bank finance. Official figures announced by the UNPT topper show that in the first five months of this year, 47 pic were made by Italo companies, 22 of them in color and 19 for wide-screen.

New Rep-Rank Distrib Deal

London, June 26.

Under an agreement concluded last week the Rank Organization is to handle distribution of all Republic's output throughout Pakistan.

The deal follows the pattern of that negotiated last year when Rank agreed to distribute Republic output in India. A number of Rank's British-made pictures are released in the U. S. through Republic.

Películas Buying More Houses for Mex Pix

Mexico City, June 19.

Exhibition of Mexican pix is being boosted not only in Mexico, via the purchase of showcase, but also abroad. Películas Mexicanas, oldline indie distributor of Mexican films in the Caribbean belt, Central and South America, announced the purchase of the Cine Aurora in Florida, Cuba, for \$30,000.

PM revealed that it is dickering for the Cine El Ensueno in a popular neighborhood of Havana for \$65,000 as a Mexican pic showcase.

French Mull Showcases In U.S. Key Spots

Paris, June 19.

Now reported here that the Syndicate of Film Producers and the Syndicate of Film Exporters are huddling for talks on impending plan to create showcase cinemas in many foreign key cities. This has been broached before, but the present plan may get some place. New plan is to have main Gallic coin come from the Film Aid Law offers but to be joined with that of financial film groups in the cities of countries where the houses are opened.

With French foreign film revenue climbing in many markets, the eye is mainly on the U.S. shores, where, it is felt, houses dealing only in Gallic films would be fine show spots for pegging French product. A company would be set up here, if this goes through, to handle these film houses. Plans take in well-located theatres in various U.S. key cities as the target.

Meetings also are discussing the question of the governmental Centre National De La Cinematographie which still controls the film setup here. The Syndicates feel that the need for the CNC has lessened somewhat, with the industry able to govern itself.

London Morality Group Would Raise Age Bar For Questionable Films

London, June 26.

Alarmed that juveniles may see on the screen "an aspect of sex which might well prove most harmful to them," the Public Morality Council (which includes the Archbishop of Canterbury among its patrons) suggests that the censor's "X" certificate, which presently bars those under 16, should be extended to exclude all up to 20. This, they say, is the age group considered to be at the most impressionable stage where wise and competent sex instruction is essential.

Out of 55 films viewed by the Council last year, 29 got unqualified blessing, including "Assignment Children," "A Man Called Peter" (20th), "Confession," "Lady and Tramp" (BV), and "Man of Moment." "Marty" (UA) was commended for adults and youngsters, while "The Shrike" (U) and "On the Waterfront" (Col) took adult grading. The latter got a special nod for its "realistic" fight against gangsterdom and terrorism.

Kaye Nixes Aussie Trip

Sydney, June 19.

Danny Kaye was just about set to sign on the dotted line for a quick Aussie runaround under the J. C. Williamson Ltd. banner when negotiations broke down because of other contracts coming up and taking up the time comedian had planned for here.

Kaye was set to open first at the Empire, Sydney, with later visits to Melbourne and Brisbane.

Gotta Have an Okay

London, June 26.

All publicists engaged in British studios have to sign the standard contract prepared by the British Film Producers Assn. which also applies to artists and the top technical crew.

A clause in the contract forbids them from talking to the press without prior approval of the company concerned.

10 Yank Plays, 8 of Them Clicks, Helped Enliven Italo Legit Season

By ROBERT H. HAWKINS

Rome, June 19.

Texan Unveils Novel Process in London

London, June 19.

A new production process, Dynamic Frame, devised by a 33-year-old Texan, Glenn Alvey, which allows a variation of the screen according to the dramatic needs of the film, was unveiled to trade audience here. Object of Dynamic Frame is to concentrate audience attention on a particular part of the action, the remaining "irrelevant" portion being blacked out by masking. Screen resembles CinemaScope standing on end.

Alvey admits that the idea is not new: Eisenstein and other "greats" have used a technique to the same end. For the demonstration, Alvey screened "Door in the Wall," in VistaVision and Technicolor. Lensed in 10 days with a running time of 30 minutes, the film was deliberately emphatic on the new technique. Howard Thomas produced the film for AB-Pathe and the British Film Institute's Experimental Production Committee.

Brit. Labor Party Raps U. S. Majors

London, June 26.

The British Labor Party, which is now in opposition to the government, has a plan for the British picture industry. Its main objective is outlined in a pamphlet entitled, "Personal Freedom," which is issued as the party's policy for the individual and society.

Recalling that it was the Labor Government that saved the independent producer from "being squeezed out by American film interests and the big British circuits," the publication claims it will take all necessary means to safeguard independent production. It avers that powerful interests have endangered the indie producer and are alarmed, too, at the way the small exhibitor has been "sacrificed" to the big circuits. In consequence it advocates more, not less, dispersion of ownership.

The Labor policy on films is contained in a chapter headed "Freedom of Information" in which the party protests the way in which the control of the press is falling into very few hands. There was added danger as some newspapers had a substantial financial stake in commercial tv.

BIG WOOL CROP HINTS AUSSIE BIZ UPBEAT

Sydney, June 19.

It has long been regarded as a fact that Australians "live off the sheep's back," meaning the revenue obtained via the wool output keeps this country afloat. Government authorities predict this year will see the best wool clip ever recorded here.

With very little unemployment current here, the Aussie economic position looks extremely bright over the 1956-7 span. The additional spending power coming the public's way probably will see more coin available for entertainment-spending, especially the cinema, still the lowest-priced entertainment here presently. Resultant boxoffice upbeat naturally means a higher intake for distributors and healthier coinage outflow to the U. S. and England.

Paris Goes for Oldie Chaplin Film, 'Rush'

Paris, June 26.

Top boxoffice film here in the last two weeks is Charles Chaplin's oldie, "The Gold Rush" (UA). Playing two first-run houses, it is topping new pix with its weekly \$40,000 gross. Critics all came through with rave first string reviews. Film is dubbed in French.

This may be a symbol of film tastes here as the big spectacle and monied films succumb to the simpler production.

Ten American plays, eight of them hits, helped to keep the Italian legit situation alive during the past season. As in past seasons, the Yank imports fared best, both from the critical and boxoffice standpoint, in a market becoming more and more indifferent to legit. The Italo theatre crisis, already evident for some years, has been sharpened this year by drastic cuts in government subsidy handouts, previously the only way most companies could stay in the black.

Arthur Miller's "Crucible," as staged by Luchino Visconti, for a company headed by Lilla Brignone, Gianni Santuccio and Camillo Pilotto, was one of the top hits of the season, though a costly presentation. It will probably run through the summer on the road. Clifford Odets' "Country Girl," the film version of which was only screened here last year, is another of this season's major successes, especially in Rome and Milan. It was presented by Renzo Ricci, Anna Proclemer, and Giorgio Albertazzi, with much-praised direction by Franco Enriquez.

Third "new" import from the U. S. is "Tea and Sympathy," currently on the road with Olga Villi in the lead, and doing well. It may be brought back to the big cities this fall for a reprise. Another U. S. "novelty" was a presentation, at the Bologna Legit Festival, of Jeffers' "Medea," with Elena Zareschi in the title role.

Two plays, "Death of a Salesman" and "The Glass Menagerie," received return stagings here this season, with the former faring extremely well under Luchino Visconti's direction and with a cast headed by Paolo Stoppa. First put on here some years back, it received a generally more favorable reception this time round. "Menagerie" was staged by two different companies, in Trieste and Palermo.

"Born Yesterday" Back Another return date was that of "Born Yesterday," with Pinauccia Nava in the title role. The De Lullo-Palk - Guarnieri - Valli Co., staged a successful version of Lillian Hellman's "The Lie" in various Italian cities.

Two major Yank disappointments of the season were "The Matchmaker" and "Teahouse of the August Moon." Thornton Wilder's play, as staged by the Adani - Cimara-Volpi-Volonghi Co., received a lukewarm crit reception in its local debut while "Teahouse," which only played the Odcon in Milan for a few nights before folding, was said to have been too hurriedly staged and adapted.

Mystery surrounds "Cat on a Hot Tin Roof," which was supposed to have opened in December, with direction by Luchino Visconti for the Morelli-Stoppa Co. Though not officially announced, it's felt that censorship problems held it up, and the same company thereupon restaged "Salesman." The official version is that there was not enough time for a proper preparation of the Tennessee Williams' play, and that it would be postponed until next season.

Also on the local agenda for next season are two more Yank plays, imported for the first time: "Picnic" and Odets' "The Big Knife." Latter would be presented by a new company currently being formed, headed by Olga Villi and Gabriele Ferretti.

British Cinema Workers Press for 40-Hr. Week

Edinburgh, June 19.

British cinema and theatre workers will press for a 40-hour working week. Conference of the National Assn. of Theatrical & Kine Employees decided this here, despite a recommendation to the contrary by its general secretary, Sir Tom O'Brien.

Sir Tom reminded delegates that they had brought the working week in the cinema down from 80 hours at the start of the war to what it was today. Taking Britain as a whole, he said, the balance of weight was on the side of the employers because half their industry was unorganized.

"Somebody Up There Likes Me"... a motion picture so important M-G-M is giving it a special preview in 32 cities

Extra special pictures deserve extra special welcomes. So—between June 27 and July 2—M-G-M is previewing "Somebody Up There Likes Me" in 32 cities across the nation.

This welcome is more than extra special. It is unique.

If you live in or near one of the 32 Preview Cities, and would like to be among the first to see the kind of picture it takes to make this kind of send-off, just phone the number listed with your city to find out where and when your preview will be held.

These previews are for everyone. For critics. For fans. For luncheon and luncheon and candlestick makers. In short, for all opinion-makers.

Many of course already know the frank and fascinating story of Rocky Graziano's rocky road to love and happiness. It was acclaimed as a Look Magazine serialization. "The Simon & Schuster and the Pocket Book editions were both best-sellers."

Now this life-inspired story is a motion picture, starring the brilliant new dramatic find, Paul Newman, costarred with Pier Angeli.

It is a picture to look forward to with excitement. A picture to look back on with affection and gratitude.

"SOMEBODY UP THERE LIKES ME" is a picture for everybody.

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YOUR ATTENDANCE AT OUR PREVIEW INSPIRED A FULL- PAGE N.Y. TIMES AD!

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Full-page ad in N. Y. Times, Sunday, June 24

Currently in Exchange cities throughout America, Theatre Previews of M-G-M's "SOMEBODY UP THERE LIKES ME" are being held for exhibitors, press, radio, TV, together with the public. Last Sunday we alerted the nation's opinion-makers, through the vast nationwide circulation of the N. Y. Times, to the importance of the picture and its screenings. This full-page in the N. Y. Times lists all the cities where the Previews are being held, with local phone numbers for information about the Previews. It represents a forward step in motion picture promotion.

Additionally, M-G-M is placing another off-beat ad in 75 top cities of America. This display advises the readers of TV pages to anticipate Perry Como's RCA recording of the title song, "SOMEBODY UP THERE LIKES ME" and suggests that they urge disc jockeys to play it.

These two promotions are in addition to the extensive newspaper, magazine, TV and radio campaign behind this widely discussed attraction.

Picture Grosses

SAN FRANCISCO

(Continued from page 9)

turn Don Camillo" (Indie) (2d wk). Big \$3,000. Last week, \$3,200.

Clay (Rosener) (400); \$1— "Gaby" (M-G) (3d wk). Fancy \$3,100. Last week, \$3,300.

Vogue (S.F. Theatres) (377); \$1— "Woman of Rome" (IFE). Solid \$3,000. Last week, "Citizen Kane" (Indie) (reissue) (5th wk), \$1,900.

Bridge (Schwarz) (396); \$1-\$1.25— "Ladykillers" (Cont). Great \$5,500. Last week, "They Who Dare" (Indie) (3d wk), \$1,400.

Coronet (United California) (1,250); \$1.10-\$2.75— "Oklahoma" (Magna) (13th wk). Tall \$20,000. Last week, \$18,400.

Rio (Schwarz) (397); \$1— "Ladykillers" (Cont). Smash \$5,500. Last week, "Caroline Cherie" (Indie), \$2,500.

WASHINGTON

(Continued from page 9)

Last week, "Outside Law" (U) and "Behind High Walls" (U), \$4,500.

Dupont (Lopert) (372); 90-\$1.10— "Intermezzo" (Indie) (reissue). Amazingly sturdy \$5,000 for oldie. Stays. Last week, "Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues), \$3,900.

Keith's (RKO) (1,939; 70-95)— "Toy Tiger" (U). Brisk \$8,000, with puppet cut-rate admissions biting into total. Last week, "Phantom 10,000 Leagues" (Indie) and "Day World Ended" (Indie), \$10,000.

Metropolitan (SW) (1,200; 70-95)— "Animal World" (WB) and "Goodbye My Lady" (WB). Good \$7,500. Last week, "Crime in Streets" (AA), same.

Palace (Loew) (2,360; 70-95)— "Catered Affair" (M-G) (2d wk). Fine \$15,000 after \$16,000 last week. Moves.

Playhouse (Lopert) (456; 75-\$1.10)— "Invitation to Dance" (M-G) (2d wk). Fairish \$4,500 after \$5,500 last week. Stays.

Plaza (T-L) (290; 80-\$1.25)— "Last 10 Days" (Indie) (2d wk). Fine \$4,000 after \$5,500 opener. Holds.

Warner (SW) (1,300; \$1.20-\$2.40)— "Cinerama Holiday" (Indie) (37th wk). Big \$14,500 for second consecutive week. Stays over.

Trans-Lux (T-L) (600; 90-\$1.25)— "Autumn Leaves" (Col). Solid \$11,000, despite crit. pans. Stays. Last week, "Picnic" (Col) (18th wk-6 days), \$5,000.

BOSTON

(Continued from page 8)

"Toy Tiger" (U) and "Star in Dust" (U). Nice \$2,000. Last week, "Proud Ones" (20th) and "Murder Oh Approval" (RKO), \$3,000.

Metropolitan (NET) (4,357; 75-\$1.25)— "Unidentified Flying Objects" (UA) and "Patterns" (UA). Thin \$12,500 over. Last week, "Searchers" (WB) (3d wk), \$10,000.

Pilgrim (ATC) (2,100; 65-95)— "Safari" (Col) and "Secret of Treasure Mt." (Col). Lean \$4,000. Last week, "Missouri Raid" (Col) and "Comanche" (UA), \$7,500.

Paramount (NET) (1,700; 60-\$1)— "Animal World" (WB) and "Goodbye My Lady" (WB). Oke \$8,500. Last week, "Screaming Eagles" (AA) and "Come On" (AA), \$8,000.

Orpheum (Loew) (3,000; 65-\$1)— "Bhowani Junction" (M-G) (2d wk). Thin \$8,000. Last week, \$13,000 way below hopes.

State (Loew) (3,000; 60-\$1)— "Bhowani Junction" (M-G) (2d wk). Dull \$6,500. Last week, \$8,000.

PORTLAND, ORE.

(Continued from page 8)

Secret Mountain" (Col) (2d wk). Fancy \$7,000. Last week, \$11,000.

Guild (Indie) (400); \$1.25— "Gaby" (M-G) (4th wk). Sturdy \$3,000. Last week, \$3,200.

Liberty (Hamrick) (1,890; 90-\$1.25)— "Crime in Streets" (AA) and "Screaming Eagles" (AA). Loud \$8,000 over. Last week, "Bhowani Junction" (M-G) and "Broken Star" (UA) (2d wk), \$6,600.

Orpheum (Evergreen) (1,600; \$1-\$1.25)— "Animal World" (WB) and "Goodbye My Lady" (WB). Good \$7,000. Last week, "Autumn Leaves" (Col) and "Texas Bad Man" (AA), \$6,900.

Paramount (Port-Par) (3,400; 90-\$1.75)— "Female Jungle" (Indie) and "Oklahoma Woman" (Indie). Slow \$6,000. Last week, "Leather Saint" (Par) and "Green Scarf" (Indie), \$6,600.

OMAHA SLOW; 'SAFARI' OKE 10G, 'BHOWANI' 5G

Omaha, June 26.

Biz at the downtown firstruns remains in the doldrums currently but three newcomers have improved the situation a bit. "Safari" is okay at the Orpheum while "Bhowani Junction" shapes as bright at the Brandeis. "Mohawk" is only fair at the Omaha. "Searchers" is offish at the State in third stanza.

Estimates for This Week

Brandeis (RKO) (1,000; 75-\$1)— "Bhowani Junction" (M-G) and "Wages of Fear" (Indie). Fine \$5,000. Last week, "Bold and Brave" (RKO) and "Way Out" (RKO), \$4,200.

Omaha (Tristates) (2,000; 70-90)— "Mohawk" (20th) and "Crashing Las Vegas" (AA). Fair \$5,500. Last week, "23 Paces to Baker St." (20th) and "Wild Dakotas" (Indie), \$5,000.

Orpheum (Tristates) (2,890; 70-90)— "Safari" (Col). Good \$10,000. Last week, "Toy Tiger" (U), \$8,000. State (Goldberg) (860; 75-\$1)— "Searchers" (WB) (3d wk). Slumping to oke \$3,500. Last week, \$4,500.

LOS ANGELES

(Continued from page 8)

"Lease of Life" (Indie) at State, "Dynamiters" (Indie) elsewhere. Thin \$11,500. Last week, State with Vogue, "Bhowani Junction" (M-G) (2d wk), \$11,500.

Four Star (UATC) (868; 90-\$1.50)— "Proud and Profane" (Par) (2d wk). Fine \$13,000 over. Last week, \$13,300.

Hillstreet, Iris, El Rey (RKO-FWC) (2,752; 81-86; 80-\$1.50)— "Earth vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk at Hillstreet). Mild \$12,000. Last week, Hillstreet with Hollywood, Wilshire, \$34,300 plus \$114,600 in two nabes, nine drive-ins; El Rey, "Citizen Kane" (RKO) (reissue) (4th wk-5 days), \$1,400.

Orpheum (Metropolitan) (2,213; 80-\$1.25)— "Foreign Intrigue" (UA) and "Zanzabubu" (Rep) (2d wk). Slow \$4,000. Last week, with Ritz, Iris, \$11,700.

Fine Arts (FWC) (631; \$1.25-\$1.75)— "Fantasia" (BV) (reissue) (3d wk). Hot \$11,000. Last week, topped first frame with smash \$12,600.

Fox Wilshire (FWC) (2,296; \$1-\$1.75)— "Trapeze" (UA) (4th wk). Nifty \$19,000. Last week, \$20,800.

Chinese (FWC) (1,908; \$1.25-\$1.80)— "D-Day" (20th) (4th wk-9 days). Light \$8,500. Last week, \$7,200.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50)— "Man Knew Too Much" (Par) (5th wk). Smooth \$11,500. Last week, \$10,900.

Warner Beverly (SW) (1,612; \$1-\$1.75)— "Autumn Leaves" (Col) (6th wk). Cold \$2,000. Last week, \$2,100.

Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75)— "Oklahoma" (Magna) (32d wk Egyptian, 27th wk U.A.). Steady \$19,500. Last week, same.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)— "Cinerama Holiday" (Indie) (33d wk). n/c current week Sunday (24) after big \$35,800 last week.

DENVER

(Continued from page 9)

Esquire (Fox) (442; 75-\$1)— "Magic Fire" (Rep). Fair \$2,000. Last week, on reissues.

Lakeshore Drive-In (1,000 cars; 75-\$1.50)— "Next Spring" (Rep) and "Vanishing American" (Rep). Fine \$7,000. Last week, subsequent run.

Orpheum (RKO) (2,600; 60-\$1)— "Catered Affair" (M-G) and "Way Out" (RKO). Oke \$11,000. Last week, "Crime in Streets" (AA) and "Thunderstorm" (AA), \$12,000.

Paramount (Wolfberg) (2,200; 60-\$1)— "Black Sheep" (UA) and "Creeching Unknown" (UA). Good \$12,000 or near. Last week, "Foreign Intrigue" (UA) and "Ghost Town" (UA), \$10,000.

BUFFALO

(Continued from page 9)

Ozarks" (U). Sluggish \$7,000. Last week, "Storm Over Nile" (Col) and "Thunderstorm" (Col), \$5,000.

Century (Buhawk) (3,000; 60-85)— "While City Sleeps" (RKO) and "Prisoner" (Col). Fair \$10,000 in 9 days. Last week, "Crime in Streets" (AA) and "Shack Out on 101" (AA), \$12,500.

Teck (Cinema Products) (1,200; \$1.20-\$2.40)— "Cinerama Holiday" (Indie) (21st wk). Off to oke \$7,500. Last week, \$9,800.

British Needs Pressed on U.S.

London, June 26.

From the remarks of Eric A. Johnston, prez of the Motion Picture Assn. of America during a luncheon thrown in his honor last Friday (22), it was evident that he had not yet come to terms in his parleys with the Government on the question of the film quota and levy. The luncheon was being hosted by the four British trade organizations: Assn. of Specialized Film Producers, British Film Producers' Assn., Cinematograph Exhibitors' Assn. of Gt. Britain and Ireland, and Kinematograph Renters' Society Ltd.

This atmosphere of an apparent deadlock was endorsed by John H. Davis, prez of BFFA who, after glowingly praising Johnston's negotiating prowess and "confirmed optimism," said: "But much as I admire him personally, I must make a reservation. A number of very important matters have to be decided in our industry this year and I would suggest he could help not only this country but members of his own industry. I trust they will be a little more sympathetic in the future than they have been in the past."

Before Johnston rose to reply, three other veepees supported the British angle. B. T. Davis, prez of CEA, said Britain's need had always been for maximum number of films from whatever sources were available, irrespective of nationality. But as Englishmen they hoped that a great proportion would come from British studios. He deplored idea that nationalism should creep into the industry; there was no place for it.

Three problems to be faced in the next year were the quota, Eady coin and the Film Finance Bank, said Sid David Griffiths, prez of KRS. "We are going to need help and support from everyone, whether they be British or American."

Frank Hoare, prez of ASFP, warned there might be a risk of possible disruptions between the two industries, causing a wave of anti-Americanism, which would prove disastrous in something that is essentially international.

Responding, Johnston reiterated a popular British complaint that there was no room in American theatres for British pictures, that they were excluded from showing in the U. S. and that if they were allowed in, they got no further than the port of entry. "Nothing is further from the truth," he declared. "It is a free America. Theatres are crying out for product; there's ample room for a display of more pictures." A second criticism was that U. S. films met their own cost in the domestic (American) market, but that they were undercut and sold in foreign markets. Rebutting this, Johnston said he had never heard of such practices and was constantly being reminded that U. S. rentals were too high, if anything. U. S. producers allocated costs between domestic and foreign markets.

"These ideas are understandable," he said, "and I am not critical of their expression. It is merely a misunderstanding of what we are trying to do and achieve."

Upgrade Joe Beattie

Washington, June 26.

Joseph F. Beattie, film chief for Veterans Administration for past 20 years, has been named new president of the Washington Film Council. Local chapter of Film Council of America has motion picture reps from virtually every government agency included in its membership, in addition to film producers, distributors and dealers.

Beattie, a pioneer in documentary film production, was official U. S. rep to last year's Venice Film Festival. He is credited with nearly 100 VA films, distributed nationally for tv and use in agency's employee-training program for vets. Fifteen of his pix have won awards at such international competitions as the Film Festivals at Venice and Edinburgh, included were One Grand Prize, eight first prizes, and six commendations and certificates of merit.

Berlin Film Festival

Continued from page 5

in the eyes of both the trade and the public, be regarded as a Hollywood personality.

The British, however, in line with their policy inaugurated at Venice last year and subsequently pursued in Cannes, are making a bid to challenge the Hollywood offensive by sending over a plane-load of executives and stars. The British contingent, which will be fronted by John Davis in his capacity as president of the British Film Producers Assn., is due here by charter plane next Thursday (28).

It is the selection of that arrival date which has given rise to rumors of new Anglo-American friction. The Americans claim that the British delegation was aware many weeks before that the Yankee MPA reception, always a major event at the festival, had been set for the previous day (Wed.), and are angry that they have deliberately decided to give it the miss. It so happens, however, that the top MPA brass will almost certainly have to be absent from the British reception, which is due to be held on Friday (29). Eric Johnston is due on the west coast on July 2 and would have to check out of Berlin on the morning of June 29 unless he decides to make the journey without a break between planes in New York.

It's no secret that the Americans have been sore at British insistence that American-made features in Britain have to be imported into Germany under the U. S. quota. That, coupled with the avoidance of each other's social events, has led to the open-touted suggestion that the two industries are in a feud in state.

Eric Johnston arrived this afternoon (Tues.) from his London talks and immediately called a meeting of company toppers to review local problems. He was preceded here by Ken Clarke and Griffith Johnston, both of whom were with him in London. Marc Spiegel has come in from Paris, while Fred Gronich, who reps the MPA in Western Germany, plans to drop in from Frankfurt on the eve of the festival. In addition, Ben Berger, the Minneapolis exhib, is here on a special mission on behalf of Washington.

Yet, despite the American cooperation, the U. S. has been unable to nominate a member for the jury. Overtures had been made in the past weeks to a number of people, including Billy Wilder and William Wyler, but they were unable to accept the assignment. Walter Pidgeon volunteered to serve on the jury for part of the festival, but that was considered impracticable and the offer had to be rejected. Oddly enough, the British were nearly without a jurymen, too, when Anthony Havelock-Allan had to cancel out of his commitment, but William G. Luckwell, executive producer of Winwell Productions, agreed at the last minute to sub for him. Marcel Carne, the French director, has been named chairman of the jury, and the panel includes reps from Italy, Japan and Germany. Otto Sonnenfeld from Israel is chairman of the documentary film jury.

The British contingent which is due on Thursday will, ironically, include Sir Michael Balcon and Reginald P. Baker, the Ealing toppers who recently switched their distribution from Rank to Metro and who have since given notice to quit the British Film Producers Assn. The British party will also include Sir Henry L. French, director-general of the BFFA, John Woolf, the Romulus topper, Ralph Broadhead of Lion International, Harry Norris, joint managing director of Rank's overseas division, producers Harry Saltzman, Betty Box and John Stafford, Anthony Asquith and newsreel cameraman Ted Candy. On the talent side, they're bringing over Richard Todd, Norman Wisdom, James Robertson Justice, Brenda de Banzie, Maureen Swanson, Belinda Lee and her still-photographer husband, Cornel Lucas. Bob Hope will be accompanied by Louis Shurr.

Even before the festival opened, insiders were forecasting that Britain would collar the first jury prize with "Richard III." They recalled that when he attended last year's fest, the late Sir Alexander Korda promised that he would withhold the pic from Cannes and Venice and make it available for Berlin

this year. That promise has been kept and the film has been accorded the status of the only invited entry.

To crowd all the entries into the limited time schedule, there are an average of three to four screenings a day, and although the morning slot is normally reserved for documentaries, a number of features have been scheduled for a.m. presentation. Two Indian productions have been relegated to this time.

The second American presentation was the screening of "Trapeze" last Saturday (24), while Disney's "The African Lion," which comes in the documentary category, is being shown this afternoon (Tues.). Tonight's main offering is the German production, "Before Sundown." "23 Paces to Baker Street" is due tomorrow (Wed.) and "Autumn Leaves" the day following.

Salesmen Whack Buying Pools

Buying and bookie combines were described as the "Frankenstein" of the industry, "ruinous to the distributor and the exhibitor alike" by David Bartell, general counsel of the Colosseum of Motion Picture Salesmen of America. The spokesman for the organization of film salesman used this terminology in a letter to Sen. Hubert Humphrey, chairman of the Senate Small Business Subcommittee probing industry practices.

Bartell maintained in his letter that the subject had been "studiously avoided" by both sides. He offered to obtain information on the subject if the subcommittee required it.

Bartell's statement, obviously a ploy to protect the status of the film salesman, declared that the buying and booking groups render no real service to either exhibs or distrib and that they cannot replace the salesman "in his contribution to the stability and progress of the film industry."

Bartell stated that during the past two years there has been a decrease of more than 75 salesmen in the industry and that territories have been enlarged, thereby placing a greater burden on the salesmen.

Loew, Dietz to Studio

Arthur M. Loew, president of Loew's Inc., and Howard Dietz, pub-ad v.p., left New York for the Coast early this week.

Pair will huddle with studio executives and view the company's new films. They'll remain on the Coast for about a week.

Briefs from Lots

Hollywood, June 26.

Paul Gregory set MacKintay Kantor's "On My Honor" for his second RKO production, following "The Naked and the Dead" . . . Anita Ekberg and Victor Mature pair up again in Warwick's "Interpol." to roll Aug. 15, following their costar stint in unit's "Zerk" . . . Russ-Field cast Florenz Ames, show biz vet, for undertaker role in "The King and Four Queens" . . . Ernest Truex goes into RKO's "The Day They Gave Babies Away" . . . Allied Artists launches four pix in July, including Marcel Hellman's "Jeannie," costarring Vera-Ellen and Tony Martin; Lindsey Parsons' "Massacre at Dragon Wells," Barry Sullivan, Mona Freeman, Dennis O'Keefe and Katy Jurado; untitled "Bowery Boys" comedy, to be directed by Anslem Jewell, just elevated to an assistant director status; and Rona Herman's "Hypnosis of Diana Love."

David Ladd, nine-year-old son of Alan Ladd, and Jack Wrather Jr., 12-year-old sprig, cast as brothers in senior Ladd's "Buffalo Grass," for Warner release . . . Fred Messenger Enterprises purchased Stephen Longstreet's original, "Gold Train" . . . RKO switched title of "Strike a Blow" to "The Young Stranger" with Kim Hunter, James Daly and James MacArthur, Helen Hayes-Charles MacArthur offspring . . . Richard Anderson snagged featured role with Donald O'Connor in Paramount's "The Buster Keaton Story"

Europe Asks: 'What's With U.S.?'

Continued from page 1

recent negotiations in America were reprised: the Warners and Si Fabian-Serge Semenenko; Herb Yates and Republic; Arthur Loew's balking of selling a \$50,000,000 Metro backlog package to tv; and all the incidental overtones and undertones as regards Zanuck's indie status at 20th-Fox; Harry Cohn and Columbia's Screen Gems savvy as regards tv; AB-PT and television in general.

Video the Villain
Video now looms as a boxoffice bogey in Britain, as it did in the Milton Berle heydays of American television until the blockbusters stemmed the tide. The British toppers wanted to know about drive-ins; babysitters; how recent are the feature films offered gratis on tv; is the late backlog of product (Matty Fox, Eliot Hyman, Lou Chésler, et al.) any precursor to pay-see tv?

Is it true that the b.o. is down 35%? How much have drive-ins compensated? How many theatres closed? Where are the 1956 blockbusters? Why should RKO Tele-radio, after buying out Howard Hughes for tv purposes, reactivate film production under Dan O'Shea and Tom O'Neil? If the number of pix are down, who will keep the exhibitors alive?

(To this the British, French and German producers were told that if ever the foreign market had anything to offer for America this was it. There is no such thing as an embargo on playdates, just as there are no frontiers on talent in show business. It wasn't true when Korda first brought "Henry 8th" to America, and it wasn't true when IFE and the Italian industry had their big opportunity in America, but somehow didn't make it. Jacques Flaud has set up a French office in New York for the Gallic industry; and the Germans, now reactivating their independent film industry—see below—have a similar big opportunity.)

In France, too, it was noted by Marc Spiegel, the vet Eric Johnston office (MPAA) rep, along, with the U. S. film toppers, that it was no longer an over-the-transom business.

While tv isn't the factor as in Germany, the French toppers themselves were more on the move, contacting the field, the top theatre accounts, hyping their own exes, and the like.

The European arm of the American picture business is certainly fully aware that the overseas gravy is the difference between profit and loss and, in truth, that the 40-50% derived from the foreign market is needed to amortize production costs.

Strong German Pix Biz A \$185,000,000 Industry

Berlin, June 26.
There are 5,600 cinemas in Germany, of which 2,500 are wired for CinemaScope, meaning they are modern potentials. The 5,600, of course, include 100-200 capacity townhalls.

This is a buyer's market because 40. foreign pictures, of which 250 are American, vie with the nearly 100 German-made pix for playdates in the Federal Republic of Western Germany and its 65,000,000 population. The total b.o. take is 740,000,000 Deutsche Marks which, at 25c to the mark (roughly), means \$185,000,000.

Of the playing time, 50% goes to the 100 German pictures, naturally, and as the independent local film industry is being revitalized it will be an even greater scramble for local playing time. Fred Gronich, on behalf of the Motion Picture Export Assn., is helping to achieve that further, even including a campaign patterned after the COMPO program (Council of Motion Picture Organizations) in America to achieve better distributor-exhibitor relations in advance of whatever inroads television may make two years hence. Right now it is no threat, and certainly doesn't approach anything like the situation in Britain.

Apart from the 100 German pix, the 400 foreign releases (after the 250 from America) comprise 30 each from Austria, France and Italy, and the others are scattered among Swedish, Japanese and French-Italian coproductions, also German coproductions, product from Yugoslavia and from DEFA (Eastern Germany), etc.

The independents also must be

bolstered against UFA's inevitable resurgence because, if and when tv becomes a factor, it may undo some of the indies, whereas UFA would be in better position to ride the tide.

Booming Economy
Germany's economic comeback is something to behold. The rubble-ridden country has done a terrific job at revitalizing and rebuilding. The end-results are in the best tradition of inherent German enterprise and resourcefulness. Even with the facade of prosperity and the rubble still to be seen in the background, the upbeat is noteworthy.

Apart from the country's ties to the West, in the common resistance to Moscow and its satellites, the American film business points to the \$16,000,000 remitted from Germany as important Hollywood money. The United Kingdom is responsible for some \$21,000,000,000; Italy, \$17,000,000,000; Germany ties now with France at \$16,000,000; there is \$5,000,000,000 from Belgium annually, ditto from Spain and the Scandinavian countries; Holland accounts for \$8,000,000, etc.

Berlin alone has 260 cinemas and more are building, including a new Metro showcase in the heart of the Kurfurstendamm, with its plans publicly displayed. It's slated for November.

Of the 5,500 theatres, some 1,200 are considered good playdates and 1,700 are firstruns, meaning that, if there's but one house in a small German town, that too would constitute a firstrun. UA's Eric R. Pleskow, g.m. for Germany, achieved a Ripley this week by playdating 1,750 contracts, all in the same week, in celebration of "United Artists Week," as prelude to the advent of "Trapeze" as a Berlin Film Festival entry, and on the heels of the b.o. click of "Man With the Golden Arm" and "The Men." A picture achieving 2,000,500 contracts is a great saturation in the German market.

German-Made 'Charley's Aunt' Tops Current B.O.

Current b.o. topper is the German-made "Charley's Aunt," distributed by Constantine Films, produced by Berolina Films, headed by Kurt Ulrich.

This is a single-picture territory, all percentage and all on the same terms: 42½% if in color and 40% if black-and-white. There are occasions when distributors insist on upped prices, such as "Trapeze," but intra-trade squabbles focus mostly on the irresponsibility of the German exhibitor who makes some of the Yank breed look like Dick Merriwell comparatively. For instance, they think nothing of playdating three or four different pictures for such choice periods as Christmas or Easter, and when caught calmly tell the distrib, "Well, we didn't think such-and-such film would hold up so we had to protect ourselves."

They respect muscle only: if you're a nice guy you're dead. This is seemingly the Germanic idea, but it becomes a constant harassment to slap an injunction when playdates get jammed. Whichever distrib gets first, be he an American or Germans like the Herzog or Constantine Films, is the winner; the others fall by the wayside or have to scream and threaten and harangue as occupational hazard.

All programs are booked from the one distrib, i.e. shorts, newsreel, etc. If perchance some short is booked from another distrib it also plays percentage, getting 22½%, which comes out of the feature film's share since, apparently, the distrib thereof was unable to supply the rest of the program.

Biz Good—TV Not Yet

Biz is good but there is awareness of tv's potential and already the industry is inveighing against any German pix of recent vintage being sold to video. There are some UFA and other old prewar pix being televised but the idea is to keep it that way.

Germany has now some 480,000 tv sets in use which cost 500-600 DM for a 17-in. screen and 1,000 DM for 21-in., meaning under \$200 and around \$250 for the two sizes.

The German film industry, in all its facets, from Hamburg through Berlin to Munich and Frankfurt-am-Main, which is the centre of

American film distribution, hosted "receptions" for the VARIETY man as evidence of their general esprit, friendship and regard, business and political, for America and Americans, and particularly the motion picture industry aspects.

Hands-Across-the-Sea

The accent was openly on hands-across-the-sea; "we want to prove that we Germans can work with and cooperate with Americans and the British." In general it was a flattering manifestation of the impact that this particular trade paper seemingly enjoys globally. (It is no secret that, of all the American trade press, VARIETY is the most quoted and translated multilingually and, of course, this paper's subscription rolls attest to this. VARIETY also has an airmail subscription service to Britain and France, and while the Germans and Italians, et al, get their weekly VARIETY faster by having the Paris and London offices shuttle the paper over, the common cry was, "When do you start an airmail service to Germany as well?")

From Walter Koppel and Guyula Trebitsch, whose Real Studio outside of Hamburg may account for 15 pictures of Germany's 100 home-grown product, to the Dr. Wolf Schwarz-Fritz Thier operation in Munich (Bavaria Filmkunst Studios) the manifestation of a resurging German film industry was vivid.

Bavaria Buzzes With

Anticipated 35 Prodn.

Bavarian Studios has been a rental lot, but last week started its first own, produced picture, and a week later Universal's "Interlude" (June Allyson-Maria Koch-Cook-Rossano Brazzi) teed off. Berolina makes 8; CCC—Central Cinema Co.—in Berlin-Spandau, headed by (Arthur Brauner), 8; Goettingen, 15 pix; UFA hopes to account for 35 productions; and Bavarian also hopes for 35 productions from its rental lot and its own auspices. Bendersdorf and Wiesbaden Studios also count on 8 each for this year.

The Dr. Wolf Schwarz-Fritz Thier shindig, under Bavaria-Filmkunst AG auspices, also included Georg Witt, president of the German film producers association; Bavarian Economics Minister Dr. Hans Eggendorfer; Alfred Rauschenbach, film producers' association exec; Dr. Harald Braun, exec producer at the studio; Eberhard Klagemann, ditto; press chief K. H. Kaesbach; and technical topper Gerd Klinkenberg, also a past president of SPIO (the Spitzenorganisation der Filmwirtschaft), which is the top overall film industry organization.

Erich Kocian of Dere Neue Film; W. A. Weigl, of Die Filmwoche; Hannswalter Binder, of Filmecho; Hannes Obermaier (who calls himself "Hunter" also), of Die Abendzeitung; and Kurt Preis of the Munchner (Munich) Merkur did the press coverage. (Karen Thimm, VARIETY correspondent in Munich, and perhaps the top looker of all VARIETY stringers, is also on the Abendzeitung, but was tied up on this occasion with a press deadline, according to Herr Obermaier (Hunter) of her paper.)

The "unusual" weather snafued the scheduled outdoors activities at the otherwise attractive Hotel Bachmayer, at Rottach-Egern on the Tegernsee. June Allyson, who just started her UI picture, "Interlude," costarring with Rossano Brazzi and Marion Koch (rechristened Cook for her Hollywood chores; she just returned from a Coast stint), cracked that she "didn't have to come 7,000 miles for this sort of 'unusual' weather; we have it all in California." Film is supposed to take advantage of the picturesque Bavarian Alps backgrounds, but the company was grimly locked-in for the first day's shooting. Incidentally, her husband, Dick Powell, is also with her, but not in this film; he's getting beau coup space on his Four Star Productions, since the country is becoming increasingly television-minded, although it's not as yet the b.o. threat as in Britain right now.

SPIO's Pitch

In Berlin, the Spitzenorganisation der Filmwirtschaft E. V. (SPIO, in the trade) is the peak (or "spitz") group of the combined German film industry. Here, too, at the reception for the VARIETY man, the turnout included Dr. A. Bauer, general manager of the 6th annual Berlin Film Festival, along with the economic ministers, press attaches from the American and British military commands, etc., which made it a top VIP turnout.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (26)

1956	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change
Am Br. Par Th	215	307½	291¼	293	—	34	—
CBS "A"	252	237½	227½	23	—	56	—
CBS "B"	72	23¾	22¾	—	—	56	—
Col Pix	36	20	18¾	18¾	—	1¼	—
Decca	37	14½	14½	14½	—	—	—
Eastman Kdk	95	92½	88¼	92½	—	35½	—
EMI	111	3¾	3¾	3¾	—	1½	—
List Ind.	158	9½	8½	9	—	1½	—
Loew's	261	22¾	21	21½	—	—	—
Nat. Thea.	155	8½	7¾	7¾	—	1½	—
Paramount	109	33¾	33	33½	—	1½	—
Philco	192	21½	20½	20½	—	1½	—
RCA	271	42½	41½	42½	—	1½	—
Republic	36	7½	7½	7¾	—	—	—
Rep. pfd.	4	13½	13½	13½	—	1¼	—
Stanley War.	29	15½	15½	15½	—	1½	—
Storer	15	24½	23½	23½	—	1½	—
20th-Fox	106	23¾	22¾	23½	—	1½	—
Univ., pfd.	*70	76	76	76	—	—	—
Warner Bros.	149	23¾	23¾	23¾	—	—	—
Zenith	35	108	107	107½	—	3½	—

American Stock Exchange

Allied Artists	27	4¼	4	—	1½
All'd Art, pfd.	4	10½	10	—	3½
C & C Super	138	1¼	1½	—	1½
Du Mont	154	6¼	5¾	—	9½
Gulf Films	8	3	3	—	—
Nat'l Telefilm	155	5½	4½	—	—
Skiatron	22	3¾	3½	—	3½
Technicolor	45	11¾	11¾	—	1½
Trans-Lux	4	3½	3¾	—	1½

Over-the-Counter Securities

	Bid	Ask	
Ampex	34¾	40¼	+1¼
Chesapeake Industries	27½	35½	—
Cinerama Inc.	1	1½	— 1½
Cinerama Prod.	27½	33½	—
DuMont Broadcasting	7	7½	+ 1½
Magna Theatres	2¾	2¾	—
Official Films	2	2½	— 1½
Polaroid	73	76	+ 6
U. A. Theatres	6¼	7¼	— 9½
Walt Disney	46	50	+2¾

*Actual Volume

(Quotations furnished by Dreyfus & Co.)

It was all part of the demonstration for complete German-American esprit, on a show biz level, and to be projected via VARIETY.

At Fred (MPEA) Gronich's reception in Frankfurt, the following toppers for American distributors stressed the German-American esprit: Dr. Boris Janacowicz, Paramount; Dr. Rudolf Goldschmidt, Republic; Erich Steinberg, RKO; Myron Karlin, Metro; Eric R. Pleskow, UA; Rolf Stroth, industry attorney for Columbia and UA; Gottard Dorschele, 20th-Fox; Erich Mueller, Columbia; Fritz Genegel, administration chief for Universal; Rolf Theile, president of the German Exhibitors Assn.; Dieter Fritke, Germany Export Union; Dr. Horst von Hartlieb, general manager of the German Distributors Assn. Latter three plan American trips later this year to o.o. the Yank scene. Gronich is setting up their U. S. schedules in part.

Germany's economic comeback keyed this reporter to include the new Republic on the annual European o.o., especially since it's been 11 years since last seen postwar.

The abstract manner in which they talk about Nazism, the abortive Third Reich, Hitler, etc., is part of the German-American goodwill relations circa 1956. When one recalls the prewar glory of UFA and its studios in Templehof and Neubabelsberg there is an air of greater glory. When it is revealed, however, that this reporter spent VJ in London in August, 1945, and that same month crossed the Rhine with a VIP group, called the Broadcasting Mission to Germany, as observers for Uncle Sam, the air becomes a little less relaxed.

"Then you saw what it was?" they all observed. We did. Which is why the physical and economic comeback is so marked. Hamburg is the most remarkable because it is now historic that the town had more rats than human beings in 1945, having been rubbleized by the RAF and the 8th Air Force as payback for what the Luftwaffe did to Coventry.

Uncooled, Art House Closes

Albany, June 26.
The Delaware, Stanley Warner local art house, will close for the summer Thursday (28). Not air conditioned, it was darkened for two weeks last July.

The 675-seater, built in 1939, is managed by John Brousseau.

Sardi Staff

Continued from page 1

linski, head waiter; Harry Valantine, night head waiter; Martin Balma, second floor head waiter, and John Viotti, head bartender. That means five sets of tickets, or 10 tickets a week, paid for by the restaurant.

Since Sardi gets all the seats through the Mackey ticket agency, which is located next door in the Sardi building, the cost includes the broker fee (\$1 plus 5% tax) in addition to the face value of the tickets. As a rough estimate, the cost probably runs about \$3,500-\$4,000 year. Sardi figures it's worth it. So do the four show-going employees.

Equity Feud

Continued from page 1

sideration yesterday was another issue basically involving the Bill Ross faction defeated in the recent election. That pertained to the Chorus advisory committee and whether members whose terms had expired would be permitted to retain their appointments. Consideration of the matter is required under the terms of the Equity-Chorus merger.

The wrinkle here is that Ross is chairman of the Chorus advisory committee and thereby is entitled to attend council meetings, although he is not a council member. Most of the members of the committee are regarded as followers of Ross.

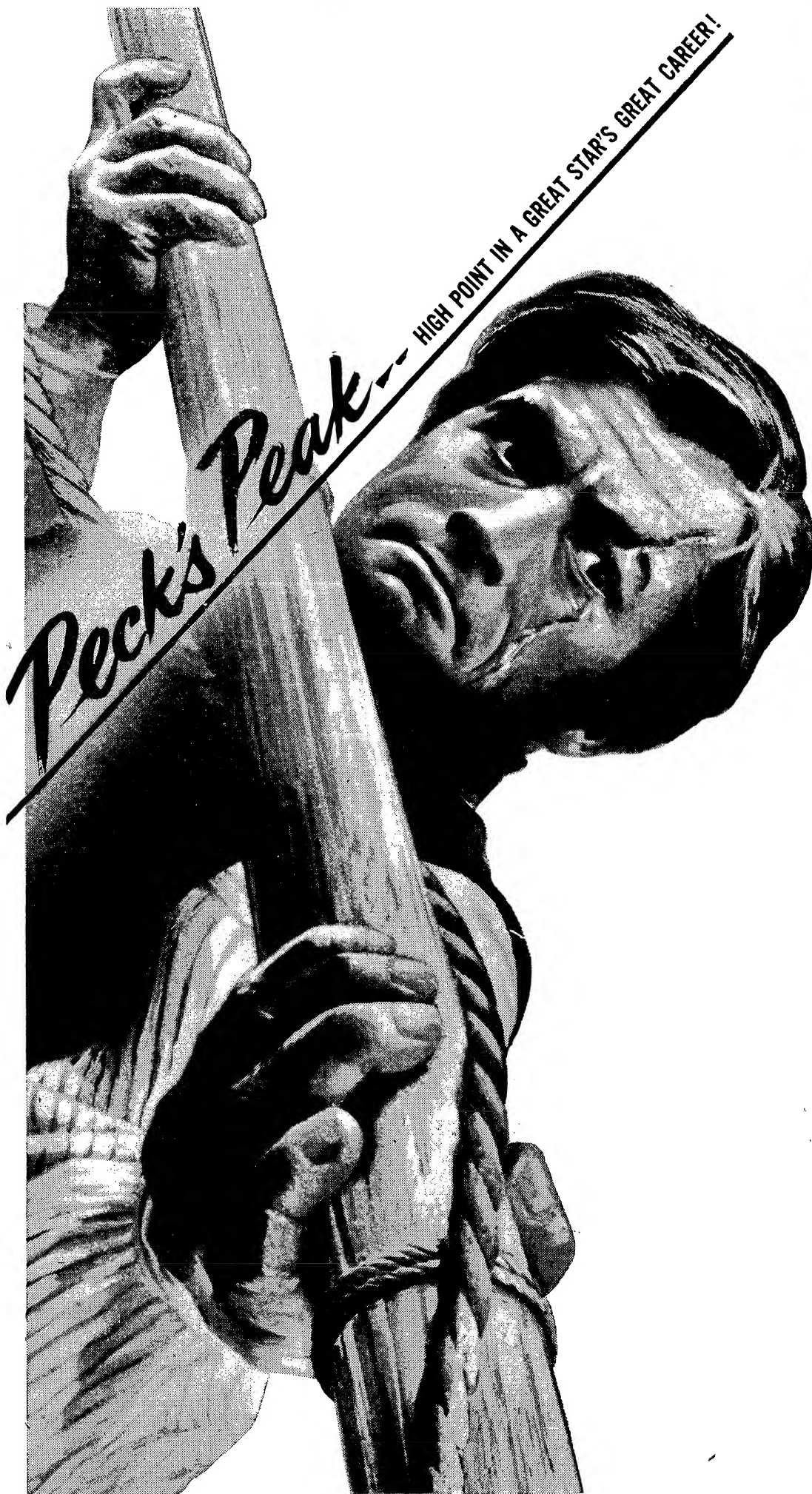
Wisconsin's Officers

Milwaukee, June 26.

At the Allied Independent Theatre Owners of Wisconsin annual huddle (at Elkhart Lake) Ben Marcus, Milwaukee, was elected prexy.

Others elected were: William Charboneau, v.p.; Sig Goldberg, director in National Allied; Oliver Trampe, treasurer; Edw. E. Johnson, secretary.

Directors for Wisconsin: John P. Adler, Marshfield; J. J. Godeski, Milwaukee; Harry Melcher, Milwaukee; Angelo Provinzano, Milwaukee; Russ Leddy, Green Bay; Floyd Albert, Mt. Horeb; Frank Hahn, Ashland; Don Deakin, Wisconsin Dells; Martin Holzman, Whitehall; F. J. McWilliams, Madison.



"**'MOBY DICK'** combines every good phase of great entertainment!" JIMMY FIDLER

"Gregory Peck's magic performance and John Huston's far-and-away best directing job give **'MOBY DICK'** the greatest style of any motion picture ever made!" LELAND HAYWARD

"Gregory Peck gives his greatest performance in **'MOBY DICK'** — one of the very great pictures. John Huston has created an epic cinema that will thrill all ages and both sexes!" JESSE L. LASKY

"**'MOBY DICK'** is one of the most exciting pictures ever made!" MERVYN LE ROY

"A magnificent picture!" LOUELLA O. PARSONS

"**'MOBY DICK'** is a big advance in film-making!" DAVID O. SELZNICK

WARNER BROS. PRESENT **GREGORY PECK • RICHARD BASEHART • LEO GENN** IN THE **JOHN HUSTON** PRODUCTION OF HERMAN MELVILLE'S **'MOBY DICK'**
and **ORSON WELLES** as Father Mapple • Screen Play by Ray Bradbury & John Huston • Color by Technicolor • A Moulton Picture • Directed by **JOHN HUSTON** • Presented by Warner Bros.



Home-Toll Video Up Anew

Midwest Exhibitors Show Interest in Jerrold Electronics Promotional Approach

Home-toll (subscription) television, which exhibitors look upon as a dangerous monster, is again trickling back into the news after a period of comparative inactivity. And it's film industry's, both exhibitors and producers, who are bringing up the subject rather than the proponents of home-toll video.

What is especially surprising is the change of attitude regarding the medium that is developing in exhibitor quarters. Fear that the theatre, as we know it today, may become outmoded is causing the atremen, particularly smalltown operators, to explore a system of toll-tv that can be harnessed and controlled by the theatres.

A plan, proposed by the Jerrold Electronics Corp., is getting a receptive ear among mid-western exhibitors. Under the proposed method, a picture playing in a local theatre would be sent out simultaneously over a cable system for viewing by subscribers in their own home on their tv screens.

Since Jerrold now performs a similar service by relaying a tv signal in communities where reception is impossible, it is felt that the same technique can be used to bring local theatre programs of new Hollywood pictures into every home in town. From a receiving tower the signal is sent over cables and feeder lines to every home that pays a service charge.

Although specific costs have not been determined, rough estimates, according to the Allied Theatre Owners of Indiana, indicate that both cos' would be from \$8,000 to \$10,000 and that the main cable and feeder lines will cost about \$42 per home for the first 1,000 homes. For 2,000 homes, it's estimated that the cost can be brought down to \$22 per home. The exhibitor association feels that a service to 2,000 homes in a town, for example, would approximate a total investment of \$75,000. It's figured that the cost per home would be less than the cost per seat for theatre construction and "it may well be the means of insuring local theatre investment of several times that amount."

The technical problems are said to have been licked, but the thorny question of the basis of the film rentals to be paid to the distributors remains unanswered. As a result, the midwestern theatremen are expected to make an effort to meet with film company executives to tackle this problem.

Perhaps the comments of William Dozier, the new production head of RKO, may serve as clue as to the reaction of the film companies. In a Coast interview recently, Dozier stated that "within a decade the entire motion picture industry as we know it will be devoted to producing pictures for pay-as-you-see-tv." After comment on the potential of such a distribution method, Dozier noted that "once this revolution occurs in viewers habits, there will be more movies made than ever before. This is the big thing the motion picture business has to look forward to." Since Paramount is the owner of the Telemeter toll tv system, it's likely, of course, that exhibitors will get a friendly ear at this company too when and if they broach the subject.

Despite the overtures of the midwestern group, a hard core of resistance against toll tv still exists in exhibitor circles. Alfred Starr, chairman of the executive committee of Theatre Owners of America and a leading theatremen in the fight against pay-tv, warned Tennessee theatremen last week that "subscription tv, if allowed, will

eliminate the exhibitor as a competitor, even for new motion pictures." The battle against toll tv, he said, is far from won and "efforts will be made after the general election this fall to license toll tv on a trial basis."

UPT's Unloading In Minn. 'No Lack Of B.O. Faith' (?)

Minneapolis, June 26.

Unloading of most of its Twin Cities' theatre holdings over the past several years, far in excess of consent decree requirements, and similarly throughout its entire Northwest circuit, does not signify that United Paramount Theatres (Minneapolis Amusement Co. here) heads feel that the handwriting is on the wall for exhibition.

"Not by any means — in fact, anything but," declared Charlie Winchell, the Paramount circuit's president-general manager here, commenting on the sale of its remaining three St. Paul neighborhood houses, the Uptown, Centre and St. Claire, just consummated.

It simply reflects the fact that we've decided to concentrate on our bigger operations, the downtown firstruns, and to devote our time and efforts to them," explained Winchell. "The only Twin Cities' loop first-run houses relinquished by us, excepting the Minneapolis Century, were disposed of because of consent decree requirements. We leased the Century to Stanley Warner to permit 'Cinerama' to come into Minneapolis."

"Our theatre relinquishments should not be construed as a gradual complete withdrawal from Twin Cities' exhibition. We have no intention of so withdrawing."

Audience Awards Encounter Grief

Some companies of the Motion Picture Assn. of America are resisting the bid for their support of another whirl with an Audience Awards poll. Whereas a few weeks ago it appeared that the poll might get off the ground, but later than last year's, the MPA's attitude as now expressed presents the definite likelihood that the project will be dropped.

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, which sponsored the AA pulse-taking last year as the first of a program that was to be continued year to year, recently asked MPAA to ante \$150,000 to finance the 1956 balloting as well as other COMBO business activities.

Rub lies in the fact that exhibitors are not contributing the same amount. As a matter of fact, they're being figured on for only \$50,000. MPAA split the bill 50-50 with the theatremen last year and doesn't want to pay the lion's share this year.

Labor Board Restores Balthorpe

He Was Fired by Technicolor on Insistence of IATSE's Local 683 as Non-Unionist

Washington, June 26. National Labor Relations has directed Technicolor Corp., in L. A., to offer film technician Hayden Balthorpe his job again. Company and IATSE are directed to make up to Balthorpe any financial loss suffered from time of loss, due to any less remunerative work.

In a close 3-2 decision, NLRB ruled that a belated tender of initiation dues to a labor union takes the employee out of the "free rider" class.

boxoffice and the especially large sums involved in the production of many a release. Some distributors argue that the N. Y. critics, and especially the Times, set the pattern for subsequent reviews in other cities and that a pan by an influential Manhattan reviewer can affect, to some degree, business for the picture throughout the country. The logic is this: one man's taste (Crowther's) is too crucial.

Critics in turn complain that the situation has become so acute that the film companies are intolerant of anything but an out-and-out rave for their big pictures. "We might as well fold up and use their pressbook reviews," said one critic. "Anything short of a rave they regard as a pan. They're not satisfied with interpretive comments."

Critics are also miffed by the appeals made by the film companies to their editors and publishers. "If they have a beef, why don't they come direct to us," said a reviewer. "I noted, for example, that the Sunday film section of the Times is always open to letters contradicting the opinion of Bosley Crowther."

Except for the N. Y. Post's Archer Winsten, the critics have not employed their space to comment on the situation. "First," said Winsten, "if critics cannot express their own opinion, right or wrong, alone or in a crowd, there is no such thing as freedom of thought or expression." He also stated that the film companies never objected to the repetition of a favorable review and a film company's withdrawal of advertising "is a notheaded, nose-cut-off-to-please-the-face act."

Winsten also did a follow-up column on the subject on Monday (25) in reply to a letter he had received from Youngs' ein. Referring to the UA executive's remark that a critic should be constructive, the Post reviewer noted: "If I get it right, constructive means positive, not negative, informed, not ignorant, cooperative, not vindictive, optimistic, not pessimistic. The trouble is that when you do all these things to a critic he turns in nothing but a yes-man, the hollow echo of things the bigger paid advertisement says better and louder."

Winsten also commented that he expected "the motion picture industry and its men of power to become progressively more sensitive to criticism, helpful or not, as they approach that critical area in which money is lost. If so, they will be short-sighted, indeed."

Attach Mike Todd Co.

A writ of attachment against the Michael Todd Co., currently filming "80 Days Around the World" in the Todd-AO process, has been filed in N. Y. Supreme Court for failure to meet payment on a promissory note of \$150,000.

Seeking a lien on all the assets of the company is Robin International, the import-export firm which has a show business connection via its control of the foreign exhibition rights to Cinerama. Purpose of the attachment is to "grab" as much as the Todd Co.'s assets as possible in order to pay the outstanding debt. The sheriff's office has been instructed to serve a warrant on the Banker's Trust Co. and United Artists, both of which hold part of the "mortgage" on the Todd property.

Film Critics

Continued from page 7

'Committees Commit Nobody'

That's Slogan of Those With Skeptical Slant On Planned Boxoffice Upsurge

Hail J. M. Franklin

St. John, N. B., June 26. Over 150 friends gathered here last week to honor Joseph M. Franklin, president of the Franklin & Herschorn Theatre Co. Ltd. for his work and leadership in furthering Jewish and non-Jewish causes here and abroad.

As a tribute to Franklin, a tract of land in Israel will be named "Land of Franklin." J. M. Franklin, treasurer of the Jewish National Fund, was guest speaker. He presented Franklin with a certificate from Israel.

\$1 Per Hour Set, But Will Listen To Allied's Kane

Minneapolis, June 26.

After hearing Wage Advisory Board arguments in its favor, the State Industrial Commission at the end of a public hearing postponed action until July 27 on the WAB's recommendation for the establishment of a \$1 per hour minimum wage for theatre cashiers, ushers and other employees.

Before rendering its decision, the SIC will hear S. D. Kane, North Central Allied executive counsel, and others tell why the proposal would work a hardship on most theatres and might result in discharge of many employees and some shutterings.

Exhibitors' contention is that in the light of present boxoffice and other conditions they can't shoulder any additional costs. Ushers and cashiers now are paid from \$0.75 to \$1.00 per hour by most of the theatres.

WAB representatives told the SIC that the \$1 per hour compensation is necessary in order for the theatre employees to have "a living wage" required by the present state law. Kane pointed out that most of the ushers and cashiers are employed on a part-time basis by the theatres and have other employment as well.

Name-Calling NG Says Kerasotes

St. Louis, June 26.

If exhibitors were able to obtain films on a sliding scale of from 25% to 50% there would be no need for arbitration to solve their financial and operational problems. So stated George Kerasotes, chairman of the Board of the United Theatres, Owners of Illinois at a regional meeting of the Missouri Theatre Owners and UTIO at Lebanon, Ill., last week.

Kerasotes cited Leslie Sturgis, Dean of the Yale U. Law School, as declaring that arbitration of film rentals is legal "since it is not decisive and merely applies to the picture and theatre figuring in the arbitration. But attorneys for the film distributors have asserted that Sturgis' opinion is not sound."

Kerasotes deplored the indulgence in personalities that marked the recent hearings in Washington before the Senate Small Business Committee stressing that the need for a solution of the industry's pressing problems is so great that all elements in the business should omit name-calling in endeavoring to find ways to minimize uncertainties and handicaps that exhibitors face today. This, he said, would benefit production and distribution, too.

SMITH & STEIN SEPARATE

Los Angeles, June 26. Wendell Smith and Fred Stein, equal partners in a pair of suburban theatres, dissolved their setup with each taking one theatre.

Smith gets the Ritz in Inglewood and Stein takes the Major in Burbank.

Although hopeful that attempts to organize an industry-wide promotional program to bolster the boxoffice will succeed, many industryites regard the present efforts of the film company pub-ad chiefs with a degree of cynicism. Downbeat attitude is based on the lethargy and do-nothingness that surrounded similar proposals in the past.

Perhaps the experience of one pub-ad executive serves as an example. During the past two years, the executive was summoned to several industry meetings whose aim was develop various projects seeking to bring the public back to the theatres. The meetings, he reported, were stimulating and lot of good ideas were presented by both the distributors and exhibitors who engaged in the discussions.

There was general agreement, he said, that several of the projects outlined be pursued further and that efforts be made to place them in operation. As a result, committees were named and chairmen of each group were appointed.

The executive was named to four committees during the two-year period. He has, as yet, not been summoned to a single follow-up meeting of any of the committees. "The trouble with the committees," he said, "is that they never commit."

Foreigners' Bias

Continued from page 5

titude of native industries overseas, plus basic economics relating to these industries and their respective countries.

Foreign producers prefer to impose restrictions on American films because of nationalistic pride and, of course, the less Yank product on theatre screens the more native. But the exhibitors in many nations could not survive without Hollywood films to sustain them. The Americans adopt this reasoning: If we're driven out, where will the native producers find outlets for their films since the theatremen themselves need us?

As for the overall economy, the American companies say the native industries retain 70 to 90% of the boxoffice dollar on the Hollywood imports. This obviously means the Yanks are contributing substantially to the fiscal foundation of film industries abroad. Yet, foreign producers can't see it that way, particularly since many of their pictures draw little or no income from America.

The fact that imports by and large are "pintsize grossers in the U. S. is, of course, another strong factor behind the foreign producers' distress over giving American films access to their countries.

Motion Picture Export Assn. this week related that Eric A. Johnston, president, touched in part on international relationships in a talk with four British film trade organizations. The American market is "wide open" to anyone, he stated, in reference to a "myth" sometimes circulated in Britain that a "conspiracy" against John Bull exists.

Johnston also branded as a "myth" the idea that American producers can afford to undersell their British counterparts in England.

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in
"THE EDDY DUCHIN STORY"
In CinemaScope and Color
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

Licensed to Operate Palanquin

[SEDAN CHAIR MOTORED BY FOUR SLAVES]

20th-Fox received a "verbal" hack license to use a palanquin on Broadway. For the uninitiated, a palanquin is a sedan-like chair in which is seated a harem-garbed model, carried by four "slaves."

It was part of a stunt, of course, promoting "The King and I." In a telegram to the city desks of the New York papers, 20th noted that the city was giving the motion picture companies beaucoup difficulty in conducting street ballyhoos, requiring all sorts of licenses.

20th, the wire said, wanted to do it nice and legal. Hence, the request for the license. So wouldn't the nice city editors send reporters and photographers down to the Hack Bureau to cover the effort to obtain a hack license for the palanquin.

Some of them did. ✓

GEORGE A. SMITH SUES

Asks \$35,000 for Promised Services To National Circuit

Los Angeles, June 26.

George A. Smith, former Paramount Western Division Sales Manager, filed suit against National Theatres in Superior Court here, asking \$35,000 for his services in connection with the chain's acquisition of the Joe Lawrence circuit of seven houses in the Salt Lake area.

Smith charged that Fox West Coast prexy John Bertero had advised him Fox would be interested in Smith's services after his retirement from Paramount in March, 1955, in connection with their proposed expansion program.

F&M Cancels Lease For Conversion Into Library

St. Louis, June 26.

St. Louis Amusement Co., Fanchon & Marco subsidiary, last week cancelled its long term lease on the LaCosa theatre in St. Louis County to enable the building to be converted into a library. The building with a seating capacity of 750 is located on a lot with a 225 car capacity in St. Ann Village a heavily populated residential area.

Building will be remodeled and air conditioning installed. Details of the terms which induced relinquishment of lease are unknown.

'Come Early for Radio Disc Jockey'

New Biz Gimmick for Drive-In

Pittsburgh, June 26.

Drive-in theatres around here are watching with interest a new stunt a couple of ozoners are trying in an effort to boost business. Twin Hi-Way and Woodland parks are using Porky Chedwick, a popular radio disk jockey on WHOD in Homestead, to broadcast his late afternoon and early evening platter shows from a specially-constructed stage where patrons can also dance.

Chedwick will work his turntable in the daylight before drive-ins begin showing their pictures. Customers can come in early, listen to Chedwick, hoof it up a bit and then go back to their cars to watch the film. Idea also has an eye on the concession stands, which would naturally get a bigger play with an earlier turnout.

U.S.-CANADA BODIES IN MUTUALITY PACT

Hollywood, June 26.

Screen Actors Guild and the Canadian Council of Authors & Artists have signed a "mutual aid and assistance" pact under which the two unions agree to protect each other's wage scales from cut-rate competition.

Under the terms, members of the two outfits are permitted to cross the border for up to eight weeks of work without joining the other union.

Warners Pace UJA Drive

Hollywood, June 26.

Contributors at Warner Bros. lead all other studios in the current United Jewish Welfare Fund drive, with a total of \$100,000 to date.

Follow-ups in campaign, which has already hit \$525,000, are Allied Industries, Columbia, Metro, Paramount, 20th-Fox and Universal. Jerry Wald is chairman of motion picture division.

BOLIVAR HYDE'S POST

Miami, June 26.

Bolivar Hyde, former general manager of Talgar Theatre Co., has been named executive director of the central and southern Florida flood control district.

Prior to joining Talgar eight years ago, he was an exec with Warners, E. J. Sparks and Florida State Theatres.

Broad Balanced Audit

[On Film Festivals]

By GENE MOSKOWITZ

Paris, June 26.

Since it's film festival time in Europe, with two down (Cannes and Dublin) and four to go (Berlin, Carlsbad, Edinburgh, and Venice) American observers are again weighing the pros and cons of United States participation.

On the plus side is the following: (1) Pictures entered receive free visas which for the U.S. companies could mean an extra \$1,000,000 as was the case for the five pix entered at Cannes. In France, for example, visas are limited to 110 pictures. Therefore, any picture over the established quota might mean lucrative extra coin for a U.S. company. In addition, remittances are free on these entries.

(2) Pictures and stars receive hefty press coverage in Europe. This extra publicity can make U.S. players established stars in Europe, as in the case of Kim Novak at the Cannes fest, and can garner extra playing time and the resultant grosses for the nominated or winning films in European theatres. The Golden Palm given "Marty" at last year's Cannes Festival made the picture a top grossing specialized picture in the Continental market.

On the negative side is the following:

(1) Important commercial films can suffer in the intense competition as happened to "The Kentuckian" at Venice last year.

(2) Accent, rather than being on the films, is usually on the personalities present.

(3) Diplomatic aspects force many prizes that are in many cases one of political assuagement.

(4) Touristic pitch often obscures the real purpose and feeling of the festivals.

While the U.S. film industry has recognized the festivals, observers feel it has not always put its best foot forward.

It's charged, for example, that U.S. entries are chosen haphazardly, that films are selected too late, and that poor documentation in publicity stills and press material is provided the visiting journalists. Suggestion has been made that the U.S. set up an indie selection committee without industry ties and that offbeat films should be considered as well as the top general output of Hollywood.

From the international standpoint, the festivals provide the smaller countries with a showcase for their films. It has enabled the film works of Japan, Mexico, India, and Brazil to gain recognition in the global market. Festivals also serve as a business gathering spot for distributors throughout the world. At Cannes, it was estimated that \$6,000,000 in film transactions were consummated. Festivals also provide a meeting place for exhibitors, distributors, and producers of different countries and allow for an exchange of ideas.

The Berlin Film Festival starts Friday (22), the Czech Karlovy-Vara (Carlsbad) July 11, Edinburgh Aug. 20, and Venice Aug. 28.

Halifax Downbeat

Halifax, N.S., June 26.

The Empire Theatre here is scheduled to close on July 1.

Several other theatres in this Canadian community have also considered closing, but are having difficulty renting or disposing of the properties because of poor locations and the cost of converting the theatres to other uses.

Announcing the formation of
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Silverstein in Mexico

Maurice Silverstein, recently appointed liaison for Metro with independent producers, is in Mexico City in connection with the final phases of editing and scoring of "The Living Idol," the Albert Lewin production to be released by M-G.

From Mexico City, Silverstein heads for the Coast where he will confer with studio executives and indie producers.

Cox Sees No Immediate Congressional Action Vs. Webs, But Warns Against 'Future Abuses'; Likes Deintermixture

The probability of immediate action by Congress as a result of the Senate Interstate Commerce Committee hearings on the networks is deemed slight by Kenneth Cox, counsel for the committee. He told members of The Academy of Television Arts & Sciences in N.Y. yesterday (Tues.) that they need not "look for any startling changes in television for some years to come."

Cox, relating what he felt was the general attitude of members of the Commerce Committee, said that at the present time there is no feeling in favor of direct control of the networks. He warned that a change might be occasioned by "some future abuse."

The hearings are nearing an end after 29 days, Cox said. There is a possibility that a few more people are yet to be heard by the Senators before summer brings Senate activity to a close.

It was evident from Cox's speech that the Senate expected to keep close scrutiny on network practices to keep evils from arising. "Everyone agrees," he observed, "that networks are absolutely essential, but this does not mean that there should not be some examination of the means networks use."

He predicted that the Justice Department "will join in the look" in order to prevent restraint of trade, if any. He also allowed the possibility of private legal action against the networks to recover losses incurred by alleged network malpractices.

Talk took place at the Harvard Club in the first social function of ATAS' N. Y. chapter. Cox was subbing for Sen. Warren Magnuson (D., Wash.), chairman of the Senate committee, who was originally invited to speak but who remained in Washington to vote on Air Force budget appropriations.

While Cox didn't visualize net-

(Continued on page 36)

'Big Town' Out, Art Linkletter In

The "Big Town" segment has had more changes of status over the past few weeks than Mark Stevens has credits on the show—and he's the packager, producer, director and star. In an in-again, out-again routine, "Big Town" finally appears to be out, with NBC-TV now installing the Art Linkletter "People Are Funny" into the Tuesday at 10:30 time slot and giving it a new lease on life.

Thus far, the network has no sponsor for "People" which ran this season in the Saturday at 9 post under Toni and Papermate auspices. That had to make way for next fall's "Caesar's Hour" switch, leaving the show without a time slot and producer John Guedel with an impressive but seemingly useless mass of Nielsen data. But now that "Big Town" is out, Guedel can start putting the Nielsens to use again.

Just what happened with "Big Town" isn't clear. It had been known that Stevens and Lever Bros. weren't happy with the time period, but that Lever finally came through with a renewal a couple of weeks back. Now, suddenly, Lever and alternate sponsor AC Sparkplug (which incidentally hadn't yet renewed) both "waived their rights to the time period."

GE SWITCHING FROM 'ARROW' TO 'NOAH'

General Electric made a quick switch in allegiance from 20th-Fox's "Broken Arrow" telefilm to Mark VII's new pilot on "Noah's Ark." Latter seems to be the latest and hottest entry in the sweepstakes for GE's Tuesday at 9 half-hour on ABC-TV.

The Mark VII vidfilm is a human interest yarn constructed around the activities of a veterinarian. MCA is repping the producer on the new pilot. GE needs a show by fall.

64G Hot in Italy

Rome, June 26. "Lascia o Radoppia," the successful Italo telepresentation patterned after the U.S. "\$64,000 Question," continues to be the hottest show biz item in this country. Dailies still give it headlines while the mags feature comely distaff competitors on the show on their covers. Theatre owners have been compelled to schedule six shows to break and put 64G on in their cinemas to offset the Thursday night impact. Show is emceed by Italo-American Mico Borghino who has already been handed two pic roles on the strength of his video popularity. A feature starring comedian Toto, titled "Toto Lascia o Radoppia" has already been based on the quizzer.

Situation is unique in that not only is "Lascia" on Italo tv, but it is Italo tv, leaving other presentations on Italy's single channel far behind. There just is no competition.

The open air is about the only thing which to an Italian can compete with "Lascia o Radoppia," but already, al fresco bars, taverns and restaurants tack up their signs on Thursday: "TV in the garden."

NBC's Strip-Happy Aft. Pattern; Sets 298 Rerun Segs

With "I Married Joan" repeats racking up strong ratings in its 5 to 5:30 strip slot on NBC-TV, the network this week assured itself of similar programming for the same time slot for at least a year to come with the purchase of no less than five filmed comedy rerun packages. Network has bought up rerun rights to "So This Is Hollywood," "Dear Phoebe," "Topper," "It's a Great Life" and "It's Always Jan," and together with the "Joan" episodes, will run all of them under the omnibus title of "Comedy Time."

Acquisition of the five shows gives the web a total of 298 episodes, including the 98 "Joan" pix previously purchased, more than enough for a complete year of day-in day-out programming. Pix will rotate in weekly segments on an irregular schedule. Thus, for example, "Joan" continues through

(Continued on page 37)

Moore & Salant's 'Symposium'

Anticipated Brandishing of Swords Fails to Come Off at D.C. Hearing

Washington, June 26. What was billed as a "debate" between Richard Moore of KTTV in Los Angeles, a critic of the networks, and Richard Salant, vice-president of CBS, before the Federal Communications Bar Assn. here last week, turned out to be something else, perhaps a "symposium." At any rate, the radio-TV lawyers who expected a brandishing of swords were disappointed. Their disappointment stemmed from the apparent "tactics" of Salant to rest on testimony by affiliates before the Senate Interstate Commerce Committee in answer to Moore's criticisms of network practices. Quite a few of them didn't feel this was what might be called "debating." Both Moore and Salant are lawyers.

Moore took the position that option time amounts to block-book- ing, which was found to be illegal in the motion picture industry. His proposal to limit the amount of time that can be optioned, he ar-



SAMMY KAYE
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On ABC Radio—"Sunday Serenade"
COLUMBIA RECORDS
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'Omnibus' Hits Jackpot Again

"Omnibus" has done it again—by bringing Union Carbide & Carbon Corp. of N.Y. into its first major network television tieup. Giant outfit has inked for a quarter of the Ford Foundation Radio-TV Workshop program which starts on ABC-TV Oct. 7.

Another giant in its field, American Can, is known to have option on still another quarter of "Omnibus." And J. P. Stevens, a major in the textile industry, is reportedly close to a pact for its second year on the program. Along with Aluminium Ltd. of Canada, which is returning to the former CBS-TV showcase for its first ABC year, and UC&C, the remaining two are expected to make it SRO before the week is out. If Stevens doesn't re-ink, there's a possibility N. Y. Life Insurance will buy in its stead.

UC&C has been in tv network-ing before, but never on an overall corporate scale as now. Firm had spots for Eveready and Prestone products on Arthur Godfrey's CBS'er. It also controls 6-12 insect repellent, Crag agricultural chemicals, Pyrofax gas, Dynel fibres and Bakelite plastics.

Steel Union's Web Buy

United Steel Workers decided somewhat quickly last week to buy an 88-station ABC-TV lineup in order for its prexy David J. McDonald to make a quarter-hour speech. Pittsburgh-based union is in the middle of a contract hassle with the steel companies.

Show was aired Saturday (23) on ABC at 7:30 p.m. Buy is believed one of the few tv network arrangements in behalf of a union.

WBTB Films 'Inside TV' Story

Washington, June 26. A proceeding before the FCC was televised for the first time yesterday (Mon.) when WBTB of Charlotte, N. C., brought its cameras to cover oral arguments before the full Commission on the three-way contest for Channel 9 to provide the second V for Charlotte.

An examiner's decision issued last August recommended that the channel be awarded to Piedmont Electronics & Fixture Corp., in which the Wolfson-Meyer theatre interests of Miami hold a 40% interest. Opposing the decision are Carolina TV Corp., headed by G. Richard Shaffo, president of WIS-TV, Columbia, S. C.; and radio station WSOB.

Authorization was given WBTB to televise the hearing, via sound on film, provided there was no interference with procedures in the small commission hearing room.

FCC Does Some Snooping On Its Own; Asks TV Stations for Data

The House Takes Over

Washington, June 26. Seems there's no letup in Congressional investigations of the tv industry. With the Senate taking a breather, the House Judiciary Committee starts hearings tomorrow (27) on monopoly in the medium.

The Committee, headed by Emanuel Celler (D-N. Y.) has called for testimony by members of the FCC to determine whether handling of allocations had led to monopoly.

Sealtest Eyes UPA Sat. Nite Cartoons; 'Big Top' to Sun.

New cartoon series being created for CBS-TV by United Productions of America (UPA), may inherit the Saturday at 7 time spot held for more than six years by Gene Autry, who was recently cancelled by Wrigley's. Entire project hinges on discussions with Sealtest, which has expressed strong interest in the cartoon show but hasn't signed a deal yet.

Should Sealtest buy the series (and incidentally set its first nighttime video sponsorship), it would involve a shift of its Philadelphia-originating "Big Top" show from Saturday afternoons to Sundays to spread its billings over both days of the weekend rather than concentrating them on Saturdays. The UPA show, incidentally, is not to be confused with the Terrytoons segment owned and produced by CBS-TV. UPA, which produces the "Mr. Magoo" and "Gerald McBoing-Boing" characters and releases via Columbia Pictures theatrically, entered into a deal with CBS-TV less than a year ago to produce the half-hour series, with the pact just now bearing fruit.

Meanwhile, Wrigley's checks out of the Autry show on July 7, having dropped the cowboy earlier on CBS radio. The network will ride with Autry on a sustaining basis through the summer, however, owing to the fact that it has plenty of film in the series from which to draw.

Frankenheimer, Penn, Nelson Get Directorial Nod on 'Playhouse 90'

Three more directors have been set for CBS-TV's upcoming "Playhouse 90" dramatic series, two of them on an exclusive basis. These are John Frankenheimer, who's been represented on Columbia via alternate "Climax" outings, and Ralph Nelson, formerly with "Mama" and a top freelancer. The third, who's been signed for two shows, is Arthur Penn.

Signing of Penn follows by only a week the pacting of Vincent J. Donehue to an exclusive CBS deal. Penn and Donehue are out of the same Fred Coe dramatic camp, both being vets of the old "Philco-Goodyear" hour, the erstwhile "Playwrights '56" and several "Producers' Showcase" specs. With Penn set for two shows and Donehue scheduled for four, Nelson and Frankenheimer presumably will handle the remaining live "Playhouse" entries.

The nation's tv stations, having

just emerged from the questionnaire treatment by the Senate Interstate Commerce Committee, were given another dose of the same last week, this time by the FCC.

Quite different in form and content from the questionnaires sent out two months ago by the Senate Committee, the FCC called for the most part for information on programming, types of advertising, and revenues from non-network time sales.

The Commission questionnaire was sent to stations by Roscoe L. Barrow, director of the agency's Network Study Committee. Its purpose, he explained in a covering letter, is to enable FCC to determine whether its Chain Broadcasting Rules, adopted 13 years ago, need revision in the light of tv developments.

Barrow pointed out that the network study is concerned with "the opportunities which affiliated and independent stations have to secure national, regional and local advertising, to take advantage of network and non-network program sources, and to initiate local programs so as to supply the needs of the people served by the particular station."

Before drafting the questionnaire, Barrow said, his staff met informally with reps of networks, national spot organizations, ad agencies, talent agencies, film syndicators, the A. T. & T., non-affiliated stations, the UHF industry, and affiliated stations.

He said a "dry run" of the questionnaire had been made with two stations and conferences had been held with others to determine whether the data sought would be available. As a result, he informed stations, a return deadline of July 31 has been set.

Barrows said that the data supplied by stations will be used in summary form and that none of it

(Continued on page 36)

Best Foods, Swift, Simoniz Daytimers

The CBS-TV daytime kettle continues to perk, with three heavy daytime spenders on the network now increasing their holdings and a fourth setting a 52-week renewal on a half-hour strip. Trio is Best Foods, Simoniz and Swift, all of whom have bought additional segments on the web's "personality" shows, while the fourth is Procter & Gamble, which has picked up another year's worth of its half-hour daily soap, "As the World Turns." Renewal is via Benton & Bowles.

Best Foods, which has been riding with an alternate-week quarter-hour on the Garry Moore show, switches to an every-week segment effective July 3 and also buys a quarter-hour weekly on the Bob Crosby show effective same date. Both orders, firm 52-weekers, are through Dancer - Fitzgerald - Sample and Earl Ludgin. Simoniz, already in Arthur Godfrey and the Johnny Carson show, has bought a weekly quarter-hour on "House Party" for 52 weeks starting July 25 via SSC&B. Swift, entrenched in "House Party," has picked up a 52-week quarter-hour on the Garry Moore show via McCann-Erickson starting July 27.

'THANKS FOR THE MEMORY'

A 90-Minute Cuffo Com'l

The laxity these days around the television networks insofar as program content is concerned is becoming downright inexcusable, cueing the observation, "What has happened to the widely-heralded policing and vigilance in safeguarding against the overabundance of cuffo commercial abuses?"

Specifically tv is on a merry plugfest, at the expense of the sponsor, and the deplorable aspect is that nobody seems to give a hang. Nobody, that is, except the long-suffering viewer, and he's getting bored right up to his antennas with the excessive cuffolas.

Bob Hope's "Road to Hollywood" spectacular on NBC-TV last week was only the latest in the continuing series of crimes being perpetrated on the tv viewing public. The comedian thus can take a "first time" bow for converting a 90-minute show into a marathon commercial on behalf of his newest Par release, "That Certain Feeling." Dress it up any way you like, it still came off as an hour and a half free plug for a film release, with a variety of sponsors—U.S. Rubber, Maybelline, U.S. Savings & Loan Assn., and Skol—picking up the hefty tab, but with Paramount getting the best of it.

It was bad enough in the days of a 30-second or one-minute gratuity as tossed off by a Martin & Lewis (either on behalf of a restaurant or even a haberdasher), but stretching it out to encompass a 90-minute spec format is to compound a programming felony that must inevitably invite trouble. And trouble is the one commodity in which the medium is oversupplied.

Rose.

Shriner Trimmed to Half-Hour As CBS Sells 'Brothers' to Sheaffer

CBS-TV this week signed Sheaffer Pen to sponsor its new Gale Gordon-Bob Sweeney station comedy series, "The Brothers," cut down the projected Herb Shriner show to a half-hour and signed Pharmaceuticals Inc. as its sponsor, and thus resolved all its Tuesday night problems—at least for this year. Reminiscent, however, is a commitment to Shriner to star him in a full-hour show in the '57-'58 season.

Complex negotiations over the Tuesday 8:30-9:30 hour are now ended, with Sheaffer bankrolling the comedy show at 8:30 following Phil Silvers, and Shriner coming in at 9 with a half-hour under the Pharmaceuticals banner. But the seemingly simple solution—which gives the network a full two hours of comedy from 8 to 10 (plus the "Name That Tune" comedy-quizzier at 7:30)—was preceded by a complicated series of maneuvers that saw CBS-TV adamant about a full hour for Shriner and the sponsors involved equally adamant against it.

Sheaffer and Maytag, which this past season had sponsored "Navy Log" in the 8:30-9 spot, were told at first that "Log" would have to make way for the first half of Shriner. Clients wanted to stay with "Log" and rejected attempts to get them to sponsor the first half of the Shriner hour. At the other end, at 9 p.m., Pharmaceuticals, which had taken on "Joe & Mabel" for the summer, declared it wouldn't commit itself to Shriner unless CBS first signed Sheaffer and Maytag for the 8:30 half-hour.

That was the situation until the network compromised by offering "The Brothers" at 8:30 instead of "Log" and agreeing to cut Shriner to a half-hour. The pieces fell into place via the Sheaffer and Pharmaceuticals.

(Continued on page 36)

It's Bidding Time On World Series

The parade of bidders for radio-TV rights to the World Series and All Star games will get under way officially on July 1.

With Commissioner Ford Frick now reportedly leaning toward seeking a five-year deal, the competition for radio and tv rights for the top baseball sport event is said to be shaping up hot and heavy. The Baseball Commission's current pact with Gillette and Mutual expires on July 10, following the broadcast on the same day of the All Star game.

AFFILIATES REPAY SARNOFF IN KIND

By GEORGE ROSEN

It's exactly 10 years ago that David Sarnoff as RCA-NBC generalissimo, delivered a speech before the NBC affiliates assembled in Atlantic City in which he exhorted them to get into television—a speech which was so prophetic as to ultimately invite the eventual distribution of 108 VHF pass keys to Fort Knox for those who took heed.

Last week a group of these key NBC-TV affiliate managers, in testifying before the Senate Interstate Commerce Committee in Washington in the current probe of network practices, gave forth with a resounding "I pledge allegiance to my web," each beseeching a Congressional respect for the status quo. As a group summoned before the Senate probers, they were speaking on behalf of the entire affiliate membership in a rededication to the "my network right or wrong" principle, but more to the point, it was a 10-year-after repayment in kind to the man whose vision and foresight set them on the road to new riches that exceeded even their fondest expectations.

True, they had a personal axe to grind. As the well-heeled operators linked to one of the two VHF-saturated networks (an affiliation on which Westinghouse Broadcasting prexy Don McGannon in testimony placed a minimum \$5,000,000 valuation), they obviously championed a "let well enough alone" policy. But these, too, were the operators who, heeding Sarnoff's advice, were willing to gamble on the still unknown and as such were sharing in the spoils as pioneers in tv. Thus, they rationalized, why should we be penalized and knocked out of the V box or allow a 10-year-old timidity and lack of courage on the part of others to achieve an equal status today in any drastic reallocations scramble?

Sarnoff's Credo

A re-reading of the summation to Gen. Sarnoff's now-storied Atlantic City declaration of a decade back reveals some profundities as a "guidepost to the future" and as a credo in establishing that new inventions and developments can stimulate all facets of an industry. As a counter-thrust to the D.C. accusation that the networks are deliberately squeezing out the "little guys" and that the networks determine the life or death of a station,

(Continued on page 37)

NBC Radio Looking to Affiliates To Pull It Out of Daytime Slough; Crucial Meet Set for Friday (29)

WNAC-TV For Sale?

Reports are current that Tom O'Neil is planning to unload his WNAC-TV Boston operation. If so it would constitute one of the major tv sales of the year, since the Hub V operation has enjoyed a "gold mine" status for years (comparable to the city's other V operation, the Westinghouse-owned WBZ-TV.)

Understood that George B. Storer has been making overtures to acquire the O'Neil station, with the Crowell-Collier interests reportedly linked with the maneuvering.

NBC will walk into its critical meeting Friday (29) with its radio affiliates' executive committee without a concrete proposal for a new daytime programming structure to replace "Weekday." Instead, the network will toss some "20 to 30" program ideas at the affiliate reps in an effort to secure a greater affiliate voice in programming.

Unwillingness of the web to come up with a final formula stems mainly from the need to ward off affiliate defections from daytime programming, since Westinghouse Broadcasting Co. plans to pull out of the daytime schedule in its four NBC affiliate cities, barring some exceptional new programming scheme. It also stems from the fact that the affils are in an "I told you so" position, since when NBC ostentatiously installed "Weekday" less than a year ago, it was against the wishes and advice of some major affiliates.

Meanwhile, NBC is moving carefully. A further possibility is that the network has been unable to come up with a convincing formula for a comeback in radio, though some of the web's top braintrusts and troubleshooters have been working on the project, among them board chairman Sylvester L. (Pat) Weaver and tv program development exec and former MCA prez Billy Goodheart.

Stressing the "kick it around" theme, however, is Lester W. Lindow of WFDF, Flint, chairman of the affil exec committee, who said this week that "the affiliates don't want to beat anyone over the head; we have a constructive interest" in seeing a change. Lindow said that NBC "has indicated to me that it is most interested in getting the reactions of the affiliates."

Lindow declared that the meeting won't be confined to the "Weekday" problem but will review "the entire situation." He said, "It's about time we sat down and talked the situation out." The Friday meeting has been in the works for a couple of months, ever since the affiliate meeting in Chicago in April during the NARTB convention. "I don't think the convention is a good time to hold an affiliates meeting," he said, "There's too much else going on." He said the Washington hearings held up the Friday meeting, which all the affiliates had wanted earlier.

Though an NBC exec stated that the web wanted to get the new programming into effect as soon as possible, he had no idea whether any final decisions would come out of the Friday meeting. Neither did Lindow, who pointed out that even if the session does come up with some answers, "it will take some time to implement those ideas."

Chevy's \$8,000,000 Bob & Dinah TV Spread Finalized

Chevrolet, which alone of all the auto companies is hitting the same sales levels as last year, has finalized its deal with NBC-TV for the Tuesday night 8 to 9 Dinah Shore-Bob Hope "junior specs," as well as renewing sponsorship on the Thursday night 15-minute Dinah Shore song segment. All told it adds up to an \$8,000,000 splurge. Contracts were signed over the weekend.

Miss Shore will do from eight to 10 shows; Hope from six to eight. These will be alternated with the 16 programs going into the same hour time segment starring Ray Bolger. There's no sponsorship deal on the latter as yet, but prospects for a General Foods coin allegiance is hot.

Chevy is one of the few automotive companies that hasn't pulled in the reins on '56-'57 tv spending, as witness Pontiac's pull-out; Ford's secession from "Producers Showcase," Plymouth's retreat, etc. Whether General Motors returns to the Sunday "Wide World" segments is still a moot point, although NBC is hopeful of a renewal.

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Police Orgs' 80G Yield on 'Dragnet'

Hollywood, June 26.

Police organizations will reap \$80,000 from "Dragnet" vidpix and "Dragnet" theatrical film, and individual officers have received thousands of dollars for serving as technical advisers on productions. Police Relief Assn. and Police Revolver and Athletic Club soon will have received \$80,000 from "Dragnet" producer-director-star Jack Webb in "donations."

Police organizations received \$30,000 from Mark VII Productions for 198 vidpix, \$25,000 from feature film; \$25,000 will be donated soon since film appears headed for a \$6,000,000 gross. There is no contract between Webb and the Police Department.

ABC's of Radio-TV Blacklisting Bared in Fund for Republic Study

The Fund for the Republic released its long-in-preparation study of blacklisting this week in the form of two books on the subject, one dealing with radio-TV, the other with motion pictures. In preparation since November of 1954 under the direction of John Cogley, former executive editor of Commonweal and now a Fund staffer, the radio-TV report is a general description of the practice but does not supply data, conclusions or recommendations for dealing with the situation.

Books, which were distributed to the press, will be sold commercially at \$1.25 through the distribution facilities of Meridian Press in an initial paperback edition of about 10,000. Study of radio-TV (motion picture study is covered in the Pictures Section) is by and large a historical report, detailing the origin of blacklisting, covering in detail the widely publicized cases (Jean Muir, William Sweets, Phillip Loeb, Elmer Rice), describing the methods of publications and the "security" setups at the networks and agencies, detailing the methods used by persons named to secure "clearance," discussing the unions' role in the problem and profiling the chief proponents and practitioners of blacklisting.

Most of the 200 interviews which went into the study were held with the proviso that the interviewees remain anonymous. Consequently, other than in known cases, the references are veiled in anonymity and the data is unsubstantiated. Much of the report comes from the files of the organizations and publications in the "listings" business—Counterattack, Red Channels, Vince Hartnett's File 13, the American Legion Filing Line, Laurence Johnson's correspondence with sponsors and agencies, etc.

No Comment from Agencies

Cogley, questioned at a press conference held last week, said the report did not make conclusions or recommendations because "blacklisting is an industry matter" and it is up to the industry to find a solution. He said that two weeks ago, proofs of the report were sent to the presidents of the three networks, four ad agencies (Young & Rubicam, BBD&O, J. Walter Thompson and McCann-Erickson) and to the Motion Picture Assn. of America asking for comment on the report to be included in the printed version. Apart from some acknowledgements of receipt of the proofs, no comment was offered.

Cogley said that in his personal (Continued on page 37)

WABD's 3 Hours Daily Tint in Fall

DuMont's owned-operated WABD, N. Y., announced that it will swing regularly into roughly three hours a day of tint transmission by fall. Station just inked for "Judge Roy Bean" in color to put part of the plan into effect. Station is also going to convert three kiddie shows, which utilize cartoons in the main, to color as well. Station's new equipment for multichrome will be fully ready by Sept. 15.

The 39 "Beans," which have not appeared in N. Y., were bought from Peter Piech, who also sold WABD the Mickey Rooney vidpix half-hours that once appeared via NBC-TV. Both deals were signed last week.

"Captain Video," the ayem Sandy Becker strip and the regular afternoon "Looney Tunes" will all feature color cartoons. WABD explains that it has over 750 animations in tint which it can glean from the Par and Warners groups for which it has Gotham rights.

Station is installing 10 DuMont color receivers in one of the studios of its 67th St. plant in order to accommodate 200 kids daily. It'll become a regular part of the WABD color promotion, giving N. Y. juves a first looksee, in most instances, of tint in action on the homescreen.

Wilde on a Fencing Spree for 'Chevy Hour'

Hollywood, June 26.

Entire \$1,000 fee for his appearance of July 3 NBC-TV "Chevrolet Hour," to give a fencing demonstration, will be turned over to the U. S. Olympic Fund for this year's team by Cornell Wilde. Wilde is a former intercollegiate fencing champ and an aspirant to the 1936 U. S. Olympic team.

MCA, Wilde's agents, and NBC are trying to line up members of the current U. S. Olympic foil, sabre and epee teams, for the demonstration. Additionally, Wilde plans to use a movie stunt man to reenact a screen duel from his British-made pic, "Star of India."

Giselle MacKenzie fences the "Chevy" Show and Robert Finkel produces-directs.

Katz Agcy's 'Hey, There, What About WMAL-TV's 116% Spot Hike Over '55'

New York.

Editor, VARIETY:

In the June 20 issue of VARIETY is an article captioned ABC-TV's 'BIGTIME' CUES A SCRAMBLE AMONG THE REFS.

Observations in this article stem from the recent switch in representation of WMAL-TV from The Katz Agency to H-R—and the implication is that ABC affiliates are making changes in their national representation because they are "no longer satisfied with their old refs." There are some glaring inaccuracies in this article which I am sure you would want brought to your attention.

It is implied that national spot growth on WMAL-TV while represented by the Katz Agency did not keep pace with "the network's growth curve." The fact is that for the first five months of 1956, national spot billing on WMAL-TV was 116% over the same period in 1955. This certainly belies the impression cited above.

It is stated that WMAL-TV is "running last to WTTG's (indie) spot biz." This is patently untrue. Figures are quoted purporting to show the number of different spot advertisers on each Washington station according to "a recent report." In this paragraph of the VARIETY article, WTTG is credited with a greater number of national accounts than WMAL-TV. A study of the BAR monitor reports reveals that at no time since the inception of these reports has WTTG carried more national accounts than WMAL-TV. A literal count of the advertisers on each station as represented in the BAR studies is grossly misleading. Local advertisers must be deleted before an accurate picture of the national business can be had. This adjustment makes a material difference (Continued on page 36)

JACK BARRY SETS 'TICK TACK DOUGH'

Jack Barry, who's already set to start his new "Twenty-One" audience-participation show on NBC-TV on Wednesday nights in the fall, hit the jackpot this week with a deal for a cross-the-board daytime quizzer on the same net, "Tick Tack Dough." New program goes into the Monday-through-Friday 10:30-11 slot starting July 30, replacing Ernie Kovacs, who's currently in the time but who will then concentrate more fully on his summer hour in the old Sid Caesar Monday 8 to 9 spot.

New show, packaged by Barry & Dan Enright, is a quizzer based on the familiar game, with two contestants engaging in the game but stopping with each move to answer a question based on a category for each box. Each question accounts for \$500. "Tick" is the second "game" quizzer, since the "Twenty-One" segment is based on the card game of the same name. That goes into Wednesday at 10:30 starting in the fall for Pharmaceuticals Inc.

Kids Have Memories?

Joe Franklin's "Memory Lane" stanza on WABC-TV, N. Y., is shifting the emphasis of its opening quarter-hour from adult viewers to the kids. Change has been made for new sponsor Flav-R-Straws, which packed for the first quarter-hour of the daily 12:30 to 1:30 p.m. stanza.

"Lane," which has been primarily interviews, music and old memorabilia pix for adult consumption at midday, will start with shorts for kids. This material was used later on in the hour. Flav-R-Straws began on the ABC-TV key Monday (18).

NARTB Tightens Code Standards, Arnoux Elected

Washington, June 26.

Time standards for advertising copy in the tv code were tightened by the NARTB tv board of directors last week.

Under an amendment voted by the Board, Code subscribers may not schedule more than two back-to-back announcements plus the conventional 10-second station identification. Neither may announcements scheduled between programs interrupt a preceding or following program.

Another amendment voted by the Board eliminates a "news program" category from that section of the Code entitled "Time Standards for Advertising Copy." Henceforth the length of advertising messages within a program will have the same limitation for all types of programs.

In other actions, the board:

Elected Campbell Arnoux of WTAR-TV, Norfolk, Va., and Kenneth L. Carter of WAAM (TV), Baltimore, as chairman and vice chairman for the coming year.

Heard a report that 308 stations and three networks are now tv members of NARTB.

Learned from Harold E. Fellows, president, that the Audit Television Circulation Committee is continuing work on development of national set count and circulation figures.

Was told by T. H. Brown, tv veepee, that NAKTB management is pushing its efforts to obtain recognition of tv's property rights in connection with their use by community antenna systems.

Authorized Fellows to appoint a music license study committee to conduct a fact-finding survey.

Approved plans for promotion of National Television Week, Sept. 23-29, in cooperation with Radio-Electronics-TV Manufacturers Assn., the Television Bureau of Advertising and the National Appliance, Radio and TV Dealers Assn.

CRAVEN UNANIMOUSLY CONFIRMED FOR FCC

Washington, June 26.

Without opposition, the Senate last week confirmed the President's nomination of T.A.M. (Tam) Craven, a Democrat, as a member of the FCC to succeed Comr. Edward Webster whose term expires June 30. Senate action came a day after the Senate Interstate Commerce Committee recommended confirmation.

Craven's appointment gives the Democrats a third member on the seven-man Commission. Webster is an independent in politics. Since both Craven and Webster are engineers, the professional complexion of the agency continues unchanged. Three members of the Commission (Chairman George C. McConaughy, Rosel Hyde and John C. Doerfer) are lawyers. Comr. Robert E. Lee is a former FBI accountant. Comr. Robert Bartley is a former administrative aide to House Speaker Sam Rayburn (D-Tex.) and Comr. Richard Mack is a former member of the Florida Public Utilities Commission.

Comr. Craven was a member of the FCC from 1937 to 1944.

Robt. E. Sherwood TV Awards

Armstrong Circle Theatre's "I Was Accused" and the Alcoa Hour's "Tragedy in a Temporary Town" won Robert E. Sherwood television awards of \$20,000 apiece, established by the Fund for the Republic.

A \$15,000 award for the best production over an independent station went to "Desegregation: Baltimore Report," which was produced on station WAAM, Baltimore.

The two \$20,000 award winners were selected as the best documentary and drama appearing on commercial tv nets and treating the theme of freedom and justice with the greatest distinction, taste and effectiveness. Both shows were telecast over NBC, which received a silver plaque for the two productions.

Paul G. Hoffman, board chairman of the fund, announced that the organization has decided to continue the awards for the 1956-57 tv season. Award monies will be divided among the producer, director and writer of each program. "Accused," documentary dealing with false charges of communism against a prominent American actor who fled Sovietized Czechoslovakia, was written by Jerome Coopersmith, directed by William Corrigan, and produced by David Susskind. "Temporary Town," drama dealing with mob violence and race prejudice in a construction camp, was written by Reginald Rose, directed by Sidney Lumet and produced by Herbert Brodtkin.

"Desegregation: Baltimore Report," documentary presentation of how the city handled desegregation of its schools, was written by Mrs. Gray Johnson Poole, directed by Kennard Calfee, and produced by Herbert B. Cahan. A silver plaque also went to WAAM.

'Project 20's' Pictorial Histories Of 'The Great War' and 'The 30's'

David Rich Pacted To Direct Col Feature

David Rich, director of the "Arthur Godfrey Talent Scouts" tv show, has been pacted by Columbia Pictures for a directorial assignment in feature production.

The term deal was set by Herb Jaffe, exec v.p. of Official Films. Rich will do his last Godfrey show from the Coast on July 30, moving over to the Columbia lot the next day to begin work on his first assignment, the title of which still is undecided.

Radio-TV-Electronics Biz Rapped on Failing To Provide Job Security

Philadelphia, June 26.

The television, radio and electronics industry was charged with failure to provide employees with either job security, decent wages and living standards, or any assurance for the future.

The indictment was drawn up by the Radio, TV and Parts Conference Board of the International Union of Electrical Workers following a two-day meeting in the Bellevue-Stratford Hotel here.

The board, which represents 75,000 workers, in a statement after the conference, announced that 55,000 jobs had vanished from the industry in the last three years.

"This industry, which is working such a revolution in American life for the consumer and for other industries, is itself in a state of perpetual chaos, which results in tremendous ups and downs in production, constant layoffs, and low wages. It is time that it began to reach maturity. Employers who want to maintain proper policies are hindered by the chiselers."

"Some employers are more concerned about temporary profits and prestige than they are about the condition of the industry and the welfare of their employees."

The statement declared best evidence of this was in "the mad scramble over color television, resulting in chaotic pricing policies, the rush to find cheaper labor markets and the unwillingness to share the production with those who make it possible."

Yannopoulos to Dicker TV Deal Upon Return

Dino Yannopoulos, Metropolitan Opera stage director, is due in N. Y. at the end of the month from Athens, Greece, where he staged "A Midsummer Night's Dream."

Upon his return, in addition to preparing for his busy winter schedule, he is expected to explore the possibility of a producer-director assignment in tv. He already has directed an Offenbach opera, which he adapted, for NBC-TV.

With "The Jazz Age," narrated by the late Fred Allen, now nearly complete, the NBC-TV "Project 20" operation under Henry (Pete) Salomon is now moving into pictorial histories of "The Great War" and "The 30's," with the completed trio of documentaries designed to give a complete sociopolitical picture of the U. S. between the two World Wars, from the outbreak of war in 1914 to the beginning of the U. S. role in World War II in 1941.

"The Great War" is the first of the projects in work, with Salomon's staff already in possession of newsreel footage both from the fronts and from the home-stand in the U. S., some of it reportedly never seen before. The '30's show hasn't been put into work yet, but will probably involve greater selectivity because of the availability of more footage than the 1914-18 opus.

Also on the agenda for "Project 20," which has already turned out "The Twisted Cross" (Hitler) and "Nightmare in Red" (Communist Russia), is "Four Kings: Two Queens," a history of Great Britain from Queen Victoria's Diamond Jubilee to the Coronation of Elizabeth II, covering the era and philosophy of the empire from Rudyard Kipling to Winston Churchill. Also on the international front and nearly complete is "Fidelio," filmed at the opening last fall of the rebuilt Vienna Opera House with appropriate clips from the past.

Oppenheimer's TV Stock Company

Hollywood, June 26.

Jess Oppenheimer's Burlingame Productions has come up with an idea for a 10-12 player stock company for NBC-TV. To be called "A Company of Players," the pattern would be so flexible as to allow serious drama, songs, dances and comedy sketches within the program's broad scope.

Auditioning for the permanent repertory company will be held on a nationwide basis, soon to be initiated. Material will be drawn from both public domain and modern literature and, regardless of length, will be fitted into segments that would be considered odd for half-hour or hour plays. Every spectrum of the theatre arts will be spanned.

Oppenheimer, creative program exec of NBC-TV here, is also developing a series of hour teleplays, based on the Ten Commandments.

Koblentz Upped

William Koblentz, who came to ABC-TV to handle "special project sales" on "Famous Film Festival" and "Afternoon Film Festival," was jacked up to the general sales staff.

John R. Porterfield moves from sales at owned-operated WABD-TV into Koblentz's old spot.

FCC SOLUTION: 7 ALL-U CITIES

Clergy Explore 'TV Sell'

Boston, June 26.

The Catholic Broadcasters Assn. debated whether to use hard or soft sell in presenting Catholicism to tv audiences at the opening of a three-day parley in Hotel Somerset Friday (22).

Programs such as Bishop Fulton Sheen's "Life Is Worth Living," succeed best when they stick closely to religious topics, Edward Hynes, proxy of Trendex tv ratings forum, opined. He said the decline in Bishop Fulton Sheen's aud, from about 30% of sets in use three years ago, to about five to 10% this year, came because the Bishop turned from strictly religious subjects to related social or economic problems. A Catholic program, he said, should be devoted to "selling Catholicism."

More than 100 clergymen and lay members of the association attended the ninth annual confab at the Somerset and the Catholic Television Center. W. Lawrence Baker, director of religious programming at WBZ-TV, said informal talks combined with visual presentation were most effective.

He said informal talks combined with visual were more effective than formal sermons in reaching tv auds. Edward Bronson, director of Television Code affairs, said 285 out of 450 tv stations in the country have subscribed to the voluntary non-sectarian code drawn up by the tv industry to regulate ethics and taste. He said the code aims to "avoid embarrassment of offense of the family circle . . . without stifling the talents of writers, producers or actors."

Group toured the Catholic Television Centre and attended a luncheon at which Archbishop Cushing spoke Saturday (23).

'TV Don'ts' for Politico Aspirants

WXYZ-TV in Detroit Puts Candidates Through Their Initial Video Paces

Detroit, June 26.

Don't smoke a cigar. Don't wear a loud tie. Don't pound the table. Don't gulp water. Those were some of the don'ts 28 candidates for political office were warned against at the first session of WXYZ-TV's free school for Political Candidates.

Instead, the male candidates were told to wear a gray flannel suit, a blue shirt, modest tie and a great big smile. Women candidates were advised to stay away from black and white ensembles, and large earrings and to be sure to wear a great big smile.

"An 'idiot' card," said Dick Femmel, WXYZ's news editor, said "Isn't the diploma won by a politician for advocating more liquor licenses before a tolerance group. 'It's a card held out of view of the tv audience from which the candidate reads the promises he wants to remember for a couple of minutes.'"

Each candidate was allowed a few seconds in front of the camera at the first session and could see himself on a monitor. One husky hopeful took one look, shouted "awful" and dashed out of the studio.

In commenting editorially on the tv school of political candidates, The Detroit Free Press said: "This is all to the good . . . Any added thespian polish which the candidates can acquire will save wear on the station-changing switch. Also, we see a benefit to the candidates as well as to the citizen in his living room. If the candidate fails of election, he may have made himself able to earn a fair living demonstrating potato peelers on the late, late show."

WOR's All-Music Format to Preem

Complete revamping of New York's WOR nighttime schedule is due to get underway in a couple of weeks, with an uninterrupted program of familiar music slated for mid-evening, running to 1 a.m.

Format to be adopted by Mutual's New York flagship also will be fed into the net, with about 100 affiliated stations reportedly already lined up to take the programming, mapped out by station manager Bob Leder and his aide Bob Smith. Giving way to the uninterrupted music show now being shaped up, will be a number of network programs, as well as some local shows.

For the heavy concentration of nighttime music, Johnny McCarthy moved over from WINS, N. Y., recently to head up WOR's record library, which will be completely revamped. Except for a few collectors' items, the library will be entirely composed of 45's and LP's.

PLAN SUPPORTS DEINTERMIXTURE

Washington, June 26.

Hard-pressed by Congressional and industry demands for a solution to the allocations problem, the Federal Communications Commission today (Tues.) reversed itself and proposed deintermixture proceedings which would convert seven cities to all-UHF telecasting and would give nine other cities three or more "equally competitive" channels. All told, the proposed channel shifts would provide greater service in 17 markets.

The FCC, in issuing an order which closes current allocation proceedings, projects a longrange plan for greater use of UHF and takes interim action to keep UHF going via limited deintermixture, issued its deintermixture order as "proposed rulemaking," under which parties to the deintermixture proceedings are to file comment by Sept. 25, after which the FCC would take the final action. Deintermixture would not go into effect until such final action.

The seven cities which would be converted to all-UHF channels are Springfield (Ill.), Hartford, Peoria, Madison, Evansville, Elmira and Fresno. Current or pending VHF grants would be shifted elsewhere, thus bringing the total number of cities affected by the proposal to 17. Of these, 15 would be completely deintermixed—all V or all U. Of the 15, a total of 13 would have three or more stations, with the other having two outlets.

The two markets not completely deintermixed would be Albany-Schenectady-Troy, which while acquiring five U's would retain WRGB-TV, the General Electric V, and New Orleans, which would become all UHF with the exception of the present WDSU-TV. Charleston, S. C., gets the New Orleans Channel 4 to become a three-V city.

Key Markets Affected

Decision affects key markets like Providence, St. Louis, Miami and Norfolk, and would have the effect of giving ABC-TV coverage in these and other key markets where it currently is frozen out due to the presence of only two channels. Cities made all-UHF under the plan are St. Louis, which would get a fourth commercial V; Providence, with three V's; Norfolk, with three; Mobile, which would get a third V; Charleston, which gets three; Duluth-Superior, with three; Miami, with four V's; and Santa Barbara, with two V's. The UHF-only cities would have the following number of U's: Springfield, two; Hartford, two plus a proposed third; Peoria, three; Elmira, three; New Orleans, three; Madison, three; Evansville, three; and Fresno, four.

Proposal throws open the question of reacquisition for the converted channels. It's believed, for example, that when channels will be added in a particular market, competing applications will have to be filed, with current UHF operator shown no favor or given no advantages over other applicants (Continued on page 37)

WOR-TV's 520G Spurt

Over \$520,000 in business has been won by WOR-TV, N. Y., the past week, with "Million Dollar Movie" accounting for the major portion of the sales.

P. Ballantine & Sons, via William Esty Co., start a 52-week contract on "Million Dollar Movie" July 2, the day after Piel Bros. drops out. Lewis Howe Co. will be promoting Tums on the program for the next 52 weeks, while Bon Ami has signed for a 13-week cycle.

Lipton Tea has bought a series of adjacencies to "Million Dollar Movie," as has Marcal Paper Mills. Plough Inc. is investing its total tv budget in a spot campaign for Mexsana Heat Powder. Others signed up include Roosevelt Raceways and St. George Hotel, the latter touting its swimming pool in a renewal deal on the "Ted Steele Bandstand" show.

Federal Grand Jury Subpoenas Baudino in WBC-NBC Swap Probe

Soft-Soaping the Soapers

"Please don't say 'soap opera' or 'soapers.' Call 'em 'daytime serials.'" That's the request of CBS Radio, which maintains that the soapers—oops, daytime serials—have outlived the origin of their name. The term was okay back in the days when the serials were truly sponsored, only by soap companies, but it ain't so anymore, says CBS.

In fact, the network points out that the serials are now bankrolled by a wide variety of sponsor types. Use of the term "soapers," it maintains, proves a hindrance when pitching them to other types of sponsors. "What happens when we sell one to a Quaker Oats or somebody like that?" an exec asked.

How about calling 'em "ce-real serials?"

The Federal grand jury in Philadelphia will reconvene tomorrow (Thurs.) to open up the Westinghouse-NBC deal under which the two companies traded stations in Philadelphia and Cleveland. Westinghouse Broadcasting Corp. v.p. Joseph Baudino, in charge of the Washington office, has been subpoenaed by the grand jury for an appearance tomorrow (Thurs.), with the body also slated to subpoena books and records of both companies.

Turning of the matter over to the grand jury follows by less than a week the appearance of Westinghouse Broadcasting prez Donald H. McGannon before the Senate Committee on Interstate & Foreign Commerce, during which he testified that NBC had exerted pressures to get Westinghouse to sell its WPTZ in Philly in exchange for WNBK, Cleveland and \$3,000,000 cash. McGannon said that he would have turned such an offer down had it come from anyone other than NBC, and that the network told him that if he didn't agree to sell, it would buy another Philadelphia station and disaffiliate with WPTZ.

Decision to hand the matter over to the grand jury apparently came from the Dept. of Justice's anti-trust division in Washington, since Wilson White, U. S. District Attorney for Philadelphia, said Monday (25) he didn't know about convening the grand jury. White pointed out, however, that the grand jury isn't empowered to issue subpoenas but may request the U. S. attorney to do so. The subpoenas, consequently, must have been issued through the Dept. of Justice in Washington.

It's recalled that several weeks ago, a number of FBI agents were sent to Philadelphia to gumshoe radio-tv circles there, but the official explanation given at that time was that they were investigating "radio advertising." It's now apparent that they were working on the NBC-Westinghouse swap. The Justice Dept. wouldn't comment on the grand jury investigation, but one official remarked that "it ought to be very interesting."

Levitt to Kagan As Stanton Shifts

Robert D. Levitt as been brought into NBC Television Films as general manager of the Kagan Corp. syndication division to take over its operation as successor to Carl M. Stanton, who will return to the parent network "within the next few months." Levitt left Screen Gems, where he was director of national sales, last week, and his appointment at NBC takes effect July 9.

Stanton is v.p. of NBC Television Films, which was absorbed into the Kagan setup some months ago, and is also a director of Kagan. Having come out of the network program department in 1953 to head up the NBC Film Division, as it was known then, as replacement for Robert W. Sarnoff, now NBC prez, it's likely that he'll return to the program sector. Levitt, who was longtime publisher of the American Weekly, will also head up Kagan's merchandising division, an area Stanton hadn't touched. Authority for the statement that Stanton will return to network operations is Alan Livingston, recently named prez of Kagan.

'Zoo Parade's' New Safari

Chicago, June 26.

"Zoo Parade," which last summer trekked through Africa making films, plans a U. S. safari this summer. Marlin Perkins and crew will make 13 color films in various parts of the country for showing next season.

Pond's-Tums Coin On TV's 'Impact' Vice 'Medic' Slot

NBC-TV has resolved its Monday-at-9 "opposite-Lucy" situation for next season with the dumping of "Medic" and the installation of "Impact," another Tony Miner project. Network has signed Pond's-Chesebrough for alternate sponsorship, with the Lewis Howe Co. (Tums) on the verge of signing for the skip-week.

"Impact" has been making the agency rounds for weeks now, most prominently mentioned as the successor to "Medic," and the Pond's buy sews it up for the Monday time slot. Variety of reasons contributed to the end of the two-year "Medic" run, not the least of which were a lowering of ratings, cancellation by Procter & Gamble and General Electric, and a family squabble between NBC and the producers. In making the buy, Pond's shifts the coin it used as alternate sponsor of Campbell's "Star Stage." It's being replaced in that time by Lever Bros., which has bought into the "Star" replacement, "On Trial." Tums would shift coin previously used on "Caesar's Hour," from which it's dropped.

WABC MUSIC & NEWS WEEKEND FORMAT

WABC, the ABC radio flag in N. Y., is blueprinting a weekend schedule that will be all music and news when the network isn't piling in programming. It's one of the two major moves being made by a new general manager, Stewart Barthelmess.

Barthelmess, in the job a month, is also instituting the radio key's first merchandising department under John F. Dunn. Dunn, starting effective July 2, was with Procter & Gamble in sales promotion and before that with Great Atlantic & Pacific Tea Co. giving him the grocery-food-chain store background the station topper feels is necessary to run a merchandising operation.

Scott Vincent, a relative newcomer to WABC staff, has gotten a big nod in the implementation of the music-news weekend formula.

Seiler's 'Tonight' Slot

Hugo Seiler, for the past two years assistant to the manager of the television division of International News Service, has joined NBC-TV as commercials producer on "Tonight."

Hub On a Flicker Kick as Live Programming Hits Lowest Ebb

By GUY LIVINGSTON

Boston, June 26.

Hub tv is off on a film kick with both WNAC-TV and WBZ-TV concentrating heavily on flickers and live programming reaching the lowest point in the Hub's eight-year old tv history.

WNAC-TV has been buying and stockpiling films for some time and has a heavy sked going. WBZ-TV, this week, switched its format with more emphasis on films.

General Manager Franklin A. Tooke of WBZ-TV said: "Television's programming approach must change in the summer to keep pace with the change in other living habits during the hot weather months. We have found through extensive surveys that viewers' watching habits are somewhat different during June, July and August.

"As a consequence, we are changing our programming concepts to meet these desires and make WBZ-TV the station that is 'Summertime, With You In Mind'."

Replacing NBC-TV's "I Married Joan" and WBZ-TV's local offering, "Carnival," the station premeed a new one and-a-half hour film show with disk jock Alan Dary as host titled "Action Movies" on Monday (25) in the 5-6:30 slot. A second major programming change involving the station's live "Swan Boat" morning show, which showcases local talent, will be announced shortly, Tooke said. Although plans are not complete the "Swan Boat" period will continue to employ live talent with a new emphasis on film.

Tooke pointed out, "Certainly one of the greatest factors to take into consideration when programming for a large segment of the population is that of change. Television is a demanding medium and one that must make new inroads into the field of programming in order to keep it a fresh and vibrant force. WBZ-TV has always been a station that utilized a great amount of live talent. We will continue to do this in the future as we have in the past with individual talent fitting themselves into our program concepts."

Negotiations are being completed for a new library of tv films to go into the new hour and a half period. "The films we will offer will contain entertainment for every member of the family," Tooke said. "This is the time of day when most everyone is home. And the new program will seek to accommodate each of their viewing desires. Also, our surveys have shown that this family group is a changing one, but each seeks to devote some time to television during this period. 'Action Movies' will take this change into consideration."

The major policy change of WBZ-TV was seen to have originated at Westinghouse headquarters. Previously, WBZ radio was reshuffled to a disk jock emphasis. Situation now may find Channel 2, Hub's educational channel running more live local shows than all of the commercial stations combined.

"Carnival," which was dropped at WBZ-TV, was beamed to mopet auds six nights a week featuring films for small fry with in-person appearances by Bill "Tubby" Ferris.

Dorothy Lewis Retires

Broadcast vet Dorothy Lewis retired from United Nations public relations last week. She joined the UN in 1948, after a long ABC association.

Mrs. Lewis, hereafter sticking to her Kinderhook, N. Y., farm with her hubby Edwin C. Lewis, devoted her first six UN years to editing the "UN News for Women Broadcasters," afterwards becoming a liaison officer with the NARTB, National Assn. of Educational Broadcasters, the Inter-American Assn. of Broadcasters and the National Assn. of News and Farm Directors. In '54, she became liaison officer for the non-governmental organization section of the UN's public info department.

NEW RATE STRUCTURE ON BRITISH COM'L TV

London, June 26.

Association Television, London weekend and Midland weekday program contractors, have publicized plans for a completely new rate structure to come into operation Sept. 16, which will enable advertisers to book into specific time segments, pinpoint their audiences and thus give double impetus to the advertisement.

Based on shorter time classifications, advertisers on ATV will be able to plan spots to suit the type of program appearing in the time segment of their choice.

In a bid "to improve the efficiency and economical running of the company," ATV has formed a committee of four senior execs to investigate daily working of the network and make recommendations.

'Football Roundup' Gets CBS Radio Axe After Run Of 8 Yrs.; Set TV Format

CBS Radio is dropping its Saturday "Football Roundup" after eight years and in the fall will concentrate on regional football covering four areas of the country. "Roundup," a Red Barber innovation when he was sports consultant to the network, was established as a unique broadcasting pattern in 1948 and has run continuously on the web till now. In fact, CBS-TV is endeavoring to work out a similar format for its collegiate coverage this year.

Strangely enough, CBS Sports, under Bill MacPhail, which operates on behalf of both the radio and television networks, was in the position of dropping the city-by-city coverage on radio and working out the details for its use on television. MacPhail said this week that the tv project is moving satisfactorily and that it ought to be ready in about a month. Hugh Beach will produce, with Jack Drees the probable commentator. Show won't go on unless CBS-TV can find sponsorship, in light of the heavy costs. Title is "Football Scoreboard."

Dropping of the radio "Roundup" marks the disappearance of the last influence of Barber and former sports director John Derr at the web. (MacPhail is Derr's successor.) Regional gridcasts will cover the four major sections of the country and represents a complete switch from the "Roundup" concept, which involved national broadcasts of short pickups from top games throughout the country.

TED BATES AGENCY IN JOB RESHUFFLES

Herbert Gunter, a v.p. at Ted Bates agency, has been named director of tv commercials, in one of a series of new assignments in the agency's radio-tv department.

Thomas F. McAndrews Jr., an assistant v.p., has been named director of operations for the department, a newly-created post. He will supervise all programming and live commercial production. Gunter will continue to work with copy and account groups, and will supervise all commercial film production.

Other changes include the promotion of Thomas W. Hanlon to the post of assistant director of the film department; and the appointment of a new film producer, Robert Margulies. Margulies has been a freelance director and was formerly with Young & Rubicam.

Mel Allen Set For Ailing Bill Stern's Slot

Mel Allen has replaced Bill Stern as regular gabber on ABC radio's cross-the-board sportscast at 6:35 p.m. The 10-minute program changes its name from "Bill Stern's Sports Today" to "Sports Caravan," with Allstate Insurance continuing as sponsor.

Stern is ill. Allen started the stanza Monday (25).

Tom Judge's Spot Slot

Tom Judge has been tapped as eastern sales manager of CBS Television Spot Sales, succeeding John Schneider, who last week was upped to general manager following the appointment of Clark George to the general management of KNXT and the CBS Pacific Network in Hollywood. Judge has been midwestern sales manager of the rep outfit, with Arthur C. Elliot, account exec in the N. Y. office, upped to that post to replace Judge.

Judge, with CBS Spot Sales since 1951 and midwestern manager since 1955, was formerly with WBZ, Boston, Elliot, with the rep outfit since 1952, was previously on the DuMont sales staff.

WMAL \$2,500,000

5-Year Dean Deal

Washington, June 26.

Popularity of country music shows was accentuated here past week by inking of a record-breaking five-year contract between WMAL-ABC and Jimmy Dean and the Texas Wildcats. Deal, representing over \$2,500,000 in time and talent, was arranged by WMAL manager Frederick Houwink and Connie B. Gay, chairman of board of Town and Country Network, which has the Jimmy Dean troupe under contract.

Contract, said to be without precedent in local broadcasting circles, continues pattern of "Town and Country" time shows exactly as they have been scheduled for past 18 months. Show is seen on tv cross the board at 6:30 p. m.; on radio weekdays at 1:30 p. m., and the mammoth "Jamboree" on tv Saturday for three hours, beginning 10:30 p. m. Saturday night telecasts have had SRO sign on commercials almost from its inception.

Ed & Pegen Sub For Tex & Jinx in Waldorf Pickup; Van Horne Show

Lots changes due around WRCA and WRCA-TV, the NBC flagships in N. Y., when Tex & Jinx McCrary take off for a month's vacation from their radio-tv chores in mid-July. For the time being, Ed & Pegen Fitzgerald get back into action as a team by taking over the Tex & Jinx Peacock Alley nightly remote from the Waldorf-Astoria on radio; for another Harriet Van Horne, radio-tv columnist for the N. Y. World-Telegram & Sun, returns to video with a full-hour afternoon showcase.

Hour show, titled "All About Men" and "All About Women," comprises two separate half-hours, since Richard Willis, who occupies the 2-2:30 p.m. daily spot, will take off at the same time as Tex & Jinx for a three-week vacation, leaving the full 2 to 3 p.m. hour to fill. The twin shows hosted by Miss Van Horne will comprise interviews and discussions covering health, psychology and related topics, with "Women" slated for a four-week run and "Men" for three.

Both the tv and radio shows will start July 16 and run through Aug. 10. For Miss Fitzgerald, it's another addition to an already heavy schedule, what with a morning tv'er on the station and an afternoon radio segment. To add to the schedule, she's got a new book on the stands, a tome on dieting, "Pegen's Easy-to-Follow Master Menu's."

WDSU Separation Plan

New Orleans, June 26.

Separation of WDSU radio and tv operations was announced, Friday (22) by Robert D. Swezey, exec veep and gen. mgr.

Simultaneously, Swezey announced appointment of Harold F. Mathews as manager of WDSU radio, and Hal Fredericks as program director. Mathews moves up after being sales manager for past three years.

In announcing decision to divorce the radio and tv stations, Swezey said that WDSU radio would become division of WDSU Broadcasting Corp., and that station's offices and studios would be relocated in own building across street from tv studios and quarters.

From the Production Centres

IN NEW YORK CITY . . .

Pierre Crenesse, director of the French Broadcasting System in North America, and his family leaving Saturday (30) for a two-month vacation abroad . . . Announcer Cy Harrie sailed for Europe Saturday (23) on the S.S. Flandre . . . A. C. Nielsen off to Europe Saturday (23) on the Mauretania . . . Flock of promotions and appointments at Dancer-Fitzgerald-Sample: Lyle B. Hill upped from manager of radio-tv operations to show production coordinator; Sally Boulton, recently an agency exec in Puerto Rico, named manager of tv-radio services and operations; Arnold Brown, formerly with NBC in Cleveland, named sound recording-transcription supervisor in the tv commercial production department; Ernest M. Pittaro, ex-Biow film producer, named a film production supervisor in the commercial department; William Weilbacher, supervisor of the media research unit, becomes assistant to Dr. Lyndon O. Brown, v.p. for media research and merchandising; and Babette Jackson, former assistant research director at Biow, becomes a project director in the D-F-S research department . . . Lyman Clardy, manager of program operations at WCBS, off for a European vacation next month . . . George T. Hobgood, formerly with Manning Public Relations, joined the publicity department at the William Esty agency . . . Martha Wright vacationing from her WCBS show; so does Walter Chechman, director of the program . . . Anthony C. Krayer Jr., former chief accountant at WPXI, joined NBC Spot Sales in the new post of business manager . . . CBS' Galen Drake has a new book in the offing, "Give Us This Day," to appear in the fall . . . Shirley Eder, who's been doing interviews from Detroit for "Monitor," will summer-vacation in N. Y.

Madeleine Traube, daughter of Leonard Traube of VARIETY editorial staff, married at Waldorf-Astoria Hotel Sunday (24) to Alvan Berman of Beverly, Mass., just a week after being graduated from Endicott Junior College in the latter town, where the couple will reside.

Baseball Commissioner Ford Frick and American and National League presidents Will Harridge and Warren Giles will participate in a special preview of Mutual broadcast of the 1956 All-Star game on July 9, one day prior to the big game . . . Walter Winchell to vacation from his Sunday evening Mutual stints following his July 8 broadcast, returning Sept. 9 . . . India's Ambassador to the U. S., the Hon. Gaganvihari L. Mehta, was the guest for Mutual's "Reporters' Roundup" on Mon. (25) . . . Martin Starr, Mutual's Hollywood commentator, devoted his Mon. (25) broadcast to a report on the Will Rogers Memorial Hospital, Saranac Lake, N. Y.

WQXR scribe Arthur Lipton won a second place cash award from Hospitalized Veterans Writing Project for one-acter he wrote while hospitalized this spring . . . Nielsen veep E. P. H. James and family to England for several months as promotional consultant at research co.'s overseas office . . . Morris Novik, WOV, topper, enroute to Italy where he'll meet veep Arnold Hartley for looksee into station's Rome facilities . . . Larry Fuller, after 18-month "Porgy and Bess" tour, resumes gabbing WLJB's "Spirituals at Sundown" . . . Jazzician Don Elliott guesting Saturday (3) on "Upbeat Saturday Night," new CBS stanza . . . Edwin S. Reynolds to ABC as salesman, after four-year stint with Fletcher Richards agency . . . WHLI (L. I.) flack chief George Ball gets award for service against aggressive communism by Crusade for Freedom for help in Radio Free Europe fund campaign.

IN HOLLYWOOD . . .

The town's press agents paid off Ralph Story with a farewell feed at Ciro's for "being so nice" to their clients. He's leaving KNX after seven years of early-birding it to have to go on video . . . Arthur Godfrey decided to pass up Hollywood and do a week of shows from Frisco instead next month. Recently Jan Davis came out to "case" these diggin's for facilities, both on and away from microphones, and apparently gave the boss a bad report on the Hollywoods. His clients must be wondering why he's passing up up such an important market inasmuch as he's westward ho, anyway . . . Eve Starr, who pillars "Inside TV" for General Features, will be at the Y's Warwick for a couple weeks while she's prowling studios and selling her syndicate bosses on a new feature from Hollywood . . . Earl Collins off on another sales safari for Republic's tv subsidiary . . . It looks like another block of Rep features is being rushed to market before it gets over-glutted . . . Jimmy Durante may be missing as a tv regular next season. He's being booked on so many nitery dates that he would have time for only occasional guestings on spec and specials for NBC, which holds the papers on him . . . Bill Bacher is passing most of the month in Mexico with Emilio Azcaraga so there must be something brewing tv-wise . . . The smear mags get the works on "Big Town" July 3 . . . John Conte will have his fourth starring role on NBC's "Matinee Theatre" July 2 so his hosting days may be over. Hard hitting pitchers generally move to the outfield so they can be used regularly in the batting order.

IN CHICAGO . . .

NBC's Henry Sjogren vacationing aboard his sailboat Hula Kai . . . Peter Donald subbing for Don McNeill for the 13th time in five years as emcee on ABC's "Breakfast Club," which celebrated its 23d anniversary last week . . . Norman Ross Jr. taking over Ernie Simon's 6 a.m. WGN slot when Simon moves to WBKB next week . . . ABC's James Duffy elected prez of Glen Elyn Jr. Chamber of Commerce . . . Sachs Amateur Hour simulcast switched from WBKB-WLS to WGN-WGN-TV last Sunday, marking its 136th consecutive broadcast . . . Jack Drees subbing for hiatusing "Kukla, Fran & Ollie" starting Monday (2) on WBKB . . . Jim Cannon has joined WSBT-TV, South Bend . . . Chalmers H. Marquis Jr. new promotion and development manager of WTTW . . . WGN's Gloria Werkmeister to L. A. for three weeks . . . Jerry Rodman joined WICS as account exec . . . Buddy Black, the Starnoters and Jackie Van appeared on WGN's remote from the Italian Fair yesterday (Tues.) . . . Mishawaka Rubber and Woolen Co. signed for 26 five-minute segments of "Breakfast Club" on ABC.

IN WASHINGTON . . .

Actor James Cagney has narrated a series of 13 transcribed radio shows on conservation problems for U. S. Dept. of Agriculture for national distribution . . . Motion picture and tv starlet Sandra Chandler, in private life daughter of former U. S. Ambassador to Australia and the Philippines Myron Cowen, is currently pinchinghit for the vacationing Dee Norman on the Art Lamb show, WTTG-DuMont . . . CBS radio tees off a new net show from Washington July 2, featuring newsmen Bill Downs, with Proctor & Gamble sponsoring the 15-minute daytime cross-the-boards broadcast . . . WRC-NBC femmecastry Patty Cavin, whose current "Military Manpower" series is an attention-getter, made an appearance past week on NBC's "Tonight" . . . Radio station WDCB and three of its advertisers copped lion's share of Radio Advertising Bureau's 1956 contest.

IN BOSTON . . .

"Summertime, With You In Mind" is the theme of WBZ-TV's new campaign spearheading a new program format to replace current late afternoon and evening viewing . . . New program, "Action Movies," premeed Monday (25) in the 5 to 6:30 slot with disk jock Alan Dary

(Continued on page 26)

THE OLD TV GANGS BREAK UP

Whose Billings Do You Read?

That old devil of a billings problem continues to plague network radio, with NBC execs frankly perturbed over the differences in the way the networks report their income. NBC is working on a "net billings" basis, reporting each sale in terms of the actual coin the web receives from the advertiser. CBS, however, continues to report its sales in terms of gross billings, leaving it to the reader to figure out just how much actual coin is involved after discounts running in some cases as high as 40% and more.

It's just a continuation of the old confusion that decided Publishers Information Bureau to stop reporting network radio billings because they no longer made any sense. The crowning blow at that time was a complex ABC rate card designed more or less to equalize daytime and nighttime rates but eliminating most discounts, thus making gross figures of other webs pretty much meaningless for comparison purposes. Similarly, with NBC now leaning so heavily on participating business, the discount as it was once known doesn't hold too much meaning, since ordinarily there's at best a 10% rebate involved. Consequently NBC is reporting its sales at a net figure. CBS, on the other hand, continues to sell primarily in the program and segment field, so that its discount system continues in effect as strongly as before, and it naturally continues to report gross sales and billings.

National Spot Biz in Sharpest

Dip in May But Upbeat in Offing

Severe growing pains are part of national spot television's formidable expansion. In May, spot suffered the sharpest dip in its history. The station reps haven't completed their June billings tallies, but they expect that things will be slightly better.

By July or August, one highly qualified source feels, spot business will show a fast pickup. If it does, few of the reps will be surprised at the second massive fluctuation, because they believe that national advertisers haven't generally formulated a steady blueprint for national spot. Idea is that they are still suffering through trial and error in learning to live with the phenomenon of tv spot.

The last quarter of 1955, billings were over \$103,800,000 in video spot, the highest amount ever spent in a given time. The first quarter of 1956 wasn't far behind, and both periods were closer to the network income than most tv's expected.

One of the reasons why spot ranked so well was the inordinately high December-January it had. One rep felt that advertisers had overextended themselves at the time, accounting for the May decline. Because they are experimenting with spot, the thought was put out that national bankrollers haven't altogether learned how to distribute their coin sensibly. A more careful distribution of the dollar would carry the spot campaign over 52 weeks or over the duration of the advertiser's selling season.

Since stations' tv spot schedules (Continued on page 36)

'Living In Clouds'

McNeill Daytimer

Don McNeill, who has been flirting with NBC-TV (and vice versa) for the past several months, is now set to do an audition for the network on a daytime variety show tentatively titled "Living in the Clouds." Network is figuring on installing the segment in the 12 noon half-hour, moving the Ralph Edwards "It Could Be You Package" up to 12:30 and dropping the now-sustaining "Feather Your Nest."

If the audition comes off, the new show would start in late summer or early fall, with a Chicago origination. McNeill is under contract to ABC Radio, but no longer is tied to ABC on the television side, the web having dropped its tv options after the "Breakfast Club" simulcast folded. NBC is high on the McNeill project, since it feels that because the click of the Tennessee Ernie showcaser, it wants to expand on the personality front in the daytime. If it can find a way of formatting McNeill for television, it feels that his brand of "personal salesmanship" can pull in a lot of audience and sponsor coin.

VETS ESTABLISH NEW ALLEGIANCES

By BOB CHANDLER

The rapidly changing face of the tv dramatic schedules has carried with it a wholesale shift of personnel that's set some network program execs to wondering what ever happened to "the old gang of ours?" On the producer and director level, the shifts have been more than considerable, with entire longrunning teams breaking off and finding themselves on opposite sides of a competing fence.

Pacting of Vincent J. Donehue and Arthur Penn to directing pacts by CBS-TV points up the situation in the Fred Coe quarter. Donehue, as a freelance director, was of course free to deal where he wished, and in fact did a couple of U. S. Steel shows, but he was primarily identified with Coe, first on the Philco-Goodyear hours, then on "Producer's Showcase" and latterly on "Playwrights '56." Penn was in the Coe camp even longer, in the same showcases.

Similarly, Robert Mulligan is off freelancing, out of the Coe sphere; so is motion picture Oscar winner Delbert Mann, with a Broadway play on the books as his next venture. Coe himself is somewhat up in the air as of the moment, since he was supposed to be pencilled in for a Friday night NBC-TV spec role, but is reported out of that situation though NBC insists he'll still do two shows. The Talent Associates team, longtime in the Philco-Goodyear picture as packagers and script-buyers, is now under a longterm program development-spectaculars pact to NBC, and the writers like Paddy Chayefsky, Horton Foote and Robert Allan Arthur haven't been heard from in the tv sphere in some time.

Similar situation exists with the CBS-TV "Studio One." Felix Jackson, off on a filmmaking deal, will share producer chores with Robert Herridge next season. Paul Nickell, one of the former staff directors, is freelancing (he did the Steel hour last week). Other key director, Franklin Schaffner, is in partnership with Worthington Miner, George Roy Hill and Fleider Cook in the "Kaiser Aluminum Hour" venture on NBC-TV. And speaking of Miner, it should be remembered that he was the original "Studio One" producer before he went off to the Coast to start up such filmed projects as "Medic" and "Frontier." Other "Studio One" "execs" are Don Davis & Dorothy Matthews, who will handle production reins on the Hallmark series next fall, and Fletcher (Continued on page 36)

DEITCH TO CBS-TV FOR TERRYTOONS

Gene Deitch, one of the top animators in television and responsible among other things for the supervision on the first Piel's Beer "Bert & Harry" commercials, has joined CBS-TV as creative supervisor of the Terrytoons division. It's a new post, with Deitch as overall creative boss over the 1,100 cartoons in the operation plus expanding production at the Terrytoons plant.

Deitch moves over from the Robert Lawrence commercials outfit, which he joined early this year as creative supervisor. Before that he was supervising director of United Productions of America in N. Y., where he supervised the Piel's productions and other UPA output. Prior to that, he was with CBS on the Coast and also with UPA there, before coming east.

New post created for Deitch is in line with an expansion of the Terrytoons setup, which operates as a division of CBS Television Film Sales. Studio in New Rochelle is producing commercials for clients and agencies and is continuing its theatrical output for 20th-Fox release.

New York City Evolves Code For

Use of Files on Com'l TV Shows

'Kukla' to England?

Chicago, June 26.

Beulah Zachary, producer of Kukla, Fran & Ollie, heads for London next month for exploratory talks with British tv execs on the possibility of originating KFO there during the program's 1957 summer hiatus from ABC-TV.

Burr Tillstrom, creator of KFO, has had several offers from England. The show is set on ABC-TV next season. Gordon Baking picking the show on four stations, and as a web co-op in the other markets. KFO is under contract to ABC until Sept., 1957.

New York City last week adopted a "Code of Municipal Television and Radio Standards," described as the only one of its kind, to govern the use of city files and departmental cooperation in the production of commercial television series. In effect, the code puts decisions on cooperation with commercial producers up to the various department heads, thus reversing the original stand taken by Mayor Robert F. Wagner last October when he announced that he had granted exclusive rights to all city department files and activities to Ted Granik.

At the time, Mayor Wagner's decision had been fought by Police Comr. Stephen P. Kennedy, and the effect of the new code is to uphold Kennedy, who is now free to turn down any request for cooperation. Other departments, of course, are free to deal with any producer on a first-come, first-served basis, starting July 9.

Under the code, the city wants compensation for cooperating with the producers "in an amount to be established at the time of granting of cooperation by the city"; does not want departmental personnel to be used or depicted; wants the producers to submit "prior to public release" the rough or completed version of the work it has dramatized; wants producers to indemnify the city against legal claims or actions growing out of the shows; and will give the first producer whose project is approved a priority for that project until the work is completed or dropped.

Code was promulgated by a committee organized by the Mayor after the Granik incident, the committee having as its chairman adman Arnold Cohan, who is radio-tv aide to Mayor Wagner. The entire issue had been raised by the Mayor's announcement that Granik, in coproduction with Screen Gems, would produce a series (Continued on page 36)

Col Westerns

Set For NBC-TV

NBC-TV, which loosed a blast against the use of feature films on the networks in a brief to the Senate Interstate Commerce Committee a few weeks back, has turned around and bought 78 old Columbia westerns from Screen Gems under a longterm deal. Network plans to program the westerns on Saturdays from noon to 1 p.m. starting in the fall.

Actually, the deal isn't entirely pinned down, since the web has signed for some of the westerns and optioned the rest, with the total coming to 78 pix. Also not decided is a choice for a live emcee who will narrate and handle the commercials. Films are of pre-1948 vintage, but virtually all of them in the immediate period between '45 and '48.

Also still up in the air is the fate of Pinky Lee in the fall, insofar as the possibility of a Saturday morning showcase is concerned. NBC is still trying to sell the comic, and if it succeeds, will slot him at 10:30, forcing out the Joan Davis reruns at that hour. The "I Married Joan" pix, however, would continue to be carried on weekday afternoons (see separate story).

The purchase of the westerns from Screen Gems marks the networks' first use of feature pix as regular programming fare on a network basis. Deal caused some eyebrow-raising in light of the strongly-worded attack on feature film as programming, with the network at that time warning that viewers would be "drowned in a sea of celluloid" should the syndicators and feature film "promoters and financial traders" get their way.

F-C-B Sets Chi Staff

Detroit, June 26.

Albert F. Remington and Bruce E. Miller will head up the Foote, Cone & Belding office which will be opened here this summer. Both are account execs on the new automobile which is being developed by the Ford Motor Co.

Remington is a former Ford exec, and was ad manager for Packard cars until his recent resignation. Miller was director of advertising and merchandising for Plymouth.

Knowland Nod On

Oakland V Brews

S.F. Affil Stew

San Francisco, June 26. FCC examiner Thomas H. Donahue's recommendation favoring application of Channel Two Inc. for an Oakland tv license was described last week as a victory "for local ownership" by part-owner Joseph R. Knowland. Major speculation now is what will happen on network affiliation reshuffles.

Knowland is publisher of the powerful Oakland Tribune, father of Senate Republican leader William Knowland and one of the most influential men in California.

He said he had "a small interest" in the proposed station. This interest, he said, was 20%, but next day corrected himself and told VARIETY his interest was only 5%.

President and general manager of Channel 2 is Stoddard P. Johns (Continued on page 36)

ARNEY GIFTED WITH ROUND WORLD TRIP

Washington, June 26.

With high praise and tangible appreciation, NARTB's C. E. (Bee) Arney, Jr., was feted at a testimonial luncheon here last week on his retirement from the trade organization after 17 years of service. Highlight of the occasion was a gift from the industry of \$2,500 as "a certificate of good citizenship" for a trip around the world NARTB staffers contributed a transistor radio and a portable tv set.

Arney was also presented with a framed copy of a resolution adopted by the Board naming him "Secretary-Treasurer Emeritus" of NARTB and granting him lifetime membership to all meetings. Document was signed by NARTB prexy Harold E. Fellows, Chairman of the TV Board Campbell Arnoux, Chairman of the Radio Board John M. Outler, and Everett E. Revercomb, Arney's successor.

DR. WIEBE EXITS CBS TO JOIN ELMO ROPER

Dr. Gerhart D. Wiebe is resigning as assistant to the president at CBS Inc. to join Elmo Roper & Associates effective July 16. Wiebe, a research psychologist, will join the Roper staff in an exec capacity. On the extra-curricular side, he's prez of the American Assn. for Public Opinion Research.

No successor has been appointed to Wiebe yet. He's the third assistant to CBS prez Frank Stanton over the past couple of years,

Radio Reviews

SECURITY AND CIVIL RIGHTS
With Phil Gelb, Sheldon Goldstein,
others
Producer-director-writer: Gelb
15 Mins., Tues., 7 p.m.

KUOM, Minneapolis
This "Security and Civil Rights" summer series of 13 U. of Minn. KUOM non-commercial station KUOM, conceived and engineered by daring, resourceful and able Phil Gelb, one of its main cogwheels, is based on his research and interviews.

Designed to show that while U. S. citizens must be protected they don't wish to be tyrannized in the process, it probably marks the first time that the timely, controversial and delicate subject ever has been handled in such an airline series and thus represents a pioneering endeavor. It will be submitted to the National Association of Educational Broadcasters for possible release to other educational radio stations.

During the series attention will be given all sides of the question in the effort to show the essentialness of obtaining a balance of both freedom and security so that each will be protected. Gelb explained at the outset. His position, he said, is that a security program demands some risk of individual rights, just as a program of maximum rights would risk some national security.

Series is both live and transcribed. Program caught, second in the series, indicates an interesting and thought-provoking presentation of the subject. Sheldon Goldstein, KUOM program director, introduced the panel guests providing this program's discussion—New York "U" psychology professor and Human Relations Center assistant director Dr. Marie Jahoda and Washington, D. C., attorney Joseph Fanelli. They had been expertly quizzed during a recent eastern trip by Gelb, a former Minnesota faculty member and a playwright and present KUOM special events director, who taped their conversations and then skillfully assembled the results for this show.

The New York "U" Human Relations Center conducted an extensive survey among all types of federal employees to determine whether or not a security-loyalty program's general climate has any effects upon the ordinary such workers, qualifying Prof. Jahoda as an expert on the subject under discussion. Fanelli was defense counsel in the much publicized cases of Abraham Chasnov and "Scientist X" who were eventually cleared of the charges of being security risks after long, expensive and humiliating experiences.

Each of the talkers delivered their well developed material succinctly.

Prof. Jahoda devoted herself mainly to a review of the New York "U" survey. In conclusion, however, she expressed the feeling that the suspicion directed toward Jewish and Negro government employees and those with foreign-sounding names who joined organizations creates a general security climate which is a real threat to democratic concepts and actions.

An effect, she asserted, was that these people "pull in their horns" and become cautious as far as expressing themselves, etc., is concerned.

Series stacks up as meriting serious-minded persons' attention—in fact, all desiring to keep abreast of vital problems and to hear them discussed. In this instance, the subject is, of course, of vital concern to all U. S. citizens. A goodly audience looms, recruited, too, from many of those who have already formed their opinions regarding the federal security program, but who like thought-provocative fare.

Rees.

SPEAKING OF SPORTS

With Howard Cosell, guests
Producer-Director: Cosell
5 Mins., Sat., Sun., (various times)
ABC, from New York

"Speaking of Sports" is a flashy batch of 10 weekend capsules which ABC has been airing since June 9. Howard Cosell, who does the news and interviews on the several segs, is too rapidfire in his roundups, but he more than compensates by running some straight forward interviews with some of the moment's hottest names.

The radio web is trying to repeat the commercial success of "It's Time," the series of short weekend segments which U.S. Royal Tire owns. "Sports" doesn't have the production values—smooth integration of narrator, actors, music or storyline—of "Time," but in its elementary way

it still creates interest. Cosell, who also produces-directs the program, usually begins his capsules with the quick news recapitulations. If the interview is short, he also closes with them. His voice isn't the best and his delivery doesn't allow for distinct breaks between news items. Yet when he gets down to feeding the questions, they are timely and uninhibited. For instance, on a recent weekend, he cornered Phil Rizzuto to find out just how it felt to be a "faded veteran." It could have been like pulling teeth, but Cosell deftly got his answer. Maybe he has a predilection for finding out how long the oldtimers think they're going to last, but he hit jockey Eddy Arcaro with that tack too, and again got his answer. Program is not without it's spot news value, since Cosell nailed new Milwaukee Braves manager Fred Haney the day he was named to the job. It was a transcribed telephone interview, so close after the fact that it amounted to a news beat among all media. Art.

Radio Followups

Ted Lewis should kudo his diskery ballyhooist judging by the concentrated impact this past post-midnight week on New York's deejay shows. Keyed to Lewis' debut at the Waldorf's Starlight Roof next week, and in keeping with the veteran showman's 45th anni, it is surprising how effective his style is projected on wax. He has been a prolific recording artist and the platter-chatterers have more than risen to the occasion with kudos and small-talk for the "highhatted" tragedian of jazz." Airing of his wax works discloses an impressive catalog of standards over the years. Abel.

Heatherton to WABD

Ray Heatherton is moving to WABD, N.Y., on July 9 to do a noon to 1 strip for Darling Stores. The "Merry Mailman" of longtime association with rival WOR-TV, will appear as a fireman.

Stanza, inked via Getschall agency for Darling, which has half sponsorship, replaces the three-week old juve program fronted by Paul Ashley and his puppets. WOR reports Heatherton will do a show for them this fall.

Schenectady—Don Blair, former program director of WPTV in Albany, has joined the announcing staff of WRGB-TV. He worked in midwest television before affiliating with WPTV.

Inside Stuff—Radio-TV

For the fifth consecutive year, New York indie WLBI will cover the national convention of the National Association for the Advancement of Colored People, to be held in the Civic Auditorium, San Francisco, June 26-27.

Henry Lee Moon, NAACP public relations director, will act as commentator, taping a 15-minute account of the proceedings, which will be flown to New York nightly. WLBI will spot the tape 9 to 9:15 p.m., June 27 to July 2. As in previous years, the convention coverage is expected to be sponsored by an institutional-minded advertiser.

Howard Berk has joined CBS Radio as trade editor, replacing Harry Feeney, who moved over to the trade post at CBS Television several weeks ago. Berk, who reports to CBS press chief George Crandall, is former eastern publicity director of MCA-TV.

He also worked with the Dave Alber flackery and did publicity for a couple of years for the New York Yankees.

Locale for the NARTB annual conventions were projected for the next four years by the Assn. board of directors last week. Next year's powwow will be held in Chicago, April 7-11, at the Conrad Hilton Hotel.

In 1958 the convention shifts to Los Angeles, April 28-May 1, at the Biltmore and Statler hotels. For 1959 and 1960, it's back to Chicago at the Conrad Hilton. The 1959 assembly takes place March 15-19. The following year it's April 3-7.

Dennis James will stroll through a fully-set stage for two-and-a-half minutes Saturday night (30) with a live cut-in on "Damon Runyon Theatre" on CBS-TV to plug his "High Finance" audience-participationer which bows in the same time slot the following week. James will stroll through the "High Finance" set, explaining how the game will work.

Believed the first such live pickup of its kind, the James stint will originate from the Maxine Elliott Theatre, which will house the show. James will come on for his plug stint right after the opening billboard of "Runyon," which is being sponsored for its last couple of outings by Mennen, the "High Finance" bankroller.

Radio Advertising Bureau is engaging in a streak of sales "blitzes" in 22 large radio cities beginning this week. Special pitches have been prepared for advertisers in 40 different product categories.

In attempting to pinpoint the specific ad problems of a given area, RAB hopes to influence regional advertisers into spending more radio coin. Sessions open this week and continue for five days, in Boston. RAB's veep John Hardesty and salesmen Ted Maxwell, Jim Baker and John Curry will do the talking.

NBC-TV's Tennis Wrapup

NBC-TV will carry the National Singles Championship tennis matches from Forest Hills on Saturday and Sunday, Sept. 8 and 9, from 2 to 5 p.m. on both days. Network is scratching around for some sponsor interest now that it has the telecasts pinned down.

Pickup will mark the ninth successive year the network has carried the matches, probably a record for any sporting event.

TV Webs Set Camera

Directors for Pooled

Coverage of Conventions

Latest step in wrapping up this summer's political convention coverage is the appointment by the networks of executive camera directors for the pooled camera coverage of the Chicago and San Francisco meetings, with CBS-TV's Don Quinlan getting the nod for the Republican set in San Francisco and NBS-TV's Robert Doyle tapped for the same role at the Demo meet in Chicago. ABC will handle pooled radio coverage for both conventions, with chief operating engineer Bill Trevarthen in charge of the operation.

Both Quinlan and Doyle are vet special events directors, the latter having handled the pooled coverage of both conventions in 1952. Doyle, currently a member of NBC's Washington news staff, was also in on the '48 conventions and also has handled White House telecasts for both Presidents Eisenhower and Truman. Quinlan, former exec producer at KNXT, Los Angeles, directed the pooled pickup of the A-Bomb tests in Nevada, the dedication of CBS Television City in Hollywood and other Coast specials. Trevarthen is another convention veteran, besides which he's worked on the development of miniature transmission devices to be used on the convention floor, like the pocket-lighter-sized radio receiver brought out by Philco for use by ABC in this year's conventions.

Oakland's New AM'er

San Francisco, June 26. Construction has begun on a new 10,000-watt radio station in Oakland and the independent outlet, tentatively called KPOO, expects to be on the air within three months.

Owner is Grant R. Wrathall, of Aptos, Calif., who applied to the FCC for a construction permit almost five years ago. His permit would have expired in August if he hadn't started building.

From the Production Centres

Continued from page 24

host for the films and will stay in the segment Monday through Friday . . . WBZ-TV's "Big Brother" Bob Emery presents "The Salem Story" at 12:15 p.m. Wednesday (27), part of a series featuring outstanding historical events in the development of N. E. . . Ruthann Faber of WNAC-TV p.r. staff and Frances Greenberg of Embassy Pictures vacationing at Miami Beach . . . WEEI sales department added Patti O'Connell to secretarial staff this week . . . Ralph Morse, WEEI newscaster, taking the 6 p.m. news while Ed Myers is on vacation . . . W. H. Robinson, WEEI transmitter and studio engineer for 14 years, ankle Saturday (23) to become project engineer with Sylvania Electric Co. . . Don Sherman joined WBOS Monday (25) after a stint disk jockeying at WAFB, Baton Rouge, La. . . Gerry Bortoff, continuity editor for WEEI, out of the hospital after a bout with "strep" throat . . . "I Search for Adventure" film series bought for WNAC-TV by Jim Pike, film director, this week . . . WBZ-TV bought five half-hour films featuring key UN personalities, "Guest of Honor" this week . . . Charles Ashley, WEEI news editor, vacationing on his boat.

IN PHILADELPHIA . . .

Fred Bennett, WPEN early morning deejay for past five years, ankles to "Voice of America," Washington in Mid-July . . . Gregory Simonsen, musical maitre'd and winner on the "\$64,000 Question" exited Bellevue-Stratford Hotel here for job on West Coast with Kaiser Industries . . . "Gangbuster" team of Jerry Williams and Harry Smith will be reunited this week at the Embers, uptown nightspot . . . Ed McMahon, Bill Hart and Carney C. Carney, WCAU-TV personalities, to make appearances at various home developments . . . Bud Brees, WPEN disk jockey, made guest appearances on Wilson Line Cruise (22, 23) . . . Donn Bennett's "Big Idea," one of town's oldest live sessions, takes a summer vacation, returning in the fall on film . . . Paul Parker, replaces Howard Burnett as production manager at WIP. Burnett has been moved to station's sales staff . . . Final round of the Daily News golf tournament carried on "Monitor" (23, 24) over WRVC . . . Bill Taylor, recently from Buffalo, subbing for WIP deejay Bob Minifie . . . Eddie Felbin (Frank Ford) co-producer of the Valley Forge Music Fair and emcee of a daily WPEN stanza, has added a Sat. a.m. program of show tunes on WIP to his chores.

IN SAN FRANCISCO . . .

Joe Thompson, NBC-TV exec, made a pitch for privilege denied Frisco dailies, was turned down last weekend. For Arlene Francis "Home" show NBC intended to film political and domestic life of Elizabeth Smith, zealous Adlai worker in Frisco area, planned to take pix of her washing dishes at home, then making policy in session of Stevenson delegates in Monterey last Saturday. But California Attorney General Pat Brown, Stevenson's state chief, had told press meeting was closed, refused to grant NBC a right denied the dailies . . . Don Sherwood vacationing with his newly-discovered ulcer; Ray Goman Jr. is filling in on "San Francisco Tonight" at KGO . . . Big question in Wanda Ramey's (CBS's Jane Todd) mind is what's going to happen to new portrait of her which Warner Philip just finished . . . TV Cartoon Productions has contracted with Marty Links, creator of newspaper cartoon "Bobby Sox," for use of panel characters in animated TV commercials . . . Arthur Godfrey's doing five shows in Frisco area . . . KRON bought 150 old Warner Bros. pix from Associated Artists —it was KRON's biggest purchase to date.

IN PITTSBURGH . . .

Harold C. Lund, g.m. of KDKA-TV, named to board of directors of local branch of Pennsylvania School for the Blind . . . Deejay Jay Michael has taken his family on a two-week motor tour through New England and Canada . . . Johnny McFadden now doing his WAKU platter show every Tuesday from musician Joey Vance's roadside eatery . . . Lloyd Chapman, sales manager at Channel 2, dons his major's uniform and goes to Indiantown Gap, Pa., first two weeks in July for his annual army reserve training . . . Jack Henry, news chief at KQV, began his 10th year at station . . . Stephanie Diamond Cohen and her daughter, Barbara, off to Provincetown, Mass., for a vacation . . . Carmen Conderato, of KQV secretariat, shoved off for a fortnight in Florida . . . Ed and Wendy King, of KDKA "Party Line," to Cuba and Nassau, with Bill Nesbit taking over their nightly chat-and-telephone stanza.

IN CLEVELAND . . .

Ron Penfound joins Paul Wilcox in a new WEWS sports-news stint . . . WICA-TV folded its UHF operation . . . Clyde Horn, known as "Hunky Mike," started a series of telecasts on KYW-TV . . . Chris and Bill Gordon have legally split matrimonially. Gordon's a WHK deejay . . . Louis Hardin of New York filed \$75,000 suit against Storer Broadcasting asking for an injunction to prevent WJW from using the name "Moondog" . . . Sam Levine pacted to emcee new hour-long series of bowling films . . . WDOX's Dottie Mallin doing her spels from home where she's recuperating from pneumonia . . . Cleveland Press radio-TV editor Stan Anderson conducting his annual "guest writers" drive . . . Ethel Boros, assistant radio-TV editor, The News, into New York . . . Lew Russell resigned from WJW "Moondog House" chores.

IN DALLAS . . .

Bob Lidz, KFJZ-TV, Fort Worth, flack, resigned for a N. Y. ad agency venture. Edith Milliken took his post . . . Bruce Hayes, program director-deejay at KLIF, gave up the p.d. slot, assumed by Ken Knox, another d.j. . . Tom Amoury, KRLD-TV announcer, left his slot to return to N. Y. Gordon Sanders, ex-KGKO d.j. and lately a KLIF mobile news truck reporter, joined the KRLD-TV announcing staff . . . King Calder, in the new national company of "No Time for Sergeants" at State Fair Musicals, guested with Julie Benell on her WFAA-TV daily show. Both were in a Broadway play together years ago . . . Jack Gordon, Fort Worth Press columnist, promoted his city's annual Soap Box Derby for kids on Ann Alden's KLFJZ-TV show.

IN MINNEAPOLIS . . .

Warblers Felicia Sanders and Don Cherry and the Toppers inked for annual WCCO Radio Aquatennial July 21 summer festival show to be headlined by Peter Lind Hayes and Mary Healy. Show is played before large live audiences of payees and also goes out over air . . . KSTP's softball team victorious over WCCO . . . KSTP-TV director John Degan to march to altar June 30 with Renee Ann Berg, Arthur Murray dance instructor. Another KSTP staffer, Roger Rude, night TV production facilities coordinator, wedded to Margaret Larkan . . . Excelsior Amusement Park scheduled second annual "Axel Day" for Clellan Card, WCCO-TV personality whose kid show, "Axel and His Dog," has attained high rating . . . Mel Jass of WCCO-TV emceed 24th annual Svenskaras Dag celebration . . . Dr. Paul Johnson, Twin Cities' first radio announcer, now an Albany, Ore., physician, a recent guest on Bob DeHaven's WCCO Radio "As You Like It" program. Through DeHaven's efforts on same show 20 Stillwater state prison inmates now have obtained jobs, qualifying for parole. DeHaven is continuing his good work.

M&L: Miffed & Lousy

Instead of providing the basis of a morning spectacular, Dean Martin & Jerry Lewis made a spectacle of themselves on NBC-TV's "Today." It was evident that the team isn't talking to one another. Whatever communication there was between them gave further proof of what is being headlined—the split is permanent, and from their work, which was strictly lower case, it seems irrevocable.

"Today" went to Atlantic City yesterday (Tues.) at Paul D'Amato's 500 Club where both were originally booked as singles and started to clown together to form a history-making combination. Ten years with only a comparatively few struggles that threatened to break up the combo seems a pretty good record. There have been teams on the books that would fly into a rage at the sight of each other, and yet, some were quite successful. Take Gilbert & Sullivan, Abbott & Costello, the Dorsey Bros. and a few others who harbored personal animus—yet they could all work together.

However, the bulk of these teams was based on the fact that the combos were formed primarily on the basis of respect for each other's talent. Starting from that basis, they can survive personal splits. In the case of Martin & Lewis it seems to have been born on the basis of personal regard. In their early years, they laughed at and with each other, each gave the other a lift that communicated itself to the audience. Now that the personal warmth is gone the base of the team is gone, as reflected in their "Today" tributes. They are now two talented performers and nothing else. It seemed a pity to sport their coolness for each other on a national network show. (They start an engagement at the 500 next week and then to New York's Copia.)

The rest of the early aye spec wasn't so spectacular either utilizing production performers from the 500. Faye Emerson and Jack Lescault, Lee Meriwether, Frank Blair and J. Fred Muggs carried on as per usual with newscasts, weather and small talk, and guests included juggler Pip Walters, singer Mona Carroll, tapster Joan Kane, singer Tony Barry and the Chordsmen, a couple of others that came over fairly well for the early morning.

It would be charitable to think that it was the early morning hour that caused the M&L "bomb." Unfortunately, it isn't so.

Jose.

Tele Follow-Up Comment

Ed Sullivan Show

By sheer coincidence, Ed Sullivan marked the eighth anni of his CBS-TV show the same night that NBC-TV was pitching Steve Allen against him for the first time. Although only the eighth anni, it was observed like it was the diamond jubilee with one of the biggest blowouts of names ever to appear within the confines of a 60-minute stanza. But it was strictly a birthday celebration and there is absolutely no evidence that Sullivan was trying to knock Allen's brains out from the very outset.

There was a tremendous pre-program buildup for the Sullivan show and that may have led to a letdown. Although every one of the 50 or so advertised stars (it seemed like there was more) made an appearance on the show, for most of them, it was a quick pass in front of the camera. Even so, it was out of the ordinary to see names like Marlon Brando, Ethel Merman, Eddie Cantor, James Mason, Richard Widmark and dozens of other high-caliber stars do this type of hello-goodbye stint.

A few of the names had bigger roles. From New York, Sam Levenson had a bouquet for Sullivan which wasn't up to the comic's usual grade. Lucille Ball and Desi Arnaz handled the "best wishes" assignment from the Coast, while Phil Silvers came off best with his Sgt. Bilko routine in a Chicago pickup. There were sundry other congratulations from the Coast, winding with a Gregory Peck plug for next week's John Huston salute on the Sullivan stanza and a bit with Louis Armstrong vocalizing "Happy Birthday To You" until he corrected himself and said "Happy Anniversary."

Otherwise, it was a typical variety layout that hasn't varied basically from the "Toast of the Town" days. Three vocal turns dominated the proceedings with Teresa Brewer, singing, Kate Smith in the middle and Harry Belafonte for the close. Miss Brewer reprised a half-dozen of her platter hits in her trademarked cute style while Miss Smith belted three numbers in sock style. Belafonte contributed one melancholy spiritual and then changed pace with a stand-out calypso number.

Jack Paar turned in a neat comedy session, assisted by some gags against the expose mags and a series of amusing props illustrating some advertised articles. For the kiddies, there was a turn by the Klausen Bears which became a bit repetitious.

And, of course, there was plenty of plugs for the \$425,000 in prizes in Mercury's slogan contest.

Herm.

Studio One Summer Theatre
Robert Herridge took his summer "Studio One" hour through a metaphysical journey via Conrad Aiken's "Mr. Arcularis" on CBS-TV Monday (25). It was an offbeat psychological tale that came across

with impact in Herridge's adaptation. Karl Genu's imaginative directing and effective thesping, especially by John Drainie in the title role.

Taken at surface value the drama is a potent suspense item with enough eerie overtones and weird effects to hold the audience in its grip. The Aiken-Herridge message, however, isn't easily evaluated. Could be a man's search for death or battle for life depending on the viewers' view. The author and adaptor, though, weren't pulling any literary dippy doodles and followed a direct path in portraying a man's subconscious peregrinations.

Story begins on a hospital operating table with Mr. Arcularis being readied for the knife. As he struggles in fright the scene fades out and we next see him preparing to leave the hospital for an ocean voyage. On the ship through a series of monologs and dream sequences, Mr. Arcularis reveals his disturbed psychological condition in flashbacks to his youth, remembering his deceitful and sinful mother, and in sleepwalking sequences in which he tries to find a coffin that's parked in the ship's freezer. Blackout is back in the hospital room where the surgeons pronounce Mr. Arcularis dead.

The nightmare quality of the story was given added punch in Drainie's portrayal. It was a burdensome role that could have run away from him but he made the character sympathetic and frightening. The suspenseful mood was sustained by Nancy Wickwire, in a triple role as nurse, lady on the boat, and mother, Bramwell Fletcher, Jonathin Harris, John Mackwood and Gubi Mann.

In this case the operation was a success even though the patient died.

Gros.

THE OUTDOOR GUIDE

With Jim Thomas

Producer: Jim Thomas
Director: Howard Roby
30 Mins., Thurs., 8:30 p.m.
BAVARIAN BREWING CO.
WTVN-TV, Columbus

Jim Thomas proved to be a capable, informed yet humble host of this new series. On the opening show he discussed fishing and hunting techniques, dispensed tips and interviewed a guest.

Thomas, who also writes a newspaper column in Cincinnati, eschewed from the know-it-all attitude and attempted to reach sportsmen on an across-the-table basis on the first opus. Film clips, backed by Thomas' commentary and sprightly music, gave the show a fast pace.

The sportsman is presenting the program, utilizing the same format, on four different Ohio stations on four different days each week. In addition to his WTVN-TV show, he appears Wednesdays on WHIZ-TV in Zanesville, Fridays on WKRC-TV in Cincinnati and Saturdays on WHIO-TV in Dayton.

Thomas "commutes" by airplane when weather permits.

Conn.

THIS IS SHOW BUSINESS

With Clifton Fadiman, Walter Slezak, Lillian Roth, Dave Garraway, Eileen Rogers, Linda Lynch, Merv Griffin, Jimmy Blaine, Joanne Jordan, Hank Sylvan

Producer: Irving Mansfield
Director: Garry Simpson
30 Mins., Tues., 8:30 p.m.
HAZEL BISHOP
NBC-TV, from New York
(Raymond Spector)

"This is Show Business," returning to the networks as a quick stop for the "Paul Whiteman Show" which never made it, comes in a package that inevitably invites comparison with its previous chain stand. The excitement and stimulation of its predecessor has been distilled out of the present incarnation. The panel, in comparison with its predecessor, is of a milquetoast variety, and the talent on the initial show, with one exception, didn't rate network airings.

A presently constituted, Clifton Fadiman, the holdover from its original tenure, on the preem worked with a panel that comprised Walter Slezak, Lillian Roth and Dave Garraway. It seemed that they were warned against controversy, or honest appraisal of acts, and the so-called problems of its previous occupancy, gave way to general and pointless discussions. The show may be able to commandeer some entertaining moments on the strength of some talent discoveries and thus provide its stimulation.

The standout of the first show was Linda Lynch, a promising dancer, who, assisted by two boys, terped out a tasty routine. Eileen Rogers gave an overdramatic rendition of "Ten Cents a Dance" and Merv Griffin failed to raise any temperatures with "Street Where You Live."

Apparently panel is just trying to be nice about everything, and it may achieve its purpose, but at the cost of intestinal fortitude. The layout cries out for its former panel with such stalwarts as George S. Kaufman, Abe Burrows, et al. Format calls for a weekly change of panel. Thus they may ultimately hit a good one.

One good night, jitters may have accounted for the substandard musical backing, and the commercials by Jimmy Blaine and Elaine Jordan didn't seem too elegant either.

Perhaps the final error was the showing of the completely empty crawl at the end of the program. Apparently nobody wants to take credit for this one.

Jose.

ASSIGNMENT PHILADELPHIA

With John Raleigh

Producer-director: Benn Squires
Writer: John Raleigh
30 Mins., Sat. 7 p.m.
WRCV-TV, Philadelphia

Planned in cooperation with city officials, preem of "Assignment Philadelphia" shapes up as a localized carbon of "out of the police files" tv crime school, varied by film clips of the Philly skyline. Although deliberately not trying to shock the public with a cops-and-robbers approach, the leisurely pace is notable even for the documentary level.

Kickoff session was hyped by interviews with the town's top politicians—Mayor Richardson Dilworth, the Police Commissioner and a member of the District Attorney's staff. Interview by vet news commentator and analyst John Raleigh, with the D.A.'s rep was especially good, providing some interesting observations on parole violators and the pardon board.

Mayor Dilworth expressed high hopes about what the stanza would do for a better lay understanding of the workings of law and law enforcers. In the course of shilling for the program, the Mayor tossed in an adlib about gamblers and our police brass that made the show a subject of discussion for several days.

Program's pitch is made while showing an aerial view of the city. An actual case is recreated, with the scene of the crime furnishing the setting, and all the original participants, excepting, of course, the two safecrackers, who are now doing time.

The police officers involved were shown with their families, then starting out on their rounds and finally catching up with the thugs, one a parolee killer. The parolees were interviewed by Raleigh. They seemed more comfortable at the home breakfast table or in the purlieu than in the studio.

Format allows for variance each week, according to topic, which should wipe off the blotter the initial "Dragnet," "Lineup" ancestry. Factors in favor of show are audience identification with locale and Raleigh is experienced hosting.

Gagh.

HAPPY BIRTHDAY

(Producers' Showcase)

With Betty Field, Barry Nelson, Enid Markey, Luella Gear, Tina Louise, Harry Bellaver, Wynne Gibson, William Harrigan, Harold Vermilyea, G. Albert Smith, James Cagney, Parker McCormick, Sidney Armus, Phyllis Hill, Tige Andrews, Millette Alexander, Lidija Franklin, Joe Milan, Buster Davis, Humphrey Davis; music, George Bassman
Producer-director: Alex Segal
Production associate: Andrew McCullough

Writer: Robert Wallsten (from Anita Loos play)
90 Mins., Mon. (25), 8 p.m.
FORD, RCA
NBC-TV, from New York (color)

Anita Loos says she wrote "Happy Birthday" for Helen Hayes, who starred in the Broadway version back in '46. But she might just have easily written it for Betty Field, who starred in Robert Wallsten's teleadaptation Monday night (25) on "Producers' Showcase." If a pun will be pardoned, Miss Field not only had a birthday, but a Field day.

As the sedate librarian who staggers trippingly through her first try at tipping, she was a delight, switching from broad slapstick to bittersweet tipiness with a genuine facility that made her performance an acting triumph. With Alex Segal in his dual role as producer-director maintaining a light hand over the staging, Miss Field's performance gave the 90-minute a pace and movement that left nary a dull spot. It was by far one of the standout performances of the year.

Nor was Barry Nelson, as the goodlooking plain clerk who literally is tipsy over, lacking in what for him was an offbeat type of characterization. Ordinarily confined to the offhand, sophisticated type-casting, Nelson turned in a topflight job as the disarmingly simple clerk who looks like a ladies' man and almost—but not quite—acts like one.

A supporting cast topped by Tina Louise, who just radiates that s.a.; Enid Markey and Luella Gear, who pair as mischievous old barflies; Harry Bellaver as a sympathetic bartender and Wynne Gibson as the proprietress of the saloon; William Harrigan as Miss Field's ripsnorting-drunk father; and Harold Vermilyea, G. Albert Smith, Parker McCormick, Sidney Armus, Phyllis Hill and Tige Andrews as some of the other patrons of the Jersey Mecca, all turned in first-rate performances.

Segal kept an unwieldy cast under tight control with a fluid staging and camera job that maintained simplicity at all times but gave the production verve and liveliness throughout. Wallsten's adaptation was a near-perfect job, all that could be asked. Otis Riggs' set, a rambling saloon interior, gave off a sense of warmth that fit into the overall mood, and George Bassman's background music enhanced some of those fine drunk scenes. Overall production under the eyes of Segal and Andrew McCullough stands out as one of the best "Showcase" offerings yet. The compatible black-and-white was fine.

Chan.

ARTHUR MURRAY COLUMBUS DANCE PARTY

With Bill Ellis, Mary Anderson
Producer-director: Jack Anthony
60 Mins., Sat. (16), 5 p.m.

ARTHUR MURRAY DANCE STUDIOS

WLW-C, Columbus

This new column is a collection of diverting dance routines which are interlarded with a number of tireless interviews with ever-so-happy Arthur Murray customers. The sum total of the interviews—about one third of the show—is one long commercial for the dance studio.

Bill Ellis is a capable, informal master of ceremonies. He is assisted, to some degree, by Miss Anderson, studio director.

The show's chief asset is the creative staging of the dances for tv. Done by the producer and director, Jack Anthony, unusual positions and unusual camera angles enhance the dance numbers. More dancing and less talking would be a good rule for the show.

Conn.

Claire Mann's Junket

On a two-month junket of London, Paris and Geneva which begins Monday (July 1), Claire Mann is going to lense film footage to pad her WABC-TV hausfrau stanza when it returns to the air in the fall.

Filming will be done around six London and Parisien Femmes, winners of various tv contests in their home towns, who will be shown fashionable Continental shops and restaurants by Miss Mann.

STEVE ALLEN SHOW

With Sammy Davis Jr. and Will Mastin Trio, Vincent Price, Kim Novak, Dane Clark, Jerry Lewis, Bob Hope, Wally Cox, Bambi Linn and Rod Alexander, Skitch Henderson, Gene Rayburn
Executive Producer: Jules Green
Producer: Bill Harbach
Director: Dwight Hemion
Writers: Allen, Stan Burns, Herb Sargent

Musical Director: Skitch Henderson
60 Mins., Sun., 8 p.m.
PARTICIPATING
NBC-TV, from New York

Steve Allen has been thrown into the Sunday night 8 to 9 breach for NBC-TV in a bid to whittle down those stratospheric Ed Sullivan ratings on CBS. Premiere of the "Steve Allen Show" this week (24) suggests that, if NBC's going any place at all in the intramural Sabbath sweepstakes, it's got to be a little more conclusive as to just what it intends to do with the show.

With Ed Sullivan literally throwing the show biz book at Allen in timing his eighth anni hoopla to counter the NBC bow, Allen felt it necessary to respond in kind, with result that the premiere showcase was a variety hedgehog that included the for-better-or-worse talents of Jerry Lewis (for an opening into which won him a plug for his upcoming muscular dystrophy telethon next weekend); a quickie with Bob Hope (translated into a plug for his new Par release, "That Certain Feeling"); Sammy Davis Jr. fronting the Will Mastin Trio; Wally Cox, Dane Clark, Kim Novak, Vincent Price, Bambi Linn and Rod Alexander and Skitch Henderson, along with a jazz combo.

For about 20 minutes or so it wasn't the Steve Allen show at all but an approximation of "Steve Allen Presents the Sammy Davis Show," with the explosive Davis just about taking the whole thing in stride with his hoofing, singing, beating the drums and in general giving the stanza a genuine professional aura. But definitely too much Davis.

Otherwise it was pretty much a pedestrian dovetailing of variety segments coupled with variations of Allen's "Tonight" format, though with Allen, for all his studied sureness and composure before the cameras, somewhat less sure and less composed on this first time out on his new Sunday.

Since NBC is gambling chiefly on the Allen personality to woo fans away from the competition, certainly a more pronounced projection of the distinctive Allen trademarks would give it that "difference" rather than attempting to compete with Sullivan on the latter's grounds. For when Allen's good, the guy's got what it takes to get an audience (as witness, for example, the Kim Novak and business when Kim Novak, in an otherwise uninspired contrib, blew up in her lines).

The show needs a lot better writing. The bits on the testimonial ads and the Kim Novak-Alan translation of a crime episode into an educational tv'er were offshoots of the occasional "Tonight" format, but not near the pleasant exercise in video buffoonery as it usually comes off late at night. And a little more imaginative staging would help considerably, as in the background of the closing Allen-Davis "Death of the Blues" satirization on rock 'n' roll.

The Bambi Linn-Rod Alexander remote pickup for a rooftop ballet with a cops' chase 'n' all, was ambitious, if not overly rewarding.

Topping or even whittling down Sullivan's variety showcase that's assumed the mantle of a Sunday night tradition, and which grows hotter with the years, is a tall and thankless order for anybody. Whether Allen's got 'hat it takes remains to be seen. With the premiere pyrotechnics out of the way (along with the embarrassment of you-plug-me-I'll-plug-you cuffuffs), the burden rightfully is on Allen's new show star-studded and guest array. He's got himself a man's-sized job.

Rose.

Harrison to Miami

Miami, June 26.

Charles Harrison of Philadelphia has been appointed Director of News and Special Features for WCKT, Channel 7, according to an announcement from operations manager Charles Kelly. The selection came after some two months of interviews, auditions, and screenings involving numerous applicants from all parts of Florida and the nation.

Harrison came to WCKT from WFIL in Philadelphia where he served as news director for the past four years.

Setting for sales!



In "San Francisco Beat," even the very setting's exciting. Filmed on location in photogenic, steep-inclined San Francisco, it's a powerful, eye-filling show... combining the drama of real cases from the files of San Francisco's Police Department with the thrill of the chase through some of the world's dizziest, most breath-taking scenery. The uptilted streets... the Golden Gate... Chinatown... the waterfront and Fisherman's Wharf... it's a setting that puts extra wallop into every half hour of this action-laden film series.

And what a wallop the series packs! In the Albany-Schenectady-Troy area, "San Francisco Beat" is one of the top fifteen programs, drawing bigger audiences than such shows as Kraft Theater, Gobel, Martha Raye and Montgomery Presents. In film-happy Los Angeles, it's among the top ten syndicated films.* As "The Lineup" on the CBS Television Network, it has averaged a higher rating than "Dragnet" throughout the past season.**

"San Francisco Beat" provides a hard-hitting setting for your sales messages. Get details and market availabilities from the people who bring you the fastest-moving films in all television...

CBS TELEVISION FILM SALES, INC.

Offices in New York, Chicago, Los Angeles, Detroit, Boston, San Francisco, St. Louis, Atlanta, Dallas. In Canada: S. W. Caldwell, Ltd.



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA.	RATING
BOSTON <i>Approx. Set Count—1,395,000</i>							Stations—WBZ (4), WNAC (7)	
1. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	31.0	82.0	37.8	TV News Reporter	WBZ 5.2
2. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	28.4	69.3	41.0	Western	WBZ 6.3
3. Death Valley Days (W)	WNAC	McCann-Erickson	Fri. 10:30-11:00	25.4	62.4	40.8	Wyatt Earp	WBZ 13.2
4. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	23.7	61.9	38.3	Nightly Newsteller	WBZ 9.4
5. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	22.6	55.5	40.7	Cavalcade of Sports	WBZ 15.7
6. Western Marshal (W)	WNAC	NBC	Wed. 7:30-8:00	22.3	55.2	40.4	Big Playback	WBZ 9.6
7. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	20.6	55.4	37.2	Masquerade Party	WBZ 13.8
8. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	19.6	78.1	25.1	Jungle Jim	WBZ 17.0
9. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	19.3	69.5	27.8	Coke Time	WBZ 13.5
10. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	18.1	53.0	34.2	News Caravan	WBZ 16.8
							Studio 57	WBZ 14.6
							TV News Reporter	WBZ 5.8
							Cattle Trail	WBZ 3.0
							TV News Reporter	WBZ 6.3
							Science Fiction Theatre	WBZ 9.4
							Hall of Fame	WBZ 15.6
WASHINGTON <i>Approx. Set Count—754,000</i>							Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)	
1. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	20.6	50.2	41.0	Guy Lombardo	WRC 8.9
2. Death Valley Days (W)	WRC	McCann-Erickson	Mon. 7:00-7:30	14.6	46.0	31.7	Turning Point	WTOP 6.3
3. San Francisco Beat (Dr)	WTOP	CBS	Thurs. 7:00-7:30	13.0	43.5	29.9	Wild Bill Hickok	WRC 8.7
4. Championship Bowling (Sp)	WMAL	Schwimmer	Sat. 6:30-7:00	11.9	42.5	28.0	Count of Monte Cristo	WTOP 6.3
5. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	11.7	31.5	37.2	Your Hit Parade	WRC 14.3
6. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	11.6	43.3	26.8	Big Town	WRC 12.9
7. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	11.3	30.4	37.2	Badge 714	WTTG 7.7
8. Mr. District Attorney (Myst)	WRC	Ziv	Mon. 10:30-11:00	10.3	25.2	40.9	Do You Trust Your Wife	WTOP 17.1
9. Buffalo Bill, Jr. (W)	WMAL	CBS	Thurs. 6:00-6:30	9.5	47.3	20.1	Studio One	WTOP 18.2
10. Highway Patrol (Adv)	WTOP	Ziv	Fri. 7:30-8:00	9.2	24.6	37.4	Cisco Kid	WTOP 5.6
							Rin Tin Tin	WMAL 18.9
DAYTON <i>Approx. Set Count—637,000</i>							Stations—WLW-D (2), WHIO (7), WCPO (9), Cincinnati	
1. Highway Patrol (Adv)	WHIO	Ziv	Tues. 8:00-8:30	34.9	60.0	58.2	Fireside Theatre	WLW-D 22.1
2. Man Called X (Myst)	WHIO	Ziv	Fri. 9:30-10:00	23.4	39.2	59.7	Baseball	WLW-D 31.0
3. Little Rascals (Ch)	WHIO	Interstate	M-Th. 6:00-6:30	17.3	64.4	26.9	Meetin' Time at Moores	WLW-D 7.6
4. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	16.2	42.4	38.2	Midwestern Hayride	WLW-D 18.7
5. Passport to Danger (Adv)	WLW-D	ABC	Sun. 9:30-10:00	15.0	25.4	59.0	What's My Line	WHIO 41.9
6. The Whistler (Myst)	WHIO	CBS	Sat. 10:00-10:30	14.5	37.7	38.5	Midwestern Hayride	WLW-D 20.6
7. Roy Rogers Ranch (W)	WHIO	MCA	Sat. 5:00-5:30	13.9	75.6	18.4	Wild Bill Hickok	WLW-D 3.4
8. Gene Autry (W)	WHIO	CBS	Wed. 6:30-7:00	13.1	43.4	30.2	It's a Great Life	WLW-D 4.0
9. Science Fiction Thea. (Adv)	WLW-D	Ziv	Sun. 10:30-11:00	12.5	57.1	21.9	Coke Time	WLW-D 11.2
9. Annie Oakley (W)	WLW-D	CBS	Tues. 7:30-8:00	12.5	24.6	50.9	News Caravan	WLW-D 14.6
							Follow That Man	WHIO 9.0
							Man; Break the Bank	WHIO 7.5
							Navy Log	WHIO 35.1
MPLS.-ST. PAUL <i>Approx. Set Count—511,000</i>							Stations—WCCO (4), KSTP (5), KEYD (9), WTCN (11)	
1. Search for Adventure (Adv)	WCCO	Bagnall	Tues. 8:30-9:00	23.0	44.9	51.2	Big Town	KSTP 14.7
2. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 8:30-9:00	19.5	46.8	41.7	Turning Point	WCCO 15.3
3. Man Behind the Badge (Myst)	KSTP	MCA	Fri. 9:30-10:00	16.8	35.3	47.6	Our Miss Brooks	WCCO 24.6
4. Badge 714 (Myst)	KSTP	NBC	Tues. 10:30-11:00	16.6	66.7	24.9	News; Weather	WCCO 7.3
5. Star and the Story (Dr)	WCCO	Official	Mon. 9:00-9:30	16.0	31.6	50.7	Early Movie	WTCN 3.2
6. Highway Patrol (Adv)	WCCO	Ziv	Sat. 10:00-10:30	15.7	39.1	40.2	Baseball	KEYD 13.6
7. City Detective (Myst)	KSTP	MCA	Thurs. 10:30-11:00	14.9	67.1	22.2	Today's Headlines	KSTP 20.1
8. Secret Journal (Dr)	WCCO	MCA	Thurs. 7:00-7:30	13.6	33.3	40.9	Weather; Sports	KSTP 13.7
9. Mr. District Attorney (Myst)	KSTP	Ziv	Wed. 10:30-11:00	12.8	57.4	22.3	News; Weather	WCCO 7.7
10. I Led 3 Lives (Dr)	KSTP	Ziv	Wed. 8:30-9:00	12.5	24.2	51.8	Hunting and Fishing	WCCO 2.6
10. My Little Margie (Co)	KEYD	Official	Fri. 7:30-8:00	12.5	27.3	45.8	People's Choice	KSTP 18.7
							News; Weather	WCCO 7.3
							Early Movie	WTCN 3.8
							20th Century Fox	WCCO 23.0
							Playhouse of Stars	WCCO 14.4
SEATTLE-TACOMA <i>Approx. Set Count—500,000</i>							Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)	
1. I Search for Adventure (Adv)	KING	Bagnall	Wed. 7:30-8:00	30.8	52.5	58.7	Father Knows Best	KOMO 21.0
2. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	28.3	52.6	53.9	Baseball	KTVW 15.4
3. Waterfront (Adv)	KOMO	MCA	Wed. 9:30-10:00	26.4	44.6	59.1	Baseball	KTVW 17.1
4. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	24.0	44.7	53.6	Bob Cummings	KTNT 17.3
5. Celebrity Playhouse (Dr)	KOMO	Screen Gems	Thurs. 8:00-8:30	22.6	38.8	58.2	Climax	KTNT 13.7
5. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	22.6	39.5	57.3	Baseball	KTVW 13.1
7. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	24.0	45.5	44.8	Cavalcade of Sports	KOMO 21.8
7. Studio 57 (Dr)	KING	MCA	Fri. 7:00-7:30	20.4	39.4	51.8	Truth or Consequences	KOMO 18.5
9. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	20.0	53.0	37.8	Deadline	KOMO 10.7
10. Western Marshal (W)	KING	NBC	Wed. 7:00-7:30	18.8	38.2	49.3	Screen Director's Playhouse	KOMO 20.3

VIDPIX'S 'TAKE 10' FROM O'SEAS

M-G's Pix Swap for Station Stock

Metro programming, features, shorts and upcoming telefilm productions, in whole or in part, would be traded for stock interest in television stations under Loew's plans to acquire tv station outlets.

The trade, programming for stock interest, is one of the multiple plans of Loew's to get into tv station operation. The others will be outright purchase or even obtaining a UHF outlet, although the latter is considered not too likely, although not ruled out by Loew's execs.

The strongest inclination of Loew's execs appears to be the possible programming for stock interest deal, with the extent of the stock interest dependent on the amount of programming delivered, the financial situation of the station, its marketing area and other factors. As Charles C. (Bud) Barry, v.p. topping the Loew's tv operation, put it: "I'd love to see what an M-G library could do for a station with a problem."

Among the many factors egging Loew's on to further diversification through station ownership is the problem of clearances, the obtaining of adequate tv time for telecasting of its huge feature backlog.

Those Piggy-Back TV Com'ls

Stations Beef Over Sponsor 'Two-fers' in One-Minute Plugs; Westinghouse Cuts 'Em Out

Higher time costs in tv coupled with greater product diversification by sponsors seem to have generated a resurgence in multiple product commercials. For the past several weeks, Procter & Gamble has been using what it calls "piggy-back" commercials, according to station reps. The response to using two or more distinct products in a one-minute pitch has drawn fire from Westinghouse Broadcasting and it reportedly elicited the momentary antagonism of the Station Representatives Assn.

SRA bolted the P&G plan initially, because plugging of varied products within the same commercial was making life more difficult for stations, in that they had more difficulty than usual in avoiding product conflicts. Plan is not new to tv, although it appeared most heavily in radio's heyday. But on tv, Ammident & Pyc-O-Pay split the same ad, for instance. The reps eased off in their objections to the P&G plan, it's reported, from their ranks.

WBC is firm against "piggy-backs," reps conclude. There is a Westinghouse memo circulating which expresses the belief that multiple product commercials are an "irritation" often traceable to the number of different commercial impressions contained in each one. WBC alleges such practices do harm to both stations and sponsors involved. Outfit set a cut-off date last month to end "piggy-backing" on its o&o's.

WNAC-TV's Top 10 Sweep on Films

Boston, June 26. WNAC-TV, which bills itself "First in Films in New England," came up with all 10 of the 10 top films in the Boston market, according to the May ARB film series ratings.

"This is no accident," reports Phyl Doherty, director of public relations and advertising. "It is the product of long range planning, wise purchasing and proper scheduling of the best available film properties. It follows months of 'eight out of the Top Ten' and several more of 'nine out of the Top Ten,' coming up with the jackpot of '10 of the Top Ten' after a two-year analysis of Boston as a film market. Each series is heavily promoted, publicized and advertised to insure the greatest possible response."

(Continued on page 34)

VAN PRAAG'S SPLIT

Industrial film department of Van Praag Productions is breaking from the parent company to become a separate division. New division will emphasize training and sales films and documentaries. Van Praag said that in addition to N. Y. facilities, Coral Gables and Detroit branches will be used for industrials.

SHUPERT SEES 35% 'IN FEW YRS.'

By MURRAY HOROWITZ

Within a year, the expanding foreign market will account for 10% of the total gross business done in the syndication of American tv films, George Shupert, prez of ABC Film Syndication, predicts.

Shupert, who recently returned from a two-week tour of Europe, forecast that the foreign market will grow for U. S. film syndicators as it expanded for the American motion picture industry which now takes approximately 46% of its revenues from abroad. The ABC Film Syndication topper went on to say that within a reasonable period, a few years, American film syndicators will derive from 35% to 40% of their revenues from abroad.

Because of the growing importance of the foreign field, Shupert said that ABC Film Syndication will slant its product so that it has an international flavor, rather than only a domestic one. Asked about the current ratio of foreign business to domestic, Shupert said that now it is relatively small.

ABC Film Syndication, he continued, will expand in the foreign field via co-production deals with foreign producers and other methods which still are in the discussion stage. Other factors favorable to co-production deals, Shupert added, are the frozen funds problem and quota restrictions on U.S.-made tv programming, notably in Britain.

Westerns were called by Shupert the most generally popular American fare in Europe. While in Madrid, Shupert made a deal for the dubbing in Spanish of "Passport to Danger." In Paris, he began negotiations on the dubbing of other ABC Film Syndication series in French. Dubbing in German and Italian is now economically prohibitive and ABC Film Syndication, when it sells any series in those countries, will have the local buyer do the dubbing, Shupert explained.

He added that he also inaugurated talks on a number of co-production deals, stressing his belief that production abroad is no cheaper than it is in the States.

Visiting London, Paris, Madrid, Frankfurt and Rome, Shupert gave the following run-down on his impressions:

Bright Outlook for London

London: In six months, commercial contractors in Britain have learned a lot, and although commercial tv currently is undergoing growing pains and operating in the red, the outlook appears bright.

(Continued on page 34)

Defense Dept. Okay To Goodson-Todman For 'Strategic Air Command'

Mark Goodson has received the go ahead signal from the Department of Defense to produce a tv series titled "Strategic Air Command," based on official files of the department.

The film series, to be made under the Goodson-Todman Productions banner, will be documentary-type adventure stories, which will include several running characters. Under an exclusive arrangement, Goodson-Todman also will have access to filmed background material, already shot by the Strategic Air Command. General Curtis Le May is being sought to do the introductory narration for the pilot. The possibility that Screen Gems may film the show in conjunction with Goodson-Todman was intimated by Goodson. Benjie Lay, Jr., who did the screenplay, has been mentioned as possible writer-producer for the series.

More TV Film News
On Page 34

Metro Plunging Into TV on Much Broader Scale Than Other Majors; Also Plans Acquiring Own Stations

Cherchez La Fish

Unusual promotion in connection with its Baltimore sponsorship of the "Crunch & Des" series is being staged by American Brewery in the form of a fishing contest with a \$25,000 prize for the winner. To get the prize, the winner must catch a specially-marked fish from Chesapeake Bay which will be dropped into the water amid much hoopla on July 2.

Fish, called "Diamond Jim" because it will be identified by a diamond-shaped gold tag affixed to its gills by the Maryland Fish & Game Commission with a diamond set in the tag, will be dropped into the Bay with the Governor of Maryland and other officials in attendance. The lucky fisherman will get the \$25,000 and keep the tag upon presentation of the tag at the brewery.

In addition, there will be daily, weekly and monthly prizes in an overall fishing contest for the heaviest bass caught in two fresh water lakes just outside Baltimore.

Metro, now that it has taken the plunge into television, is going full steam ahead—packaging and pricing its vast library for fall programming and, at the same time setting up a tv sales organization.

Additionally, Loew's plans further diversification in the tv medium through possible station ownership, the formation of a film network and going into production of tv filmed shows, a la Columbia's Screen Gems.

The magnitude and variety of Loew's alliance with tv, a marriage that came about after months and months of deliberation, overshadows the tv moves and activities of other major motion picture companies. The extent of Loew's tv projects was given as the major reason why the Loew's board last Wed. (20) decided to market its huge backlog itself and to reject the many proffered deals for the pre-1949 inventory. It was decided to go into tv through the front door and not to "fragnetize" the tv activities of the company by farming out the backlog to other companies for tv distribution, while Loew's engages in additional tv projects.

Still Mull Price Structure

Shortly after the board reached its decision, telegrams went out to station owners and operators throughout the country informing them of the board's decision and telling them that the backlog would be available for fall programming. The wire also stated that, they shortly would be informed of the price and policy structure.

Even before the wire was sent out Fri. (22), negotiations with tv stations were underway, talks inaugurated in anticipation of the board's decision. Station owners in many key cities already have had preliminary talks with Charles C. (Bud) Barry, v.p. who heads up the Loew's tv operation.

Barry, a head about Loew's sales policy, said "we'll package competitively and price competitively in line with the quality of M-G product."

Packaging will run along the lines of 25 features, 52, 104 and 156, in addition to the leasing of the complete library in certain key situations. In addition, certain pictures, estimated to number from 75 to 100, have been earmarked.

(Continued on page 34)

Metro's Move-In Throws a Scare Into Syndicators

Decision of Metro last week to enter telefilm distribution on its own points up a growingly critical problem in the telefilm distribution sphere. It's a shortage of trained salesmen, and Metro's decision to enter the business, with all the ramifications of establishing a fullblown sales organization, has thrown another in a series of scares into top syndicators who have experienced heavy raiding in the past.

Fact of the matter is that there's already a shortage of top sales personnel among the syndicators, and the kind of organization which Metro contemplates, plus the resources at its command, would make that shortage increasingly acute if it decides to raid existing film houses for personnel. It's not likely that it would draw from its film exchanges for manpower, for that's not been the practice among other major studios which have moved into tele.

There's a good reason for that—though film is the commodity sold, theatrical and television selling are totally unrelated, with the tv end involving a specialized knowledge of the complexities of programming, time clearance, marketing, promotion and half-dozen other strongly related subjects plus a knowledge of the territory and customers. One top syndication house, which hasn't hesitated to draw on people in outside fields to train them for telefilm sales work, so great has been the shortage, lists the coin and time invested in a new man thusly:

New man is hired, stays put in (Continued on page 37)

Kapit's O'seas Features

Elbert Kapit, veeep of International Telefilm Library, is going into feature film production. He and Vaughn Walker have started Javelin Productions to produce and finance, jointly with a British company, four full-lengthers to be shot in England and on location abroad.

Javelin is providing an American star, story and director for each film, with first production getting underway in September. Film has optioned three stories.

Fedderson Tops \$5,000,000 Gross

Don Fedderson Productions, with four film shows currently on the air, currently is grossing in excess of \$5,000,000 yearly.

Fedderson, in N.Y. from the Coast, is showing his latest pilot, "Date With the Angels," a situation comedy, to networks and sponsors for possible fall programming. The projected series stars Betty White and Bill Williams in a script written by George Tibbles.

The \$5,000,000 yearly gross is being racked up by "The Millionaire" (CBS); "Do You Trust Your Wife" (CBS); "Life With Elizabeth" and "Liberace. This is in addition to fees received by Fedderson as consultant to the Lawrence Welk show.

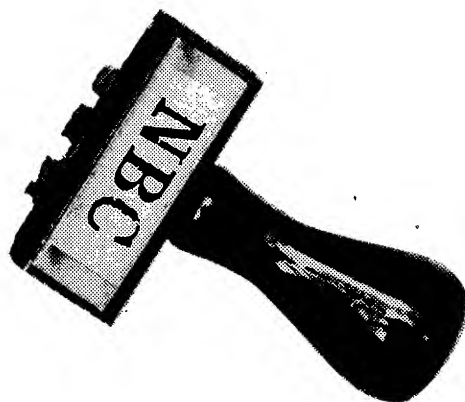
"Millionaire" will go into the residual market this fall, via MCA, as it continues to play first-run on the CBS net.

Fedderson, who just took a five-year lease at the KTLA studios in L.A., said he plans three new shows for the 1957 fall season. Assisting him at the studio is Bob Klampert, creator of "Beanie."

Meanwhile, Fedderson is negotiating with a studio to make a feature film based on "The Millionaire" series.



STAMPS OF APPROVAL




Advertisers are spending more dollars with the NBC Radio Network on weekends than with any other network... **48%** more than with the second network.

During its first year, MONITOR increased NBC Radio Network weekend revenues — in the face of a decline in weekend revenue on all other networks — by **278%** over the preceding year.

MONITOR has moved steadily from 30% sold-out in the first quarter of 1956 to more than **78%** sold-out for this August. By next month, NBC Radio will be delivering over **7,000,000** more listener commercial impressions, weekends, than any other network.

You belong on MONITOR, where advertisers have placed so many stamps of approval. **NBC RADIO NETWORK**

a service of 

Aussie TV Programmers Junketing To H'wood to Set Telepix Deals

Hollywood, June 26.

A new avenue of income for telepix will be opening up this fall when two Australian commercial stations go on the air in late September. Early next spring the government's non-commercial transmitter starts broadcasting, which may open up time for educational, documentary and travel films.

Film buyers for the two commercial stations in Sydney and Melbourne are planning Hollywood visits through the summer to program their stations with proven filmed shows. First of the "shoppers" to sample the market is Glenn W. Scott, managing director of Sheaffer Pen in Aussie, who has bought 39 issues of "I Love Lucy." He'll buy one more for Sheaffer before flying back home.

Aussie rights to "Lucy" are pegged at \$3,800 per half hour program for two stations. Peak station time on Monday ("best night of the week") is card-rated at \$2,900 for the double slot. Set owners pay a government fee of \$12 a year. It is expected, according to Stott, that nearly 100,000 sets will be in operation when the commercial stations send out their first signal Sept. 28 with an esti-

mate of 200,000 by the end of next year.

Under the quota regulations, each station will be allowed the expenditure of \$100,000 every six months for American films and \$70,000 for British production.

The Olympic Games in Melbourne through November and December will be filmed to be shown on the Coast in the elapsed time of 12 hours due to time saving across the international date line.

Ziv Scores Major Sponsor Wrapup On 'Dr. Christian'

"Dr. Christian," Ziv's newest syndicated series, has already scored two major regional deals, as well as sales to six tv stations, in advance of its official release to Ziv's sales force.

Hekman Biscuit Co., a division of United Biscuit Co. of America, signed for its entire midwest marketing area, including such cities as Detroit, Cleveland, Toledo, Grand Rapids and Youngstown. George H. Hartman Co. of Chicago is the advertising agency.

Further west, the Adolph Coors Co., brewers of Coors Beer, bought the new series for the entire Rocky Mountain area, plus several important Texas markets, through the Revell J. Fox agency, Denver.

Time slots and starting dates for both regional deals are being set now, with the campaigns due to break in the early fall. The key stations purchasing the series include KTTV, Los Angeles; KOB-TV, Albuquerque; KPBO - TV, Phoenix; KBOI-TV, Boise; KSL-TV, Salt Lake City; and KOP-TV, Tucson.

The series, starring Macdonald Carey, will be released to sales officially this week, with special regional meetings slated June 25-29 to be held in Cincinnati and New York on distribution plans. Local-level sales efforts will begin officially on July 2.

Meanwhile on the Coast, Broderick Crawford, who took time out for a feature role, is slated to begin the second cycle of 39 "Highway Patrol" films on July 9.

Shupert

Continued from page 31

Sponsors now have garnered the right to select their agencies and the time for their commercials. BBC now realizes that the commercial ITA is a competitor and is attempting to boost the quality of its programming. The second network in Britain is due in about two years, with BBC and ITA vying for the projected operation. The number of sets was estimated at 5,550,000 for Britain, with 1,400,000 adapted to receive the commercial channels.

Frankfurt: Television in West Germany is growing fast. The estimated number of tv sets in operation was put at 450,000 compared to 150,000 of a year ago, and the forecast for 1957 is that there will be 1,000,000 sets in operation. With West Germany manufacturing its own sets, the cost there for a receiver is from \$150 to \$400. This fall, the government is thinking of experimenting with a commercial television station in Munich. The government also is considering to have a half-hour devoted on all tv channels to commercials. Currently, there are 26 tv stations on the air in West Germany, with seven more planned to begin in the fall. All are operated on a non-network basis.

Rome: A new studio, RAI, is under construction in the Italian capital at a cost of about \$500,000. The rate of growth in Italy is smaller in comparison to other countries, with 300,000 tv sets now in operation and about 1,000,000 forecast for five years hence.

Madrid: A tv station in Barcelona is planned to supplement the current sole experimental station operated by the U. of Madrid.

WNAC-TV

Continued from page 31

sible audience once it lands a berth on the WNAC-TV schedule."

WNAC-TV buys the rights to film series for five years or more, if they feel the show has a wide enough appeal.

The film department is storing several series not yet on Channel 7 screens. They have a backlog of cartoons for Hub's small fry for years to come. "Proof that they do," says Miss Doherty, "comes on Saturday morning when 'Children's Theatre' opens up at 7:30 a.m. with an 8 and continues through the morning much of the time with double ratings of its opposition."

May ARB film series ratings are: 1, "Superman" (Flamingo), Friday, 6:30 p.m., 31.0; 2, "I Led Three Lives" (Ziv), Monday, 7 p.m., 28.4; "Death Valley Days" (McC-E.), Friday, 10:30 p.m., 25.4; "Man Behind the Badge" (MCA-TV), Sunday, 10:30 p.m., 23.7; "Waterfront" (MCA-TV), Sunday, 7 p.m., 22.6; "Western Marshall" (NBC Film), Wednesday, 7:30 p.m., 22.3; "Mr. District Attorney" (Ziv), Tuesday, 10:30, 20.6; "Wild Bill Hickok" (Flamingo), Tuesday, 6:30 p.m., 19.6; "Badge 714" (NBC Film), Wednesday, 6:30 p.m., 19.3; "Annie Oakley" (CBS Film), Sunday, 5 p.m., 18.1.

Metro Plunging

Continued from page 31

marked for delayed tv general release, with the first push going for possible networking or theatrical reissue. CBS-TV is known to be dickering for a number of features in this category, reportedly offering \$200,000 for "The Wizard of Oz" alone under an exclusive lease deal running several years.

"No Pig in the Poke Selling" For the remaining approximate 770 features and 800 shorts produced by Metro between the advent of sound and 1949, a full catalogue of these properties will be issued to stations shortly. "There will be no pig in the poke selling," Barry stated, adding that Metro will put its product to stations "right on the line, willing and eager to match its product against any in the business." He opined that "M-G will be one of the most important sources of tv programming for years to come."

Regarding tv selling, present plans call for the setting up of a sales organization under a national sales manager. Barry will personally participate in a lot of the initial selling, assisted by Richard Harper, who came over from the M-G sales department. Harper additionally, will be charged with setting up the sales operation initially, with the possibility that the M-G branch physical facilities may be used for the tv sales operation. "As rapidly as we get set up," Barry stated, "we'll go to market" and with the target of fall programming ahead, speed is due to be the byword.

In addition, a whole separate advertising and promotion department for tv is expected to be organized, with departmental heads reporting to Howard Dietz, Loew's v.p. in charge of advertising and promotion.

With the giant selling job slated as the initial project, it was considered too early to wrap up tv film production plans, although, they, too, are very much on the agenda. Barry is due for a studio visit on the tv film plans as soon as he can get away.

The cataloging of the huge backlog and the selection of films in the various packages are now proceeding. The Metro release "Gone With the Wind" will not be among those destined for tv, the only release so withheld. The others available for telecasting will include: "The Yearling," "Easter Parade," "Mrs. Miniver," "Random Harvest," "Gaslight," "The Great Ziegfeld," "Boys Town," "Goodbye Mr. Chips," "Mutiny on the Bounty," "Moe, Me in St. Louis," "A Tale of Two Cities," "San Francisco," and "David Copperfield."

Cunningham's Slot

Hollywood, June 26.

Joe Cunningham has been set as assistant supervisor of RKO Television Operations, in first of a series of exec appointments for RKO's newly-established tv film service unit.

Child Welfare League Files As Vidpix Series

Hollywood, June 26.

Files of the Child Welfare League will be opened to tv writer Audrey Lives for her proposed teleseries on adoption, "I Stand at the Door." MCA is putting the package up for sale.

Besides granting Miss Lives research rights, the League, headed by Marshall Field, Jr., also has bestowed "exclusive endorsement" upon the "Door" series.

It's Now a 4-Way Race in N.Y. For Quality 1st Runs

N. Y. is no longer a two-station market for feature film salesmen. Four of Gotham's seven tv-ers are in the biz of quality first-runs and a fifth is reportedly near a deal for a batch of its own.

WRCA-TV just signed with Hygo for 15 U-I and Columbia first-runs. The NBC key not having been in bigtime features in quite some time, WABD is shooting for a batch of Warner Bros. pix (Associated Artists). And last week, WATV, the Newark indie, paid over \$500,000 to National Telefilm for 52 20th Fox pix. Later hasn't been in first-runs since 1949 when it bought a pile of Monograms, pix which are actually hard to compare to 20th's in terms of either quality or price.

The new feature deals for WRCA, WATV and probably WABD constitute a major revision in the makeup of the market, thus making more time available in this all-important distribution market for the ever-growing number of new features for video. Incidentally, WPIX is the only station that's avoiding features. It appears to be sticking to its successful half-hour vidfilm format all the way. What happens at WABC-TV is anybody's guess, but the ABC flag has not gone on record against purchase of new feature properties.

Kalser Reactivating His Global Newsreel Stringer Operation

Konstantin Kalser, prez of Marathon TV Newsreel, sails to Europe for a month Tuesday (3) to reactivate his worldwide newsreel stringer operation, dormant for the past six years. Immediate occasion for the reactivation of the operation is Marathon's new "Flying Red Horse Newsreel" program for Secony Mobil-Oil, to be spot-booked in 11 markets on a once-a-month basis.

Secony show, which has already started its test runs (one this month, one next, with the regular series starting in September), deals with institutional-type newsreels on company activities. Kalser, who originally started Marathon as a world newsreel service servicing the networks but switched the emphasis to production of public relations films in 1950, has already contacted his 45 world stringers, and will huddle in Europe with the 40 of them stationed there.

UN 'GUEST OF HONOR' SET FOR 32 CITIES

"Guest of Honor," the first series of half-hour telecasts prepared by the United Nations information service, has been booked by 32 stations across the country.

In New York, WOR-TV will inaugurate the series, composed of five half-hour programs, this week. Other U. S. stations plan showings in June, July and August.

Series, which marks U. N. Radio's first entry in the syndicated tv production and distribution field, features prominent U. S. industrial, religious and public leaders who join with experts from U. N. countries in informal discussions of world problems.

Initial series includes "U. S. Policy in the U. N.," with Henry Cabot Lodge, Jr., U. S. representative to the U. N.; Dr. Eugene Carson Blake, National Council of Churches president; and Mrs. John Lee, president of the League of Women Voters.

NTA's \$1,100,000 Gross on 20th Pix

Following its \$500,000 sale of the 52 20th-Fox features to WATV in Newark, National Telefilm Associates has set the 20th package with KSD-TV, St. Louis, bringing the total markets sold on the package to 12 and the total gross thus far on the films to about \$1,100,000.

Other stations purchasing the pix are WJAR-TV, Providence; WBNS-TV, Columbus; WCPO-TV, Cincinnati; WSB-TV, Atlanta; KTVT, Salt Lake City; KPBO-TV, Phoenix; KVOS-TV, Bellingham (Wash.); KIDO-TV, Boise; WBRF-TV, Wilkes Barre and KTVH-TV, Hutchinson. The WATV purchase, which is a 30-month multiple-run deal, marks the Newark indie's entrance into the first-run feature race in the N. Y. market. Station has been programming old film and foreign language shows in the main, but apparently now will seek to dent the Gotham market as did WOR-TV with its "Million Dollar Movie."

Rosemary Clooney's Double Exposure As WPIX Signs Up, Too

"Rosemary Clooney Show" has been booked for its second run in the New York market on indie WPIX. Clairor, Inc., hair preparation makers, will begin the WPIX telecasts of the MCA-TV film series in the fall. The show also will appear on WRCA, with WPIX following a few days afterwards. It's the fourth double exposure for the New York Daily News station. The others being "Highway Patrol," "Science Fiction Theatre" and "Stage 7."

Meanwhile, Standard Oil has bought a 12-week evening spot campaign for its Calso gasoline, while Burma Shave has bought two-thirds of the "ID" schedule in WPIX's 1956-57 Madison Square Garden sports package which will start in October.

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new... with rates set to offer low cost per impression... choice availabilities are still open.

PLACE: Huntington—Ashland—Charleston and Portsmouth markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world... 316,000 watts of power for maximum effective coverage... a built-in audience of more than 200,000 sets... popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and go with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.

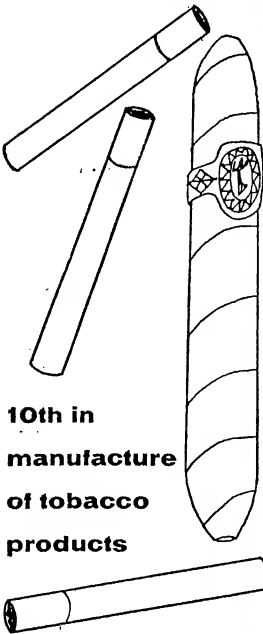
TV's New Leader CHANNEL 13 Basic ABC

FOR SALE OCEAN FRONT BUNGALOW BREEZY POINT, L. I.

45 Minutes from Broadway

Ideal for anyone who must be in Town on short notice. Studio L.R., complete Elec. Kitchen with Snack Bar, Bath (large shower), Hot Water, Telephone, large Porch all around. Adjoining Restricted Beach Club. Owner

CHAS. B. TRITSCHLER 166 Montague St., B'klyn MAIN 4-7500



10th in manufacture of tobacco products

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Among the television markets foremost in the manufacture of tobacco products, the Channel 8 Multi-City Market ranks tenth, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

Channel 8 Multi-City Market	
Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Geltingburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative
the MEERER company, inc.

New York
Chicago
Los Angeles
San Francisco

*The Fund for the Republic is pleased to announce
the Winners of the 1956*

ROBERT E. SHERWOOD AWARDS



*for television programs
dealing with
freedom and justice*

**THE BEST NETWORK
DRAMA
\$20,000**

to the National Broadcasting Company's
production of ALCOA's
TRAGEDY IN A TEMPORARY TOWN
PRODUCERHerbert Brodtkin
DIRECTORSidney Lumet
WRITERReginald Rose

**THE BEST NETWORK
DOCUMENTARY
\$20,000**

to the National Broadcasting Company's
production of Armstrong Circle Theatre's
I WAS ACCUSED
PRODUCERDavid Susskind
DIRECTORWilliam Corrigan
WRITERJerome Coopersmith

**THE BEST PRODUCTION
BY AN INDEPENDENT STATION
\$15,000**

to WAAM-TV, Baltimore, Maryland
for its production
DESEGREGATION: BALTIMORE REPORT
PRODUCERHerbert B. Cahan
DIRECTORKennard Calfee
WRITERMrs. Gray Johnson Poole

Honorable Mention

OMNIBUS:
Constitution
Columbia Broadcasting
System

KRAFT THEATRE:
One
National Broadcasting
Company

PHILCO PLAYHOUSE:
A Man Is Ten Feet Tall
National Broadcasting
Company

PAGEANT:
In Freedom
KOMO, Seattle,
Washington

IN THE MINDS OF MEN
KPIX, San Francisco,
California

THIS IS OUR FAITH
—March 28, 1956
WATV, Newark, N. J.

TWIN CITY HEART BEAT:
The Invisible Fence
KEYD, Minneapolis,
Minn.

CAMERA THREE SERIES
Columbia Broadcasting
System

FRONTIERS
OF FAITH SERIES
National Broadcasting
Company

FRONTIER SERIES
National Broadcasting
Company

Jurors:

Kermit Bloomgarden
Buell G. Gallagher
Robert M. Purcell
Mrs. Eleanor Roosevelt

Gilbert Seldes
Robert Taft, Jr.
Harrison Tweed
Philip H. Willkie

The Awards for television programs dealing with freedom and justice presented on commercial television between October 1, 1955 and May 31, 1956 are in memory of Robert E. Sherwood, until his death a Director of the Fund for the Republic and a valiant champion of American liberties. The Awards will be made again next year, for programs presented between October 1, 1956 and May 31, 1957. The Fund for the Republic is a non-profit corporation devoted to increasing public understanding of the principles set down in the Constitution and its Bill of Rights.

THE FUND FOR THE REPUBLIC, INC.

60 East 42nd Street, New York 17, N. Y.

PAUL G. HOFFMAN, *Chairman of the Board*

ROBERT M. HUTCHINS, *President*

Television Chatter

New York

WRCA-TV director Jim Elson moving up to NBC network status as the Monday-Tuesday director of "Tonight," with the station upping assistant director Walt Garrity to director and floor manager Don McDonough to a.d. . . . Howard K. Smith, back from Cyprus to narrate the "You Are There" show on the Cyprus situation Sunday (1), addresses the Overseas Press Club Tomorrow (Thurs.), to give his eyewitness accounts of the rioting on the island . . . National Telefilm Associates opening its seventh sales office, in Dallas, with William Boyce in charge . . . Milt Schwartz and Suzy Gilbert of the WRCA-WRCA-TV ad-promotion department engaged, and will marry in November . . . Howard Barker set to design the sets for the Vic Damone summer show on CBS-TV . . . WRCA-TV newscaster Roger Bowman addresses the Lion's Club of Greenwich tomorrow (Thurs.) . . . Geoffrey Barr, who for the past two years has been associated with legit producer Cheryl Crawford, joins the business affairs department at CBS-TV and will work as business manager of the story department . . . Marian Brash set for a role in "The Partners" on U.S. Steel Hour July 18. . . . Jack Sterling will do a Christophs vidpic for showing on stations throughout the country . . . Max Buck, WRCA-WRCA-TV advertising-promotion-merchandising chief, leads a contingent of grocery manufacturers and broadcasters on the annual joint outing between the station and the manufacturers today (Wed.), the trip including a visit to Monmouth Park . . . Edward Andrews stars and Frank Campanella featured on "Kaiser Aluminum Hour's" presentation of "The Army Game" next Tuesday (3) . . . Farley Granger stars on "Kraft Theatre" tonight (Wed.) in "Starfish" . . . William Hickey feled in "The Luck of Luke McTrigger" on "Studio One Summer Theatre" Monday (2) . . . Before official tv breakup, Dean Martin and Jerry Lewis will host birthday party for Marie Torre at Gilmore's tomorrow (Thurs.) . . . Mike Foster, ABC press veepee, to Ocracoke Island for two weeks vacation . . . Tony Martin off to London to do a film and come tv shows for BBC. Also will take a weekend in Madrid to consult with Frank Sinatra about tv film series . . . Walter Slezak back to serve on NBC-TV panel of "This Is Show Business." . . . WABC-TV topper Bob Stone off to Cape Cod for fortnight on Monday (25) . . . Ted Cott, WABD boss, marrying model-actress Sue Oakland July 1 in N.Y. and off to Paris-Rome-London on three-week honeymoon; she was a "Miss Junior Jinx" . . . Staats Cotswort just out of legit "Inherit the Wind" featured on "Studio One" July 2 . . . "Littlest Revue" (off Broadway stanzal performer Charlotte Rae into four Ed Sullivan shows—first time on tv . . . Geoffrey Bernard becomes Guild Films sales rep in England . . . James J. Kelly joins Guild's commercial division here in N.Y. as salesman; was merchandising manager for WABC-TV . . . Imogene Coca, Joey Adams, Thelma Carpenter, Ernie Kovacs, Edie Adams, Vic Damone, Fran Warren, Elaine Malbin, Nick Kenney, Al Collins, Al Kelly, Erskine Hawkins do 21-hour Martin & Lewis telethon for Muscular Dystrophy Assn. on WABD Friday (29) . . . Arlene McQuade featured on

Kraft tonight (Wed.) . . . James M. Orchard is new WABC-TV account exec. . . . Donald A. Pels, a CPA, to WABC-TV as business manager, succeeding anklng Grady Jensen . . . Both Hollinger upped from associate to producer status of ABC-TV's "Women Want to Know."

National Spot Biz

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were so tight, many advertisers became frantic, some traders think. As a result, the underwriters indulged in excessive and premature spot buying, fearful that they might not be able to buy later.

On business charts, the May dip looks almost like a straight vertical line, signifying that it took little time to happen. In previous years the spring decline took at least four or five weeks from start to finish.

Another reason why the biz curve is so erratic is that new advertisers are forever starting in spot. American Tobacco, which has done next to no national spot buying for Lucky Strike before now, is experimenting intensively in four major markets. (This in itself accounts for a sizeable bit of spot coin, but the trial run augurs even greater spot gain.)

Many advertisers have pulled out. A few permanently perhaps, but more to get their wind and re-evaluate the spot situation, it's said. Procter & Gamble drew in its spot horns rather sharply about three weeks ago. To some reps, the amount of dough P&G withdrew from the spot sweepstakes seems in excess of normal spring retrenchment. Hope is held out by the reps that the soapery is merely reshuffling the allocation—a different way among its many brands.

Old TV Gangs

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Markle, currently on CBS staff but sans assignment.

The Cook-Hill half of the Kaiser foursome leaves something of a gap in "Kraft Theatre" too, since these were two of the show's and J. Walter Thompson's key production operators. Agency has brought in fresh blood on the show and will also have available the services of Harry Herrmann, who checks off his "Star Tonight" chores in a couple of weeks following cancellation of the show after two years.

There are several other examples—Alex Segal is now under contract as producer-director to Showcase Productions for several specs, with the Steel show operating strictly with freelance directors. Of course the production side is the same, what with the Theatre Guild's longterm deal with Steel and John Haggott remaining as associate producer. "Climax" has had its ups and downs, what with Edgar Peterson having moved out for awhile to try his hand unsuccessfully at the Sunday afternoon "Front Row Center" and now back with the show since Martin Manulis moved over to ride herd on "Playhouse 90." And ABC-TV,

having once sported Segal with Steel and Herb Brodtkin and his staff with the erstwhile alternate, "Elgin Hour," is now completely bereft of dramatic talent, what with Brodtkin & Co. comfortably esconced on NBC with the "Alcoa-Goodyear" successorship to "Philco-Goodyear" and Coe-Talent Associates & Co.

About the only place where there are no changes is the "Robert Montgomery Presents" stanza, and that's due to the uniquely light-knit operation of Neptune Productions, the Montgomery-John Gibbs operation. Montgomery rules the production roost with a firm hand, with Joe Bailey as overall production factotum, and Gibbs watches the script and talent end from the agency side. But even here, Norman Felton, long the key directorial talent in the operation, is now off on his own, exploring the fields of legit and freelance tv assignments.

Katz Agency

Continued from page 22

in the number of national accounts on each station.

In regard to the Katz Agency production for WMAL radio—let's look at the record.

1. Many radio stations' national business was down, as was the general trend, for the year 1955 compared to 1954, but WMAL radio was UP 29.6%.

2. So far in 1956 WMAL radio's national business is running better than 20% above 1955.

3. Katz representation of WMAL started in July, 1951 and by the end of 1955 Katz had increased WMAL's national spot dollar volume by 36.3% over the volume carried in 1951.

4. 1956 WMAL national spot volume is topping the peak volume year of 1955.

Finally, the whole premise of the article seems slightly erroneous when it is considered that the ABC Network has just recently appointed the Katz Agency as exclusive national representative for their own KABC-TV (along with AM Los Angeles).

Scott Donahue, Jr. (Television Sales Manager, Katz Agency).

FCC's Snooping

Continued from page 20

will be used in such a way as to identify its source.

The questionnaire, consisting of seven pages, calls for national and local ad rates on all time classes, option hours, types of programs carried during a specified composite week and source of programs, spot and participating announcements during the composite week from sign-on to sign-off, revenues from national, regional and local advertisers, and classification of local advertisers by types of business and net time billings.

Completion of the questionnaires, Barrow told stations, will constitute "a substantial public service" and a contribution to the "health and growth" of the tv industry.

Milwaukee — Vet WTMJ announcer Robert Heiss has been upped to assistant manager of the Milwaukee Journal AM'er and WTMJ-TV. He'd been the station's sports director and chief announcer.

Shriner

Continued from page 21

maceuticals okay. CBS-TV, however, released a statement to the effect that it "has not been able to clear a full hour for the new Herb Shriner show due to lack of time availabilities. During the 1956-'57 season, therefore, the series will be presented in a half-hour format. The following year, the network is committed to present Shriner in a full hour."

The sponsor refusal to go with Shriner for a full hour marks the second rebuff given to CBS' Tuesday nights this season. Net work originally wanted to extend Red Skelton back from his 9:30 spot to a full 9 to 10 hour, but in this case, the Skelton sponsors, Johnson's Wax and Pet Milk, nixed the idea because they didn't want to share the comic with anyone else.

"The Brothers," sold via the William Morris office to the Russell M. Seeds agency in Chicago, fronting Sheaffer, was created by Gordon and Sweeney, Ed Feldman, who will produce, and Hy Averback, who will direct. Show is owned by CBS and will be supervised by Edmund Hartmann under the jurisdiction of CBS Coast program chief Al Scalapone.

Moore and Salant

Continued from page 20

among programs sold outside of option time, he declared: "either we have no faith in the programs, the affiliates or the tastes of the American people."

Salant conceded that Moore's onslaught on the nets forced the industry into "agonizing reappraisal but pointed to testimony of affiliates before the Senate in support of network practices. They should be the first to complain, he said, if the nets were unfair to them."

Moore's option time proposal, he said, would prevent the nets from competing during 25% of prime evening hours. This is not competition, he said. "It doesn't matter what the network has to offer—you can't take it."

Salant also contended that when Moore charges that the "must buy" agreements keep advertisers from buying time on KTTV he really means the "first-call" policy under which affiliates are given the right of first refusal.

To a question by Paul Porter, a former FCC chairman, Salant indicated some "changes" are being made in relations with affiliates but would not give details.

Knowland

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ton, ex-NBC exec who is now an official of Knowland's Oakland radio station, KLX. Others owning pieces of Channel 2 are A. M. Bieker, R. W. Bruener, Rilea Doe, Ingraham Read, W. H. Mardy, John W. Morris, John J. Reilly, M. B. Skaggs and Robert J. Crist.

Other two unsuccessful applicants for the tv channel in Oakland, a city of more than 400,000, on the east shore of Frisco Bay, were Television East Bay, principally backed by oil millionaire Ed Pauley, and San Francisco-Oakland Television, backed primarily by General Tire and Rubber, the owners of the Don Lee Broadcasting System.

FCC hearings started a year and a half ago.

N.Y.C. TV Code

Continued from page 25

about the city, using official files and departmental records and cooperation, and that it would be undertaken without compensation to the city. Issue became a political football, especially when Kennedy refused to cooperate, and was held in abeyance until the committee could formulate a code of practices.

Effect of the code apparently is to kill the Granik project as originally conceived, since the format of the Granik show was to cut across city departmental lines and cover the work of all city departments. Under the new code, a producer would require a priority and an okay from each departmental chief.

D.C. FEMME B'CASTERS

ELECT BERYL DENZER

Washington, June 26.

Beryl Denzer, associate producer for "Face the Nation" and CBS Public Affairs, was elected president of Washington Chapter of American Women in Radio & Television at group's final meeting this season. Miss Denzer succeeds Esther Van Wagoner Tufty, capital correspondent for NBC's "Home Show" and "Weekday." By coincidence, it was in Mrs. Tufty's news bureau that the new AWRT prexy broke into reporting.

Other newly elected officers of the D.C. chapter of 100 members include vice-president, Vicki Kissal, office manager for WMAL-ABC; corresponding secretary, Mary Lois Dramm, WRC-NBC traffic supervisor; recording secretary, Eleanor Lanigan, NARTB Code division; treasurer, Grace Nupp, Murdock Ad Agency.

Following were named to board of directors: Esther Van Wagoner Tufty; Florence Lowe, VARIETY's Washington Bureau, and a former chapter president; Marion Park Davis, Carl Boyer Agency, and Sally Ball Kean, public relations NARTB.

Cox

Continued from page 20

work problems as so "desperate" that action must be taken, he thought the "allocations issue," which is also before his committee, requires "that some action must be taken." He noted that the Committee is meeting today to vote on an interim report on allocations, but "whether this report sees the light of day or not, I cannot tell you."

He said the past the allocations problems were "aggravated" because officials have "not been able to face up to any action."

Of the many proposals to solve the UHF dilemma, Cox believed that the de-intermixture proposal, "so that one community has all VHF and one all U's," is the best solution to date. He noted, nonetheless, that it is "not a complete solution, but a first and essential step. Some measures should be taken now to permit continued development of UHF equipment and raising UHF to competitive quality with VHF."

A further measure that seems to have favor among the Senators, he said, is the proposal for "excise tax relief" to manufacturers of UHF receivers. He thought that tax easing on production of color sets, to encourage all-channel reception, was the best way to start. He held out the hope that perhaps the plan can be extended to black-and-white set production, as well.

Another matter up for Committee once-over is subscription television, he noted. "I rather suspect," he said, "that if any action is taken it will be on an experimental basis." He said that the areas for conjecture in pay-tv are too broad for confirmed beliefs.

Mpls. Pushes Educ'l TV'er

Minneapolis, June 26.

With the Federal Communications Commission having approved the application of a Twin Cities group to build and operate an educational television station on the U. of Minnesota campus, the project will be launched shortly.

Actual construction will start as soon as possible. Construction and equipment will cost about \$400,000.

"MR. DISTRICT ATTORNEY"

STARRING DAVID BRIAN



ZIV SHOWS RATE GREAT!

45.9

In 3-station
NORFOLK

beating Groucho Marx, Disneyland, Perry Como, Jackie Gleason, Person to Person, Lux Video Theatre and many others.

ARB—Mar., '56

ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 41st St., N.Y.C., Tel. PL 7-5000

\$1,000,000 Tea Spree on AM-TV

The Tea Council, via Leo Burnett, will move into radio spot advertising for the first time this summer and concentrate all of its television spots in nighttime. All told, the Tea Council will spend upwards of \$1,000,000 to push ed tea on tv alone, with the radio and extensive outdoor advertising additional.

TV spot campaign will run 10 weeks starting July 3 in nine key markets representing 43% of U. S. video homes under a revised schedule that will kill all daytime spots and concentrate in prime evening time so as to raise "advertising effectiveness," as compared to "advertising efficiency" as typified by low cost-per-thousand. Radio campaign will be primarily a test in three markets only, Cleveland, Norfolk and Augusta. Video commercials, comprising three 20-second spots and two 10-second blurbs, were supervised by Delbert Mann and directed by Norman Felton and stress a soft-sell basis on the findings of a survey by Dr. Ernest Dichter's Motivational Research Institute. Tea Council plans were detailed at a press luncheon in N. Y. last week.

SHORTS—BERMUDA STYLE

KYW Dolls Up Its Staff for Fancy Promotional Hoopla

Cleveland, June 26. Westinghouse Broadcasting Co. kicked off its summer programming on KYW, KYW-TV with a summer hoopla promotional (21) and the announcement that it is extending its radio programming all night with Joe Mulvihill doing the "1100 Club" from midnight to 6 a.m.

Mulvihill's stanza was immediately picked up by several sponsors with the six-hour long stint to highlight news on the hour along with popular shellacs.

In the hoopla on summer's first day, entire staff came attired in Bermuda shorts; station breaks all had "cool" theme and front of building was Igloo of dry ice.

Station also announced a 30th anniversary celebration for sportscaster Tom Manning to be highlighted by an hour-long program, Thursday, 8 p.m., with Bob Hope emceeing.

NBC Strip-Happy

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July 6, to be replaced by "So This Is Hollywood" for five weeks, followed by "Jan" for six weeks and "Joan" again for 17 weeks. That covers the period till January, with a tentative schedule then calling for "Great Life" for eight weeks, "Topper" for seven and "Phoebe" for eight, running the strip through June 28.

Unlike "Joan," the five shows were purchased direct from the producers — "Phoebe" from Alex Gottlieb, "Topper" from Bernard Schubert, "Great Life" from Dick Chevillat and Ray Singer, "Hollywood" from Ed Beloin (NBC also had a piece of the show) and "Jan" from Arthur Stander. Three of the five ran on NBC originally. "Great Life" and "Jan" were casualties of this season. "Phoebe" starred Peter Lawford, "Hollywood" Mitzi Green. Number of episodes reads: "Hollywood," 24; "Great Life," 78; "Topper," 39, "Phoebe," 33 and "Jan," 26. In contrast to the manner of procuring the five new shows, "Joan" was purchased from a syndication company, Interstate Television, after Joan Davis had turned the films over to Interstate for rerun syndication.

Latest data anent "Joan" out of the NBC research department shows the comedy series continuing to gain strength, with the June Trendex giving it a lead over ABC's "Mickey Mouse Club" in the five cities in which they compete, "Joan" comes up with a 4.8 rating, compared with "Mouse's" 4.5 First Nielsen study available on the show, a special survey, showed that "Joan" more than doubled the audience share of predecessor "Pinky Lee" after two weeks on the air, jumping the share from 15.3% to 34.5%.

Syndication Scare

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New York his first week, getting a course in the fundamentals from the sales v.p. on down, tying up top brass for that week as well as drawing salary. Second week, he's out on the road, but in the company of the divisional sales manager, who could be used elsewhere in pinning down pending deals. Then he's carried on a draw against commission—generally upwards of \$250 a week, for as long as it takes him to click. Some salesmen, who've been the victims of bad breaks, have drawn as much as \$10,000 without connecting with a sale.

For a top man, the rewards are great, with road men usually getting 10% of the gross as their commission. For a man on the road who sells a library deal, this can add up to some healthy coin, as high as \$5,000 for the one sale, in some instances. A resident salesman, one living in N. Y. or Los Angeles and not going on the road, commission is usually 5%, but of course, he's likely to make far bigger deals in his major market.

Because of the lack of salesmen, raiding has been common, particularly among the larger companies who can afford to offer greater incentives in terms of salary and commission business. In recent months, one outfit which was undergoing a large expansion in syndication activities after confining itself largely to national and regional deals made firm offers to each and every man on the entire sales staff of a competitor, and succeeded in luring some, but only a small minority, away. And that's not uncommon.

Coalition Slate

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long delay brought on by technical difficulties in making the mechanical count.

Coalition won on a platform deriding lack of administrative know-how of the present local board, which supplied key middle-roads as national board candidates. Both parties were demonstrably "anti-AWARE," the organization which has been accused of actor blacklisting because of alleged Red affiliations.

Mail vote also selected 100 N.Y. AFTRAns to act as delegates at the national conclave on July 12 in Chi. Coalition copped 82 seats and Middle-road 18.

NBC-TV's Got Sponsor, But Can It Deliver? An Earth Satellite?

NBC-TV is in the tantalizing—and suspenseful—position of having a major bluechip sponsor on the hook for a show it's not sure it can deliver. To make the frustration agonizing, the sponsor has never tried television before and the show itself is a major news event that would draw one of the top audiences in history.

Sponsor is International Business Machines, which has indicated to the network that it wants to sponsor the telecast of the launching of the earth satellite next July—if NBC can do the show. The network has already been in contact with Washington on the matter, talking an exclusive live remote telecast of the actual launching of the satellite, along with background data and commentary on the project, its history and purposes.

Though Ben Park, exec producer on the upcoming "Telescope" series, into whose domain the satellite project falls, has been talking with the scientists, he's gotten no commitment, and doesn't expect one for several months yet if at all. But just in case, he's arranged for Dr. Athelstan Spilhaus and Dr. Lloyd V. Burkner, two of the foremost authorities on space and earth satellites, to appear on the show as commentators. If he can get the okay, he's got both format and sponsorship problems solved.

7 All-U Cities

Continued from page 23

for an additional V. As to the question of whether a V displaced directly by a U would automatically get the new grant, or vice versa, this was left open. It also throws open the matter of existing affiliations in those markets.

The overall proposal was adopted with only one dissent, that of Comr. John C. Doerfer, who declared that creation of all-U service where VHF is currently in existence would be inequitable. Doerfer in particular attacked the decision to deintermix Madison, and he was not alone in dissents to individual proposals. Other members of the FCC dissented in particular cases like Evansville.

The longrange program suggested by the Commission basically aimed at (1) an immediate program of research and development to increase the range of UHF signals and to reduce shadow areas, (2) an increase in maximum UHF power, effective Aug. 1, from 1,000,000 watts to 5,000,000 and (3) a hint that Congressional action be taken to assure the sale of UHF sets, either by tax relief for all-channel tuners or by the more drastic measure of a law which would bar from interstate shipments any receivers other than UHF receivers.

The FCC also hinted that it was seriously considering a transfer of all or the major portion of telecasting to the UHF band. In asking for comment on the longrange plans, the FCC asked that such comment be addressed to "The FCC Inquiry into the Feasibility of Transferring Television Broadcasting to the UHF Band."

Commission set down five criteria for deintermixture as the basis for its action. In markets where there are one or more commercial V's, proposals to eliminate them were guided by: (1) whether significant numbers of people would lack service because of their elimination, (2) whether there are one or more U's operating, (3) whether a reasonably high proportion of the sets in use can receive UHF, (4) whether the terrain is reasonably favorable for UHF reception and (5) whether the elimination of the VHF service would improve opportunities for effective competition.

LEO ROSEN STRICKEN

Albany, June 26.

Leo Rosen, general manager of Schine-owned WPTR, was stricken with a heart attack at his home Thursday (21) and was taken to St. Peter's Hospital in serious condition.

Rosen was on vacation at the time and had returned from a motor trip to Atlantic City.

'Thanks for the Memory'

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Sarnoff's "open invitation" to all to embrace new vistas as a natural progression in the communications arena reaffirms a leadership to suggest that Bricker or no Bricker, an industry influenced by such crystal-balling can perhaps only be in the best interests of free enterprise.

Ten years ago Gen. Sarnoff put it up to the affiliates this way:

"I should like to impress upon those of you engaged in radio, that for the first time in its history, radio itself has a stake in the present. It must be careful not to act like the cable company, the phonograph company and the silent motion picture company, which looked upon the new children of science as ghosts of obsolescence that might adversely affect their established businesses. In their desire to perpetuate and to protect their existing businesses, some of them stubbornly resisted change and progress. Finally, they suffered the penalty of extinction, or were acquired by the progressive newcomers."

"Let me assure you, my friends, after more than 40 years of experience in this field of communications and entertainment, I have never seen any protection in merely standing still. There is no protection except through progress. Nor have I seen these new scientific developments affect older businesses, except favorably, where those who were progressive, gave careful thought and study to the possibilities of new inventions and developments for use in their own business."

"Despite the fact that the Victor Talking Machine Co. passed into radio hands, more phonograph records are made and sold today than ever before. And so it is with the entertainment industry. Talking pictures saved that industry at a time when it needed saving and has kept it prosperous ever since. Television in the theatre may be as much of a stimulant to an industry which at the moment, at least, needs a new stimulant, as sound was to the silent movie."

"Therefore, may I leave you with this final thought: I am not here to urge you to enter the field of television beyond the point where you yourselves think it is good business."

for you to do so; nor to propose that you plunge all at one time. Rather I would suggest that you reflect carefully and thoughtfully upon the possible ultimate effects of television upon your established business if you do nothing, and of great opportunities for your present and future business if you do the right thing!"

Here, certainly, was a credo worth of inscription in the Senate hearing records.

Blacklist

Continued from page 22

opinion—the report did not venture into this area—the practice of blacklisting has apparently eased somewhat over the past year. This is due to many things, he said—an easing of the political atmosphere, some of the more outlandish practices, the fact that many accused people have cleared themselves and consequently the list is reduced and the fact that the new younger crop of talent has been extremely cautious about signing anything or participating in political activities.

The "big remaining problem," Cogley stated, is the fact that the blacklisting practice continues to be "institutionalized," that agencies and networks still have "security officers" and still maintain checks. He said he couldn't predict any outcome for the future on whether or not this institutionalization would disappear.

Included in the appendix of the report is a separate and independent study, also backed by the Fund, of the morale of people in radio-tv as affected by the blacklist practice. Study, undertaken by Marie Jahoda of the Research Center for Human Relations at New York U., undertakes to show that blacklisting has had a harmful effect on morale among talent in the industry.

Ames, Ia.—Richard V. Hull, director of WOJ radio and television stations for Iowa State College, Ames, has resigned, effective in mid-November, to accept a similar post at Ohio State U.

Singing STAR of
RADIO, TV
and MUSICALS

LOIS HUNT

SCORES AGAIN in

"ROSALINDA"

Curran Theatre,
San Francisco



"Lois Hunt, as Adele, scored solidly with two rousing songs."

—San Francisco Call Bulletin.

Featured Sunday, July 1st
WOOLWORTH HOUR—CBS Radio

STARRING
IROQUOIS AMPHITHEATRE

OPENING week of July 2nd
Louisville, Ky.

Personal Management: JACK BERTELL
527 Madison Avenue, New York Plaza 3-2153

APARTMENT NEW YORK FOR SALE

EXECUTIVE or ARTIST — you have many advantages in owning, occupying, entertaining graciously and privately in newly created compact, "sport car" type luxury Co-op apartment off Park Ave. in conservative full service bldg.

Gallery level: Open library-dining room, G. E. equip. kit, master bedroom and bath, powder room-lavatory. Lower level: living room 27 ft., fireplace, studio window. Three-ton central G. E.-year-round air cond. thruout. Buy and move in now for comfort, \$29,500. G. R. Eldridge, 71 E. 77 St. for appointment, or Templeton 8-6600.

729 7th AVE.—Corner 49th St.
FLOORS FOR RENT
8,000 to 48,000 Sq. Ft.
Air-Conditioned — May Divide
Now Occupied by Columbia Pictures
HELMSEY-SPEAR, INC.
E. Altman MU 7-6400

APT. MIDTOWN, NEW YORK

FIFTH AVE., 82nd St., small, charming, 1½ rooms, bath, kitchenette, carpet, air conditioner, available for any length of time, excellent building, asking \$140. Regent 4-8890.

HOTEL

Algonquin
59 West 44th Street
New York • MU 7-4400

Preferred by people of the Theatre...
100% Air Conditioned

Jocks, Jukes and Disks

By MIKE GROSS

Four Aces: "I only Know I Love You" (Decca). The Aces have come up with another winner in "I only Know I Love You." Melody is an Italian import but it's pegged just right for the U. S. market. It's a driving ballad entry packed with lots of vocal power. "Dreamer" is another solid ballad job and should rack up lots of spins.

Eydie Gorme: "Mama, Teach Me To Dance" (ABC-Paramount). Eydie Gorme will move out fast with "Mama, Teach Me To Dance." It's bright and infectious beat makes it a natural for big play on the deejay tables and coin machines. Thrush gives the side added zest with a lively vocal work-over. "You Bring Out The Lover In Me" is a slow-paced ballad which she takes for a warm ride.

Don Cherry: "Ghost Town" (Columbia). Although the "Ghost Town" beat is reminiscent of last year's "Learnin' The Blues," it's still strong enough to hit the deejay slotting. He gives the tune a powerful rhythmic punch and the side swings all the way through. "I'll Be Around" is a classy entry that will appeal to plenty of programmers.

Mills Bros.: "Ninety-Eight Cents" (Decca). The Mills Bros. get their best rack at the hit lists in some time with "Ninety-Eight Cents." It's a driving side with a novel lyric idea and the boys belt it hard and effectively. The Sy Oliver orch backing is an important plus. "I'm the Guy" is a likeable slice that shows off the group's slick harmony styling.

Cyril Stapleton Orch: "The Italian Theme" (Columbia). Cyril Stapleton, London orch leader, has a good chance to rack into the U. S. hit lists with "The Italian Theme." Spotting harpsichord effect against a rich string background, Stapleton has whipped up a solid instrumental side good for strong play on all levels. The tango beat of the re-

verse side is built up for good results.

Nelson Riddle Orch: "The Love of Genevieve" (Capitol). The gay and buoyant quality of "The Love of Genevieve" should win this disk lots of play in the coinboxes and deejay tables. It could pile up a big commercial score. There's also lots of spins due for the theme from the 20th-Fox pic, "The Proud Ones." Riddle gives it an effective haunting quality with a strong whistling effect.

Mary Small: "None of That Now" (Coral). Mary Small is due for plenty of action with her first Coral try, "None of That Now." It's a briskly-paced item which she belts in a rhythm-packed manner. "Dino," however, is just a so-so slice.

Mimi Warren: "Lover" (Kerry). Mimi Warren's



LAWRENCE WELK

and his

CHAMPAGNE MUSIC

(Exclusively on Coral)

2534 Consecutive Week

Aragon Ballroom—Ocean Park, Cal.

ABC-TV—Sat. 9-10 P. M. EDT

Sponsored by

Dodge Dealers of America

Longhair Reviews

Mozart: Sonatas For Organ & Orchestra (MGM). Mozart's 17 organ sonatas are played for the first time in complete form and excellent style by organist Richard Ellsasser and the Hamburg Chamber Orchestra batoned by Arthur Winograd. Another outstanding contribution to this year's Mozart bicentennial celebration.

Sibelius: Symphonies No. 6 & 7 (Angel). The Finnish composer's final two symphonies performed in brilliant, flowing lines by the Philharmonia Orchestra conducted by Herbert Von Karajan. Sound is superb.

Stravinsky: Les Noces; Mass; Pater Noster; Ave Maria (Columbia). Varied, interesting program of choral works in the modern manner presented with dramatic impact by the Netherlands Chamber Choir and outstanding soloists under Felix de Nobel's baton.

Tchaikovsky: Symphony No. 6 (Decca). The "Pathétique" symphony, a war horse of the classical repertory, rides again with Igor Markevitch conducting the Berlin Philharmonic Orchestra in a controlled, deeply moving performance. Excellently recorded.

Rudolph Ganz-Parthenia Vogelback: Two-Piano Concert (Tiffany). Pieces by Franck, Poulenc, Saint-Saens and others in pleasing renditions by a Chicago-based piano duo. It marks this label's bow into the classical market.

flashy fingerwork keeps the standard "Lover" moving at a fresh and invigorating pace. It's a top-flight instrumental side that will make a good deejay programming bet. "Zoomball" shows off her kinetic keyboarding with a hot instrumental backing.

Kitty Kallen: "True Love" (Will I Always Be Your Sweetheart) (Decca). Back in action after several months of battling a throat ailment, Kitty Kallen is in fine form on this ballad coupling. "True Love," the Cole Porter tune from the Metro pic, "High Society," is a class item which she delivers with a warm style. Margaret Whiting also has a standout slicing of "Love" on the Capitol label. "Will I Always Be Your Sweetheart" has a pleasant melodic line and the thrush takes it for an ear-appealing ride.

Richard Maltby Orch: "Raucous Maracas" (Columbia). "Pagan Love Song" (Vik). "Raucous Maracas" is a frisky item with a lively chile beat. Maltby's orch lays down the solid rhythmic line in a flavorsome manner. The oldie "Pagan Love Song" gets a hot uptempoed workover.

(Continued on page 46)

Album Reviews

Capitol Records has been mopping up this past couple of months with its soundtrack sets of the Rodgers & Hammerstein film musicals, "Oklahoma" and "Carousel." Label continues on its R&H kick with the soundtrack from 20th-Fox's "The King and I" and for a change of pace takes on Cole Porter with the soundtrack set from Metro's "High Society." Both packages are shoe-ins for the best-seller lists.

R&H have one of their most melodic scores in "The King and I" and the soundtracker compares favorably with the original cast album put out by Decca several years ago. **Yul Brynner**, in the part of the King, is the only carryover from the Broadway cast, and he handles his few vocal chores expertly. Most of the melodies fall to unbilled **Marni Nixon**, Deborah Kerr's singing voice in the pic. She brings a charm and a gaiety to such items as "I Whistle A Happy Tune," "Hello, Young Ladies," "Getting To Know You" and "Shall We Dance," in which she duets with Brynner. The orch is conducted by **Alfred Newman**.

In the "High Society" package **Bing Crosby**, **Frank Sinatra** and **Louis Armstrong** have a flock of topgrade Porter to work with. Among the gems are "True Love," "I Love You, Samantha," "Mind If I Make Love To You" and a frisky "Well, Did You Ever?" Crosby and Sinatra split the crooning chores on these tunes and both are in top form. Satchmo has a nifty "High Society Calypso" and a duet with Crosby on "Now You Has Jazz." The femmes, in the pic, **Grace Kelly** and **Celeste Holm**, get a small warbling chance. **Johnny**

Green batons the MGM Studio Orch.

Percy Faith Orch: "Passport To Romance" (Columbia). The European melodies are getting a bigger play in the U.S. than ever before but seldom have they been showcased to better advantage. The melodies are varied and give Percy Faith an opportunity to highlight their values with colorful arrangements. Among the memorable items are "The Little Lost Dog," "Portuguese Washerwoman," "Merry-Go-Round" and "Moritat."

Lawrence Welk Orch: "Say It With Music" (Coral). The Lawrence Welk vogue keeps growing and this package should ride along with the fad for good returns. It's straight from the shoulder instrumentalizing with no fancy musical dressing to get in the way of the dancing beat. Set includes 36 all-time favorites. What else could a Welk fan want?

Carmen Cavallaro: "Guys and Dolls" (Decca). Frank Loesser gave musicians plenty of room to move around with his score for "Guys and Dolls." Taking the melodies from the legitimer and the additional songs from the pic version, Carmen Cavallaro has come up with a diversified and delightful package. His keyboarding gets to the heart of the melodies and gives them added values.

Gros.

RCA ADDS HILLBILLY

David Houston has been added to RCA Victor's hillbilly roster by country & western chief Steve Sholes.

Houston is from Shreveport, La., where he appears on the "Louisiana Hayride" show.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV.

Survey Week of June 15-21, 1956

Allegheny Moon	Oxford
Believe in Love	Robbins
Born to Be with You	Mayfair
Can You Find It in Your Heart	Witmark
Cool Tango	Ardmore
Don't Cry—*Most Happy Fella	Frank
Get Me to the Church on Time—*My Fair Lady	Chappell
Glendora	American
Graduation Day	Sheldon
Happy Whistler	Birchwood
He Loves Me, He Loves Me Not	Broadcast
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*My Fair Lady	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*My Fair Lady	Chappell
Ivory Tower	Melrose
Kiss Me Another	Marks
Love of Genevieve	Bourne
Lullaby of Birdland	Patricia
Moonglow—†"Picnic"	Mills
Moonglow-Picnic Theme—†"Picnic"	Mills-Col Pic
Mr. Wonderful—*Mr. Wonderful	Laurel
On the Street Where You Live—*My Fair Lady	Chappell
Picnic—†"Picnic"	Col-Pic
Portuguese Washerwoman	Remick
Standing on the Corner—*Most Happy Fella	Frank
Sweet Heartaches	Pincus
Te Amo	Southern
To Love You	Paramount
Too Close for Comfort—*Mr. Wonderful	Laurel
Wayward Wind	Warman

Top 30 Songs on TV

(More In Case of Ties)

Allegheny Moon	Oxford
Believe in Love	Robbins
Born to Be with You	Mayfair
Forgetting	Songsmiths
Glendora	American
Graduation Day	Sheldon
Happy Whistler	Birchwood
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*My Fair Lady	Chappell
I Wanna, Wanna, Wanna	Acuff-Rose
Ivory Tower	Melrose
Kiss and Run	Reis
Long, Tall Sally	Venice
Moonglow—†"Picnic"	Mills
Moonglow-Picnic Theme—†"Picnic"	Mills-Col Pic
Moments to Remember	Beaver
Moritat—*Three Penny Opera	Harms
On the Streets Where You Live—*My Fair Lady	Chappell
Poor People of Paris	Connelly
Rock and Roll Ruby	Hi-Lo
Second Greatest Sex—†"Second Greatest Sex"	Northern
Shenandoah	Fox
Strangest Romance	Leary
Theme from the Swan—†"The Swan"	Miller
To Love Again—†"Eddie Duchin Story"	Col. Pic
Walk Hand in Hand	Republic
West Point Dress Parade	H&R
When You're Smiling	Mills
You Don't Know Me	H&R

VARIETY 10 Best Sellers on Coin-Machines

1. WAYWARD WIND (6)	Gogi Grant	Era
2. MOONGLOW-PICNIC THEME (9)	(Morris Stoloff)	Decca
	George Cates	Coral
3. STANDING ON THE CORNER (7)	Four Lads	Columbia
	Dean Martin	Capitol
4. IT ONLY HURTS FOR A LITTLE WHILE (4)	Ames Bros.	Victor
5. I'M IN LOVE AGAIN (3)	Fats Domino	Imperial
	Fontane Sisters	Dot
6. HEARTBREAK HOTEL (14)	Elvis Presley	Victor
7. I ALMOST LOST MY MIND (1)	Pat Boone	Dot
8. HAPPY WHISTLER (7)	Don Robertson	Capitol
9. ON THE STREET WHERE YOU LIVE (1)	Via Darnone	Columbia
	Eddie Fisher	Victor
10. HOW LITTLE WE KNOW (2)	Frank Sinatra	Capitol

Second Group

IVORY TOWER	Cathy Carr	Fraternity
	Gale Storm	Dot
	Otis Williams	DeLuxe
I WANT YOU, I NEED YOU, I LOVE YOU	Elvis Presley	Victor
BORN TO BE WITH YOU	Chordettes	Cadence
I COULD HAVE DANCED ALL NIGHT	Sylvia Syms	Decca
	Rosemary Clooney	Columbia
BE-BOP-A-LULA	Gene Vincent	Capitol
ALLEGHENY MOON	Patti Page	Mercury
HOT DIGGITY	Perry Como	Victor
MAGIC TOUCH	Platters	Mercury
BLUE SUEDE SHOES	Carl Perkins	Sun
	Elvis Presley	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

JAM-UP ON JAZZ FESTIVALS

Coast AFM Local 47 Defies Petrillo By Continuing Support to Rebel Group

Hollywood, June 26.

Spurred by a court order returning Cecil F. Read, the expelled insurgent leader, to membership at least temporarily, American Federation of Musicians' Local 47 ranks delivered another overwhelming blow to administration forces at last night's (Tues.) meeting attended by 1,500 tooters at Shrine Auditorium, mustering a three-to-one margin to elect five new members of board of directors and to institute bylaw changes.

Balloting was a sharp decrease in strength previously shown by the administration group headed by prexy John te Groen which membership regards as pro-Petrillo. It marked the 10th consecutive election victory for dissident forces.

Read took battle to court yesterday, suing the Federation and Local 47, charging that his expulsion was illegal, and the result of "bias, prejudice." Superior Judge John J. Ford granted a temporary restraining order staying the expulsion, and set next Monday (2) for a hearing at which defense must show cause why the restraining order should not be extended until case comes to trial. A few hours later, Read appeared at the meeting to a standing ovation and delivered his personal report on the AFM convention which expelled him a fortnight ago.

He promised that the court action was first of the "lawsuits" which will press the Local 47 fight against the Music Performance Trust Fund and Petrillo. Read told the cheering membership he will, with aid of contributions apart from the union treasury, continue battle "as long as there's the slightest possibility of carrying it on."

Four-hour meeting was highlighted by speech by Ozzie Nelson, challenging te Groen to say he believed Petrillo's actions democratic. Prexy said he "respected" (Continued on page 44)

DECCA PUSHES 110 TOP CATALOG DISKS

Decca is launching a major promotion in behalf of its alltime catalog hits. Drive is concentrated on 110 top favorites. Decca is offering the equivalent of a 10% additional discount on the kit and has prepared a complete merchandising package in which is contained 45 rpm copies of each of the singles. The dealer also is getting a supply of consumer leaflets, posters and other selling aids.

The kits are being pushed to the dealer with both 45 and 78 rpm disks.

ABC-Par Sets Up Own Branch With Becker

In a move to spark its Coast activity, the ABC-Paramount label has set up its own distribution branch in Seattle. Gene Becker, former branch manager for Capitol Records in that city, and more recently associated with the artists & repertoire division at Columbia Records, will head up the Seattle outlet.

Sam Clark, diskery's prez, recently returned from an o.o. of the Seattle situation with a view to building up the disk biz in the northwest territory. He huddled with Becker on the possibility of the branch handling other record lines in addition to ABC-Paramount.

Angel Builds Distrib Setup Via Texas Deal

Angel Records has opened a new distribution outlet to cover the southwest territory in Waco, Tex., via Word Records in that city. The Waco branch marks Angel's fifth distrib outlet in the U. S., others being in New York, Boston, Chicago and San Francisco.

The Big Payoff

Money-titled songs are an expensive proposition for music publishers. Last week two publishers dipped into their wallets to send out deejay promotion gimmicks in keeping with the title of their tunes.

To plug "The President on the Dollar," Shapiro-Bernstein sent the platter spinners a crisp one-dollar bill, while Herb Reis went two cents overboard to promote his tune, "98 Cents," by sending the deejays a silver dollar piece. "President on the Dollar" was cut by Mitch Miller for Columbia, while "98 Cents" was put into the groove by the Mills Bros.

Victor Up 20% In Presley Boom

Elvis Presley may not be the critics' sweetheart, but he's still smoking red hot on wax with several hits going simultaneously. It's understood that Presley is doing about 20% of the total current single business at RCA Victor and is the chief reason at the present time that Victor is riding out the summer doldrums.

The Presley boom, in addition to some other hits by Perry Como, Kay Starr and Eddie Fisher, has lifted Victor's single biz thus far this year around 20% over last year.

Presley, meantime, is still running into raps over his performance on the Milton Berle tv show a couple of weeks ago. On top of the criticisms by all the tv critics in the New York press, he has now become fair game for gags by the columnists and the video comics. Some of the disk jockeys have reacted by banning the Presley disks.

RICHMOND TAKES OVER ROY TURK'S 'I'LL GET BY'

With the first copyright term of 28 years on the standard, "I'll Get By," by the late Roy Turk and Fred Ahlert, having expired a few days ago, Howie Richmond has begun publication of the song. Richmond acquired the renewal rights on one-half of the number from the Turk estate last year together with a flock of other Turk copyrights which are coming up for renewal.

The Ahlert half of the song has reverted back to the sons of the late songwriter who are retaining the copyright for the time being. Bourne Music was the publisher on the first term of "I'll Get By."

French Jazz Saxist Bows at Cafe Bohemia

Bobby Jaspas, French tenor saxist, makes his U. S. bow at the Cafe Bohemia, jazz club in New York's Greenwich Village, Friday (29). He's in for a two week stand. The engagement marks the third foreign jazzster to debut at the Bohemia in recent months. The others have been pianists Enrique Villegas from Argentina, and Joe Saye from Scotland.

Polydor Pacts Geraldo

London, June 26. The Polydor label, the British outlet of Deutsche Grammophon, which this month began to cut its own disks, has signed the Geraldo orch to a three-year deal.

Geraldo, who had previously worked for Philips Records, will record about 12 disks a year for Polydor, using a 32-piece orchestra.

JIVE FLOWERS UNDER STARS

American jazz is getting festival-happy this summer. Cued by the click of the Newport Jazz Festival for the past couple of years, other promoters in diverse parts of the country have come up with similar marathon, top name, al fresco layouts.

Latest in the flowering festival cycle is one booked into Randall's Island, N. Y., Aug. 24 and 25. Promoted by a couple of youngsters, Don Friedman, 26, and Ken Joffe, 24, this is scheduled to be one of the biggest of the year with virtually every top jazz name being lined up for the affair. The promoters have also added an artistic angle to this festival and are staging a painting exhibit at the stadium in addition to booking special "twilight" concerts before the main evening jamming.

The Newport Jazz Festival, which has been renamed the American Jazz Festival this year in preparation of its moving out of that hightoned center next year, will have its customary array of leading jazzmen in both the modern and traditional idioms blowing for three nights, July 5-7. George Wein, who operates the Boston jazz spot, Storyville, and Louis L. Lorillard, heads of this Festival's operation, have also come up with cultural twists with seminars and lectures, etc., to supplement the music.

The Stratford Shakespearean (Continued on page 44)

Abe Olman Back in Biz

Abe Olman, veteran publishing exec who exited as general manager of the Big Three combine (Robbins, Feist & Miller) early this year, is back in business for himself. He has formed an ASCAP firm called Abe Olman Music and has had his first number, "Dreamer," already recorded by the Four Aces for Decca. Another ASCAP firm, Olman Music, was a company that he, together with Guy Lombardo who partnered in it, sold to Lou Levy many years ago.

Olman originally planned to open his office in the fall, but the unexpectedly early release of the Four Aces platter speeded up his move. He's currently dickering for office space on 57th Street.

Cap Gets Soundtrack On Another Pic Due To Gordon MacRae Tieup

Gordon MacRae is giving Capitol Records the inside track on hot film soundtrack properties. Cap's latest soundtrack acquisition via the MacRae tieup is 20th-Fox's "The Best Things in Life Are Free."

In addition to MacRae, pic stars Sheree North, Ernest Borgnine and Dan Dailey. Eileen Wilson did the vocals for Miss North on the soundtrack, but both Dailey and Borgnine handled their own singing chores. MacRae was the only one with a diskery commitment.

In the past year, Cap was able to grab the soundtrack rights to "Oklahoma" and "Carousel" due to MacRae's starring assignment in both pix. Both albums have been best-sellers for the company.

With the MacRae starlets leading the way, Cap has been hot with its pic soundtrack sets. Hitting the market this week are the track albums from 20th's "The King and I" and Metro's "High Society."

BETTY WELLS ON ABC-PAR

Thrush Betty Wells will make her disk debut on the ABC-Paramount label.

Kickoff release will be a coupling of "The Young Man" and "Good-bye, So Long, I'm Gone."

Aberbachs Ask for Accounting On DeSylva Tunes From Other Publishers

Lecuona's 25th Set

The release of Stanley Black's new London Records' album, "The Music of Lecuona," marks the 25th disk package devoted exclusively to the songs of the Cuban composer, Ernesto Lecuona. The first Lecuona set was cut by Harry Horlick for Decca records.

Lecuona, who's under exclusive contract to E. B. Marks, recently cut three albums for RCA Victor. They are "Lecuona Play Lecuona" and "Lecuona Plays For Two." The third album is still untitled.

Frank Walker New RIAA Prez

Frank B. Walker, MGM Records topper and Loew's v.p., takes over the prexy post at the Record Industry Assn. of America. Seat became vacant several weeks ago when James B. Conkling withdrew as president and director of the RIAA when he exited Columbia Records.

Goddard Lieberman, Col's new prexy, was elected a director of the org as successor to Conkling, who had served on the board since the association was first organized.

Term of office for an RIAA prexy runs two years, but Walker has indicated that he does not want to continue as president beyond this year. He has been treasurer of the association since its inception, and will continue in that post during his term as president. Conkling took over the prexy post in 1954 for the usual two-year term but continued in the office during the first half of '56 due to the fact that no quorum of directors was available to elect a successor. Milton Rackmil, Decca topper, was the (Continued on page 44)

GOODMAN PLANS NEW CONCERT TOUR IN FALL

Canton, O., June 26. Benny Goodman, who broke the 10-year indoor ballroom record at Meyers Lake Park here Sunday (24), is now planning a concert schedule for the fall, although the present crew will disband after current tour winds up in mid-July. He's only been playing weekends.

Frank Kwett, president of the Canton Symphony, sounded out Goodman for a possible appearance with the local orch. Goodman already has nixed personal appearances with the Minneapolis and San Francisco symphonies but he might consider bringing his whole troupe to Canton for a \$5,000 a night guarantee.

Col Picks Up Gallic Pic Theme for Single

Columbia Records has picked up the soundtrack theme music from the French film, "The Proud and The Beautiful," for a single platter release. The themes, which consist of two numbers, "Waltz" and "Manuelo's Theme," were written by Paul Misraki.

Rayven Music, Ray Ventura's firm, is publishing the tunes in the U. S.

Aberbachs to Europe

Jean and Julian Aberbach, head of the Hill & Range publishing operation, headed for Europe today (Wed.) to scout for material for their various BMI and ASCAP firms.

They expect to be gone for about two months.

Following their recent victory in the U. S. Supreme Court in the B. G. (Buddy) DeSylva case which established the right of children, legitimate or not, to share with widows of songwriters in renewal assignments, publishers Jean and Julian Aberbach are moving to cash in on their share of the DeSylva copyrights. Under their agreement with Marie Ballentine, mother and guardian of DeSylva's illegitimate son, Stephen Ballentine, the Aberbachs have put their share of the late songwriter's renewals in their Ross Jungnickel Music firm, an ASCAP affiliate. [The Aberbachs had advanced Marie Ballentine \$100,000 in anticipation of this action.]

The Aberbachs have begun to ask the other publishers, who own the major share of the DeSylva number copyrights, for an accounting of all sums earned by the DeSylva tunes since the latter's death in 1950. Since that date, the songwriter's son and his widow, Marie DeSylva, share equally in the renewal rights. Since DeSylva wrote with various collaborators, notably Lew Brown and Ray Henderson, the son's share amounts to one-half of DeSylva's part in the tunes. Where three writers are involved, the son's share would be only one-sixth. However, there's a tremendous wealth of material in the DeSylva catalog and even one-sixth of all sheet music, mechanical and performance moneys since 1950 is due to reach an impressive total.

L. A. Court Move To Go. However, before any coin is turned over to Aberbachs by the other publishers involved, mainly Chappell's DeSylva-Brown & Henderson firm, the Music Publishers Holding Corp. and Shapiro-Bernstein, there is one question still to (Continued on page 44)

RCA PROMOTES PHONOS VIA GLENN MILLER SETS

As a promotion for its new line of 45 rpm phonographs, RCA Victor is offering a bargain on the Glenn Miller Limited Edition No. 1 album, which was a top seller a couple of years ago. The set, originally selling for \$24.95, will be made available for \$5 with the purchase of each Victor 45 phonograph.

Phono promotion will be made in conjunction with a major ad campaign in the national mags. Prices for the set's range from \$29.95 to \$84.95.

Shad Cutting Jazz East, West & O'Seas

Bobby Shad, Mercury Records jazz album chief, is swinging in all directions to complete his hefty album release schedule. He's winding up his New York cutting sessions this week and heads for the Coast July 4 for 10 days of recording.

He then wings back to his New York base for a quickie stop before heading overseas. During his two-week European stay, Shad expects to cut some disks as well as o.o. the overall disk situation.

Gershwin Foundation Launches 150G Drive

The George Gershwin Memorial Foundation is attempting to raise \$150,000 this year in order to carry out an enlarged program of activities. New objectives for the Foundation are (1) building the scope of the annual Gershwin contest; (2) assistance to the work of the Composers' Forum; (3) encouraging concerts featuring works by young American composers; and (4), establishing of scholarships in five of the principal music colleges in the U. S.

Maestro Dimitri Mitropoulos is heading the Foundation's current drive.

RKO—Unique Corrals Pic Cleffers, Artists for Pubbery, Disk Buildup

RKO-Unique's move into the publishing field via its Lamas Music subsid was strengthened last week with the inking of film composers Victor Young, Max Steiner and Dimitri Tiomkin. The pactings are tied in with the diskery-pubbery affiliation with General Teleradio, which also owns RKO-Pictures.

In line with the plan to get the pic scores into the Lamas operation, RKO cancelled its music publishing tieup with Mills Music. Latter firm had an agreement to publish background and theme music from RKO pix since 1951.

Lamas is currently dickering for the score to the RKO musical, "Bundle of Joy," which stars Eddie Fisher. The eight new songs in the pic were clefled by Mack Gordon and Joe Myrow. Already wrapped up are two songs by Matt Malneck for "Public Pigeon No. 1," Herschel Gilbert's title song for "Beyond a Possible Doubt"; and Tiomkin's "Tension at Table Rock." All are upcoming RKO pix.

The disk division also hopes to move in on the soundtrack album field by pacting the new artists scheduled for showcasing in upcoming RKO musicals. Studio now has 11 film musicals on its agenda.

Also in the soundtrack set field, label is mulling album releases of earlier RKO musical product. Martin Machat, firm's secretary and general counsel, is currently going through the old contracts to see if there are any hitches in the plans to release the artists under the RKO-Unique banner. Machat heads for the Coast July 14 to finalize several more deals. Also Coast-ing in mid-July is Joe Leahy, diskery's prez and artists & repertoire topper, who's been set to compose and conduct the background score for an upcoming RKO pic.

Machet will head for Europe in early August to set up overseas affiliations for the disk company and the publishing firm.

In line with the publishing firm expansion, Mickey Garlock was brought in this week as professional manager. He'll oversee the activities of the Lamas (ASCP) and Britton (BMI) firms. Garlock will headquarter in the east. A Coast and a Chicago office will be set up in the near future.

In line with its expansion program, the label last week added three thrushes to its roster. Joining the diskery were Frances Langford, Bunny Paul and Jean Martin. Latter cut her first session last week with the initial release set for early July.

SKED POP CONCERTS FOR N. Y. COLISEUM

New York's new Coliseum will be the site of a summer concert series. The pops concert series is being sponsored by James A. Hinchliffe, Buffalo (N. Y.) philanthropist. There'll be a \$2.50 top for seats at tables where refreshments will be served.

The concerts have been skedded for three consecutive weekends in August. The first bash has been set for Aug. 10. A 60-piece symphony orchestra, conducted by D'Artega, will kickoff with the music by Rodgers & Hammerstein and Cole Porter. Other concerts will include the music of George Gershwin, Jerome Kern, Irving Berlin, Sigismund Romberg and Victor Herbert. There will also be a Viennese Night, a Latin American Fiesta and a final gala concert featuring the music of current Broadway musicals.

The concerts will be held at the Coliseum's fourth floor exposition hall.

Holtzman to Coast

Marv Holtzman, Epic Records pop artists & repertoire chief, heads for the Coast over the weekend for two weeks of recording sessions.

Lined up for wax dates are Tony Perkins, Dolores Hawkins and Lillian Briggs.

BILLY WARD FORMS FIRM
Billy Ward is the latest performer to step into the publishing field. Ward heads up the vocal group The Dominicos.

Billy Ward Music will be affiliated with BMI.

Col Ups Grady

William Grady has been upped to the post of assistant to Herbert M. Greenspon, vice-president in charge of operations at Columbia Records. Grady has been assigned to the phonograph record manufacturing activities and will assist Greenspon in the coordination of company's manufacturing functions in all the factories.

Alan Keenan, general traffic manager, and Robert McColgin, process engineer, will report directly to Grady. He was formerly Col's director of cost accounting.

Bally Bows Packaged Line With Six Albums

Chicago, June 26.
Bally Records, indie Chicago firm, bows its first album offerings in August. Ranging from pops to progressive jazz, six albums will go on the market the first month. Thereafter, production will be two per month.

Bally albums will retail at \$3.98. Decision to enter the package market was dictated by steadily mounting album sales reported throughout the record industry, with a corresponding fall-off in singles biz. Fact that, in the EP market, fewer sales mean more dollar volume also prompted the move.

Ocean City, Gets New Ballroom in Ex-Cafe

Ocean City, Md., June 26.
A new band showcase has opened in this Maryland ocean resort with Rick's Raft, a former night club, converted into a huge ballroom. It's called Danceland. Only soft drinks and snacks will be dispensed at the bar of the Danceland under the new policy.

Vaughn Monroe played there last Friday (22) with the Richard Fay orch. Others signed so far include Woody Herman, starting July 6; Richard Maltby, July 20; and Duke Ellington, July 31.

Ocean City, Maryland's boardwalk pier ballroom, was converted to a convention hall, thus eliminating it from the name band field.

CHAPPELL FINDS ONE 'BY HEX' TUNE IN BMI

In wrapping up the rights to the off-Broadway musical, "By Hex," last week, Chappell had to settle for all but one of the tunes. Show's clefper, Howard Blankman, had previously assigned one of the tunes, "It Takes Time," to Larry Utall's Monument Music firm.

Monument is a BMI affiliate, while Chappell is an ASCAP firm. "It Takes Time" has already been cut by Jane Froman for Capitol Records.

Columbia Pays Artists to Get Jazz Fete's Tag

Columbia Records will pay the performance fees for its artists appearing at the American Jazz Festival at Newport, R. I., next month. In return Col is getting exclusive rights to cut an on-the-spot album using the American Jazz Festival tag.

The label will also pay its artists their regular recording fees for appearing in the set. However, one-third of the monies laid out on the performance fee rap will be deducted from the artist's royalties on the package.

Only Col artists appearing at the fest will be put into the groove. They include Louis Armstrong, Dave Brubeck, Jay & Kai, Eddie Condon, Buck Clayton, The Jazz Messengers, and Duke Ellington, who is now freelancing. Set will be cut by George Avakian, who heads up Col's jazz division.

Norm Weinstroer, Coral Records' sales chief, trekking to the Coast this week to o.o. the distrib setups.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

**National
Rating
This Last**

Artist, Label, Title

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.			
National Rating This Last wk.	wk.	Artist, Label, Title	New York—(R. H. Macy Co.) Long Island—(Arcade Assoc.) Washington—(Super Music) Boston—(Mosher Music Co.) Albany—(Van Curler Music Co.) Philadelphia—(John Wanamaker) Pittsburgh—Stedford's Shop Miami—(Spec's Record Shops) Memphis—(Home of the Blues) Dallas—(Titche-Goettinger Co.) San Antonio—(Alamo Piano Co.) Chicago—(Hudson-Ross Music) Indianapolis—(Pearson Music Co.) Minneapolis—(Don Leary Music) Kansas City—(Katz Record Ctrs.) St. Louis—(Stix, Baer & Fuller) Cleveland—(Record Mart) Los Angeles—(Music City) San Francisco—(Columbia Music) Denver—(Denver Dry Goods) Seattle—(Sherman-Clay Music)
1	1	GOGI GRANT (Era) "Wayward Wind"	1 1 3 5 1 5 .. 1 4 6 1 5 3 3 7 1 . 3 1 .. 2 145
2	2	MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"	. 2 2 2 10 9 1 .. 3 .. 1 2 3 .. 7 2 .. 88
3	3	FOUR LADS (Columbia) "Standing on the Corner"	.. 3 4 3 9 .. 2 .. 5 3 4 .. 4 .. 8 .. 6 6 3 .. 83
4	5	VIC DAMONE (Columbia) "On the Street Where You Live"	.. 6 7 6 .. 4 .. 4 .. 7 5 2 5 .. 6 2 3 5 81
5	4	FATS DOMINO (Imperial) "I'm in Love Again"	4 .. 1 .. 8 .. 5 5 2 4 1 5 64
6	9	PERRY COMO (Victor) "More"	.. .. 1 4 .. 9 10 .. 6 2 9 5 1 .. 52
7	10	PAT BOONE (Dot) "I Almost My Mind"	5 .. 5 .. 6 7 .. 6 3 10 .. 1 .. 6 50
8	7	GEORGE CATES (Corral) "Moonglow-Picnic Theme"	.. .. .. 6 .. 7 1 .. 7 1 1 48
9	8	NERVOUS NORVUS (Dot) "Transfusion"	8 8 .. 3 1 9 10 4 3 42
10A	6	ELVIS PRESLEY (Victor) "Heartbreak Hotel"	6 2 .. 6 10 .. 7 4 5 8 .. 40
10B	12	ELVIS PRESLEY (Victor) "I Want You, I Need You"	7 5 .. 4 7 .. 2 .. 6 10 .. 7 40
12	11	CATHY CARR (Fraternity) "Ivory Tower"	9 2 7 7 8 7 .. 8 3 .. 37
13	19	GENE VINCENT (Capitol) "Be-Bop-a-Lula"	.. .. .. 3 .. 1 8 2 10 8 34
14	22	CHORDETTES (Cadence) "Born to Be With You"	.. 7 6 9 .. 4 .. 4 .. 7 29
15	..	CLYDE McPHATTER (Atlantic) "Treasure of Love"	.. 4 8 4 9 .. 4 26
16	15	AMES BROS. (Victor) "It Only Hurts for a Little While"	.. .. .. 6 .. 9 10 5 2 23
17	25	PERRY COMO (Victor) "Glendora"	10 5 2 6 21
18	19	DORIS DAY (Columbia) "Whatever Will Be, Will Be"	9 .. 3 3 18
19A	22	JOE (FINGERS) CARR (Capitol) "Portuguese Washetwoman"	3 9 .. 6 .. 10 16
19B	..	FATS DOMINO (Imperial) "My Blue Heaven"	.. .. 4 2 16
21A	14	DON ROBERTSON (Capitol) "Happy Whistler"	.. 10 .. 10 4 .. 8 12
21B	..	PATTI PAGE (Mercury) "Allegheny Moon"	10 .. 2 .. 9 12
23	..	LITTLE WILLIE JOHN (King) "Fever"	.. .. 1 10
24	16	ROVER BOYS (ABC-Par) "Graduation Day"	8 .. 7 9 9
25	22	TERESA BREWER (Coral) "Sweet Old-Fashioned Girl"	.. .. .. 10 10 8 5
MY FAIR LADY	CALYPSO	PICNIC	ELVIS PRESLEY
Broadway Cast	Harry Belafonte	Film Soundtrack	Elvis Presley
Columbia	LPM 1248	Decca	Frank Sinatra
OL 5090	EPD 1248	DL 8320 ED 846	W 653
MUSIC FOR SWINGING LOVERS	NIGHT WINDS	CAROUSEL	EDDY DUCHIN STORY
Jackie Gleason	Film Soundtrack	Film Soundtrack	MR. WONDERFUL
Capitol	W 694	Decca	MAN WITH THE GOLDEN ARM
W 717	EDM 694	DL 8289	Decca DL 8257 ED 2335-6-7



BOB AGEE
WBIR



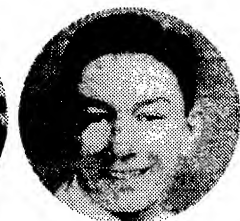
LOWELL BLANCHARD
WNOX



ACEY BOY
WIVK



NEAL BRANCH
WBIR



KEN CUZZIN
WIVK



HAL DURHAM
WROL



BIG JIM HESS
WIVK



BILL JOHNSON
WROL



DOC JOHNSTON
WBIR



HERB MARKS
WNOX



WALT MARTIN
WBIR



ART METZLER
WROL



EDDIE PARKER
WKGN



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*Sales Management "Survey of Buying Power", 1956.



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"CAROUSEL" IN CINEMASCOPE 55

"THE KING AND I" IN CINEMASCOPE 55

—On Broadway—

"PIPE DREAM"

—In Stock Presentation—

"SOUTH PACIFIC" "THE KING AND I"

"OKLAHOMA!" "CAROUSEL"



RODGERS & HAMMERSTEIN NIGHT CONCERTS

by leading symphony orchestras

Jazz Festivals

Continued from page 39

Festival has added jazz to the drama this year and jazz names and combos have been booked to play in Ontario starting July 11 and running through Aug. 10. The Lew-Isahn Stadium Concerts in N. Y. is also presented its first "Jazz Night" this year July 14 with Louis Armstrong's All-Stars and the Dave Brubeck Quartet.

The Berkshire Music Barn, in Lenox, Mass., home of the long-hair Tanglewood Festival, is staging a full jazz program this year, starting July 1 and running through to early September. Once again, Armstrong and Brubeck's combos will play along with such names as Sarah Vaughan, the Modern Jazz Quartet, Duke Ellington, Chris Connor and Count Basie. Gab sessions on the profundities of jive will also be featured.

Also in New England at Ipswich, Mass., Basie will play at Castle Hill concerts this weekend (29-30), while Ellington is booked for a New Haven pop concert July 10 as well as one with the Cleveland Summer Orchestra July 25. At the North Shore Music Theatre in Beverly, Mass., Brubeck and the George Shearing combo are scheduled for Aug. 26. In Connecticut, there is a jazz festival at the Fairfield U. stadium due at the end of July, weeks ago as a benefit for the symphony orchestra.

Another festival will take place at Ellenville, N.Y. following the longhair festival during July. Short-hair gala will be held three days starting Aug. 2 starting off with the Ellington orch the first day; Erroll Garner and Gene Krupa, the second day, and the finale will be by Brubeck and Shearing.

On the Coast, meantime, a jazz night has been pencilled in for the Hollywood Bowl, Aug. 10.

Frank Walker

Continued from page 39

org's first prez, serving during 1952-53.

At a board of directors meet scheduled for today (Wed.), a resolution will be presented to the praising Conkling's contribution to the disk industry and expressing appreciation for the guidance and support he gave the RIAA during his term as prez.

In addition to Lieberman, the RIAA board of directors includes Sam Clark, Irving Green, Howard L. Letts, Leonard W. Schneider, John Stevenson and Glenn E. Wallich. The other officers are Harry C. Kruze, Dario Soria, and Randy Wood, veepees, and John W. Griffin, exec secretary. Ernest S. Meyers continues as general counsel.

For the next four weeks, the RIAA's New York headquarters will operate on a curtailed basis, while Griffin is trekking through Europe. Meyers will handle the important RIAA matters during that time.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	GOGI GRANT (Era)	Wayward Wind
2 2	ELVIS PRESLEY (Victor)	Heartbreak Hotel I Want You, I Need You My Baby Left Me
3 3	MORRIS STOLOFF (Decca)	Moonglow-Picnic Theme
4 4	FOUR LADS (Columbia)	Standing on the Corner My Little Angel
5 5	FATS DOMINO (Imperial)	I'm in Love Again My Blue Heaven
6 6	PERRY COMO (Victor)	More Hot Diggity Glendora
7 7	VIC DAMONE (Columbia)	On Street Where You Live
8 8	GEORGE CATES (Coral)	Moonglow-Picnic Theme
9 ..	PAT BOONE (Dot)	I Almost Lost My Mind
10 10	AMES BROS. (Victor)	It Hurts for a Little While

TUNES
(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2 2	†WAYWARD WIND	Warman
3 3	*STANDING ON THE CORNER	Frank
4 5	*ON THE STREET WHERE YOU LIVE	Chappell
5 4	*IVORY TOWER	Melrose
6 7	†I'M IN LOVE AGAIN	Reeve
7 ..	†I ALMOST LOST MY MIND	H&R
8 6	†HEARTBREAK HOTEL	Tree
9 ..	*MORE	Shapiro-B
10 8	†WALK HAND IN HAND	Republic

DeSylva

Continued from page 39

be determined in the Los Angeles courts where the case originated before it reached the Supreme Court on successive appeals. Question involves how the widow and children shall share their "equal" parts in the renewal. Since only one child is involved in the DeSylva case, it's assumed that equality will mean a 50-50 split. However, if more than one child is involved in future cases of the same order, question remains whether the widow will get 50%

with the children splitting up the rest, or will the widow and children share equally in the copyrights.

The DeSylva's son's interest in the renewals, of course, only extends to the U. S. since the original publishers still retain the foreign copyright ownership. Latter term runs for 50 years after the songwriter's death. Ownership of the foreign copyright term to the DeSylva tunes is seen as a crucial weapon in the hands of the original publishers since synchronization rights for both films and video are virtually worthless without the assignment of the world rights.

In the present status of the law, an ownership of only a part of a copyright permits one to license it for use without consent of the other owners. Coin collected from such a license, however, must be shared with the other owners proportionate to one's own interest. That holds for everything except sheet music where each share owner can publish on his own and keep the full proceeds. Usual practice, however, calls for the various publishers involved to issue copies jointly and split the returns accordingly.

ABC-Par's Pitt Outlet

Record Distributor Co. has taken over the ABC-Paramount line for the Pittsburgh territory.

The line was previously handled in the Pitt area by Forbes Distributor Co.

Prutting Takes Over

New Victor Int'l Spot

George H. Prutting has been appointed to the post of manager of the sales-international market for RCA Victor. It's a newly created position in which Prutting will be responsible for the sale of the disk division's product to the RCA International Division for resale in foreign countries.

Prutting has been field rep in the eastern region for Victor since 1950.

Pasteurized Platters

MGM Records is on its way to making its disks completely antiseptic. Several weeks ago the diskery's engineers came up with a secret dust-proof process and now all its 12-inch LPs will be issued in cellophane wrappings.

The diskery will start shipping the cellophane-wrapped packages July 5.

Local 47

Continued from page 39

Petrillo, and believed the AFM to be democratic. Nelson suggested to Groen, and all members "search their consciences" to decide whether the operation of the union by Petrillo is "consistent with our American traditions." Nelson said he found the union situation "revolving."

Membership elected five members to the board by better than three-to-one, and adopted bylaws providing that business agents and trial board members must face general membership election rather than selection by local prexy. Unanimous voice vote okayed assessment increase of one-half percent for six months, to meet needs of union treasury which is now at \$15,000 mark and wouldn't be able to meet weekly payroll of \$5,000 by Aug. 1 if the assessment failed.

It postponed to September a resolution for dues increase after hearing a report that annual savings of around \$40,000 could be effected by converting the monthly publication, Overture, from present slick magazine to tabloid format.

Next election contest in the local will come at the July 30 membership meeting when the rank and file will ballot on a vice president and one more member of the board of directors. Max Herman and Lou Buterman, longtime Read supporters, are serving in the posts now, having been appointed on an interim basis after Read and John Clyman were expelled at the Atlantic City convention.

Muzak on Rails

Muzak is hitting the rails. Via its Travel Muzak service, the recorded music outfit has set its taped programs on several railroad lines.

Latest line to install the Muzak operation is Union Pacific, which set the music programs in its "Domeliner" trains. Other railroads using Travel Muzak include Baltimore & Ohio, Santa Fe, Canadian Pacific and Atlantic Coast Lines.

INDIE INTO PKGE. FIELD

Hollywood, June 28.

Maze Records, Coast indie label which has issued a few singles in the last few months, breaks into the package field this summer. Outfit plans an album by vocalist Bill Norman for its debut.

Norman will be backed by Hank Levine's orchestra, featuring such sidemen as guitarist Barney Kessel, string bassist Ray Leatherwood, pianist Tommy Todd and vibist Lou Singer.

THE SEARCHERS

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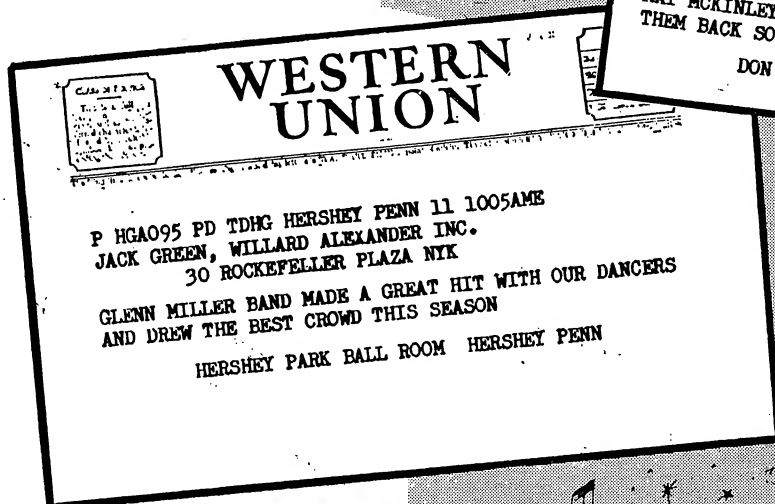
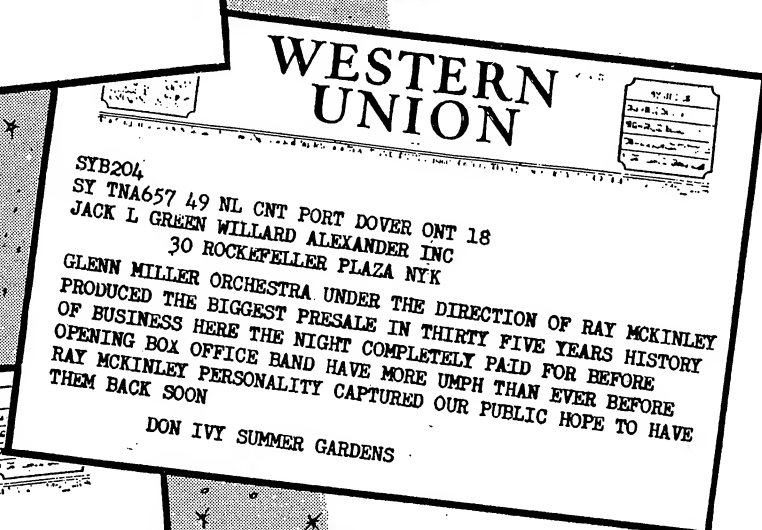
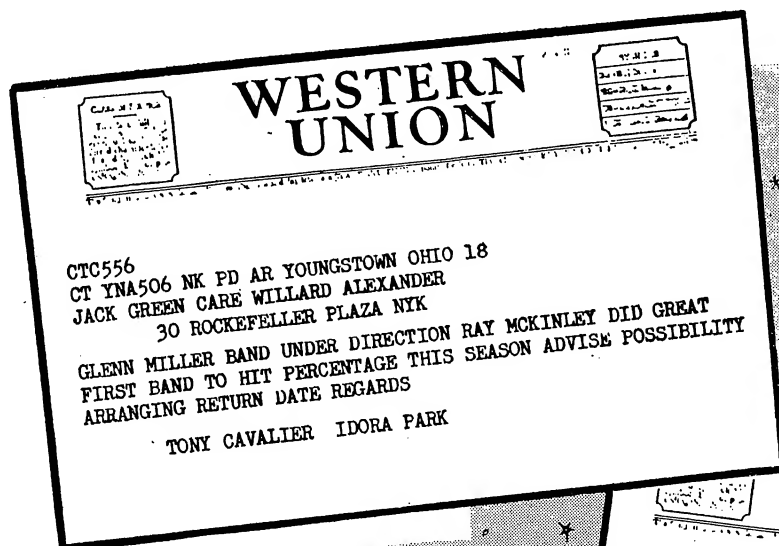
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On The Upbeat

New York

Groove Records, RCA subsid, prepping a push on Ann Gilbert's first album, "Many Moods," via special extended play platters for disk jockeys... Jackie Brooks, Decca pactee, inked to the Jolly Joyce Agency... Don Elliott guests on CBS-Radio's "Up Beat Saturday Night" one 30... Four Voices began a one-week stand at Blinstrub's, Boston, Monday (25)...

Roosevelt Music took over "Where You Hang Your Heart" from Ward Publishing... Pianist Frank O'Brien held over another two months at Louis Petite... Renee Touzet orch alternating with Paul Martelli's crew at the Roseland Ballroom.

Horace Diaz's quartet began a summer engagement at Hotel Statler's Cocktail Lounge Monday (25) Eddie Saphier joined Nick Therry's record promotion outfit on the Coast... Tommy Mara, RKO-Unique crooner, set for Brooklyn's Town & Country Club, July 3... The Colts return to Buffalo's Town Casino for a 10-day stand beginning Sept. 8... The Blockbusters inked to Dot Records.

Jo-Ann Campbell, RKO-Unique thrush, on a deejay swing through Philly... Bob Eberly on Arthur Godfrey's CBS-TV show this week... The Gallahads switched from Capitol to Jubilee... Thrush Lee Kane repacted to personal manager Johnny Brown... The Jumping Jaguars cut their first sides for Decca last week.

Dolores Hawkins out of the hospital after minor surgery... A new tuner about the music business, "Don't Call Me," by Norm Wieland and Bill Baker, will be tried out in Huntington, L. I., July 6... Russ Miller, now touring with the "American Dream Pageant," cut the Bob Colby-Jack Wolf tune, "American Dream," for Kapp Records... Ian Bernard set to arrange and conduct Dick Haymes next Capitol album... Victor Feldman, sideman with the Woody Herman orch, returns to his native England in October for a three-week visit. He'll sit in

with the Tubby Hayes orch during his stay.

Gale Robbins opened at Hollywood's Mocambo last night (Tues.). She's set for a date at the Hacienda Hotel, Fresno, beginning July 13. MGM thrush Rosalind Paige signed by Famous Artists for pic representation... Tony Martin cut four sides for RCA Victor before taking off for London on a pic assignment for Allied Artists... Nat (King) Cole opens at the Sands, Las Vegas, today (Wed.) for four weeks... Nellie Lutchner opened at the Canyon Club, Rapid City, S. D., Monday (25) for two weeks... Enoch Light winding up his five-week tour of the European disk market this week.

Chicago

Margaret Stanford 88ing at the St. Clair Roof Garden, Chi... Carmen Cavallaro set for Eddy's, Kaycee, Sept. 7 for two frames... Rita Raines pacted for the same spot Nov. 2 for two... Helen Forrest inked for Palmer House, Chi, July 12 for four weeks... Ralph Flanagan plays the "Frontier Days" bash at Cheyenne, Wyo., July 23 for six days... Billy May orch, fronted by Sam Donohue, into Chicago's Aragon Ballroom Aug. 12-19... Helen Scott currently at the Cork Club of the Shamrock Hilton, Houston... Tex Beneke one-niting through Texas till July 3; he plays Elitch's Gardens, Denver, July 4-16... Chuck Foster into the Roosevelt Hotel, New Orleans, July 19-Aug. 15.

Pittsburgh

Three Suns inked into Holiday House next week... Bands of Bill Brant and Benny Benack and Johnny Costa, pianist, set for Variety Club's "Gay Nineties Ball" Saturday night at Hotel Schenley. Next day historic Oakland inn will be shuttered and turned over to Pittsburgh U... Homer & Jethro set for a one-day stand at Kennywood Park July 8... Morary Allen's band now playing only three nights a week at Vogue Terrace. That's all big theatre-restaurant run through the remainder of the summer... Nitzie Cottle, local girl singing with Benny Goodman's band, going to Camp Tamamint in the Poconos for two months as a member of that place's resident musical company. She'll rejoin Goodman in the fall.

Scotland

Johnny Dankworth orch to Playhouse, Glasgow... Ray Ellington Quartet, with Marion Ryan as vocalist, to Locarno, Glasgow, on 14-week Mecca tour... Nat Gonella, English trumpeter, on support layout of Eartha Kitt's vaude week at Empire, Glasgow... Scot radio lining up airings by Jack Chapman, Maurice Little and Billy Mac Gregor dance orchs... Mel Torme set for August vaude week at Glasgow.

Vik Inks 2 in N.O.

Vik Records, RCA's subsid label, has inked a couple of New Orleans performers. Herman Diaz, Vik's artists & repertoire chief who recently held a couple of recording sessions in N. O., pacted LaVerne Smith, songstress in the Absinthe House.

George Gerard, dixieland trumpeter at the Famous Door, also joins the diskery.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

1	3	†Wayward Wind (Warman)....	1	10	1	4	1	4	4	3	1	2	1	1	99	
2	1	*Ivory Tower (Morris).....	2	5	3	2	1	8	5	2	1	3	8	3	2	98
3	4	*Moonglow (Mills).....	6	10	1	4	2	1	3	4	2	3	2	6	88	
4	5	*On Street You Live (Chappell)	7	3	2	6	3	4	6	5	8	8	1	4	3	83
5	2	*Standing on Corner (Frank)...	8	6	7	3	5	2	9	2	4	6	7	5	68	
6A	7	*Picnic (Columbia Pic.).....	4	9	4	5	5	3	7	9	6	7	6	4	63	
6B	6	†Walk Hand in Hand (Rep.)...	3	5	7	7	7	1	5	5	5	5	8		63	
8	9	*Could Have Danced (Chappell)...	4	6	8	6	8								23	
9	10	*More (Shapiro-B).....	1	8	10	3									22	
10A	8	*Hot Diggity (Roncom).....			9		9	8	6	9	10	9	7		21	
10B	10	*Allegheny Moon (Oxford)...	5	7		7						4			21	
12	13	*Find It in Heart (Witmark)...	2			9									11	
13	11	†Graduation Day (Sheldon)...			9		10	10		10	10	9	10	10	10	
14	12	*People of Paris (Connelly)...	10	8									8		7	
15	14	†Almost Lost My Mind (H&R)	9								7				6	

SPIER'S LEGIT SIDELINE

Publisher Lines Up Italian Films for Musicals

Publisher Larry Spier is expanding into legit. He's tied up the Broadway production rights to three Italian-made pix for legituner treatment.

First on Spier's agenda is a musical version of "Frisky," which he plans to produce in association with Julie Styne and Don Coleman. Lipio Minucci has been set for the music with Leo Robin on lyrics. The book is being prepped by John Secondari. The other films which Spier has wrapped up are "Bread, Love and Dreams" and "Bread, Love and 7." Latter pic has not yet been released in the U. S.

Jocks, Jukes & Disks

Continued from page 38

with some neat piping by Franky Crockett as an added filip.

Stan Freberg: "Rock Island Line"—"Heartbreak Hotel"—(Capitol). Freberg's satire packs a wallop on this coupling. Targets this time are Lonnie Donegan's "Rock Island Line" and Elvis Presley's "Heartbreak Hotel." Both sides are laugh-loaded and should rack up a good score.

John Laurenz: "Little Dog"—"Red, Red Hair" (Coral). "Little Dog" is in the ballad-blues groove featuring a pounding piano backing and some moody vocaling by John Laurenz. He changes pace on the reverse side giving it an extra zip with his lighthearted crooning.

Jaxson Sisters: "Thanks Mr. Moonbeam"—"All My Dreams" (Big). The Jaxson gals are okay rock 'n' rollers who've got the broken-note styling down pat. The r&r fans will be particularly pleased with their slicing of "Thanks Mr. Moonbeam." "All of My Dreams" is just an average ballad concoction that gets an only fair harmony treatment.

British Pop Disks

Teddy Johnson-Pearl Carr: "Down By the Sugar Cane"—"Flamenco Love" (Polydor). "Cane" is an original British number of no mean merit, and succeeds in rising above the over-gimmicky treatment given it by this husband and wife vocal duo, plus a horde of chorus singers, tympani et al. Johnson solos on "Flamenco Love," a British cover of an American song.

Bob Sharples Orch.: "Concetta"—"Hurricane Boogie" (Decca). The Sharples strings and woodwind give a smooth treatment to "Concetta," a neo-Spanish instrumental currently being aired daily by all the top British light orchs., and scheduled to become a standard of its kind. Some nimble-fingered pianistics and a selection of novel string effects on echo make "Hurricane Boogie" a second-side of above-average merit.

Dorothy Squires: "What is the Reason"—"Dear to Me" (Nixa). Reason sounds like every other waltz ever written and that other make it a commercial proposition. "Dear to Me" is a dreary torch blues.

Writes Itself In

Hollywood, June 26.

Here's one way to become a recording artist—write a song.

Jim Simonin, a member of the group known as Tabby Calvin and the Rounders, clefted "False Alarm" with Frank Wiley and the group cut a demonstration record which was taken to Jack Leonard of Bradshaw Music. Leonard played it for Carlos Gastel who promptly signed the group which had been playing at small spots around the beach. As the next step, Gastel got a Capitol Records contract for Calvin and the Rounders. First release is—natch—"False Alarm."

BUSINESS MEN TOUR

Dentists, Doctors in on Tour of Army Bases

Quincy, Mass., June 26.

A non-professional band of musicians made up of local professional and business people here are going on a tour of Army camps west of the Mississippi for one week starting July 1. Outfit, called the Probus Band, has put together a 40-minute show with Herb Montaine, WJDA disk jockey here, emceeing and doubling on sax and clarinet in the band.

Crew, which plays strictly for charitable causes, was organized five years ago and its complement consists of two doctors, two dentists, an optometrist, pharmacist, plastics and shoe manufacturers, a wholesale liquor dealer, a jeweler, music teacher, salesman and lawyer.

McCoy to Work for Disney

Kansas City, June 26.

Bandleader Clyde McCoy has been signed for a series of three shorts by Walt Disney. McCoy currently is playing a month-long engagement in the Terrace Grill of Hotel Muehlebach, winding here July 18.

Following this stand McCoy goes to Denver for a week at home, and then takes his crew to the Coast.

LAINE, MARTINO DUE FOR BRITISH TOURS

London, June 26.

U. S. singers Frankie Laine and Al Martino are the next in line for British tours here. Martino has been booked by the Lew and Leslie Grade office for his fourth variety tour, and this will start at Glasgow Empire for the week commencing July 23, followed by Manchester, Liverpool, Finsbury Park, London, and Newcastle.

Frankie Laine, who was last here in the autumn of 1954, has been approached by the Grade office to make a concert tour here in the fall. Provisional starting date is Sunday, Sept. 23 and it is anticipated he will stay here about three weeks, undertaking only one-nighters in big halls throughout the country. Vic Lewis orch would accompany Laine for his British dates.

PROGRAM TO-DAY
YESTERDAY'S
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JUST ME**

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BILLY SHAW

A Good Friend

NORMAN GRANZ

Rock 'n' Roll Becomes Big Beat For Wildwood-by-the-Sea Niteries

Wildwood, N. J., June 26.

Rock 'n' roll shows are dominating this island's after-dark spots this summer. John Caterini's Rip-tide has inked the Jodimers and the Nite Riders, with Doc Stark. Tony DiLorenzo unveils a comedy show layout in his Oak Club with comic Jimmy Evans, singer Fran Carroll and the Johnny Benson band. Eddie Suez's Club Avalon opens with singer Dick Lee, Joe Maize & his Cordsmen, Sammy Paul's orch and others.

The new Mardi Gras Club, managed by Joe Martin, kicks off with a rock 'n' roll show featuring Buddy & Claudia Griffin. Harry Roesche opens the Beachcomber with The Treniers in for a six-week stint with Gene Gilbeaux's band. The Tyrones open at the same location for the season.

Club Esquire is offering such attractions as the Ravens, Charley Ventura, Tiny Grimes, Roy Prysock, and many others. Bob Horn, Philadelphia disk jockey, moves into Starlight ballroom on the Wildwood boardwalk with nightly bandstand dances all summer long. Horn opens June 30.

Wildwood's Mocambo club has signed the Del Lucas band and the Madrigal trio.

Dot's Spot Set

Mario Mira and Len Galloway have been signed as all summer features at Charlie Johnson's West Wildwood club, Dot's Spot. Tony Stumpo and Sonny Sparano & his Sparrows opened the Wildwood Rainbow lounge for owner Harry Levy. Red Chavis is the first attraction at Jones Bros. Triangle Bar. Joe Wes'on is the opening feature at the Hotel Lincoln cocktail lounge, owned by former Mayor W. Harry Steele Jr. Jimmy Mackell has opened his Elмира Club in Wildwood, bringing in the

(Continued on page 50)

A. C. Amusement Ops Force Kayo of Cuffo Concerts on Weekends

Atlantic City, June 26.

Pressure of amusement interests here has forced the city to cancel most cuffo weekend musical events planned for city owned Garden Pier, located on the uptown boardwalk. Program schedule for the other days in the week remains unchanged.

City Commission last week (21) approved two contracts for orchestral concerts and other musical programs. One is with the Atlantic City Festival Orchestra, conducted by William Madden, which will be paid \$412 for each concert with programs to be conducted on 20 evenings. The second contract is with William McMahon, music editor of the Atlantic City Press, to produce and direct a series of musical events throughout the week. McMahon is to be paid \$225 weekly for the 10-week period.

Schedule now calls for the Festival orchestra to appear on Monday and Tuesday night; Boardwalk Polies, program of local talent, will be presented Wednesday nights; Thursday night will be open; and Friday night programs will consist of musical groups and novelty nights. Omission of programs weekends follows a policy last year when amusement interests protested the cuffo events with a compromise settling the dispute.

However there will be programs on four Saturday weekend dates when out-of-town musical organizations will appear, starting June 30 with the Air Force WAF band.

JANE POWELL TO OPEN LUBBOCK'S COLISEUM

Lubbock, Tex., June 26.

Jane Powell will headline a big variety show here which will open Lubbock's new Coliseum on July 3. Others to appear include the Wiere Bros., Gil Lamb, Paul Nabors orch and the Sportsmen.

The Coliseum will seat 7,500 persons, with facilities to accommodate 8,700. It is a companion to the new Lubbock Auditorium. Both are being managed by David Blackburn. Tickets for the opening night show will range from \$4.40 to \$1.20.

Garrigues Books

Leary's Icer Into Wildwood, N. J., Spot

Wildwood, N. J., June 29.

Ed & Wilma Leary and their "Adventures on Ice" troupe open Friday (29) at Oscar Garrigues' new Manor Hotel supper club. The ice show is slated for an all summer run. However, a variety of rotating ice acts will be used so that the show will have a partial fresh format from week to week. The ice show appearance is an innovation in Jersey seaboard night clubs. It will be the only ice show on display on the Jersey Coast until July 25 when "Ice Capades" begins its usual summer run at Atlantic City convention hall. The Leary's show is slated for 10 weeks in the 1,300 seat supper club. There will be a basic cast of 14 augmented by speciality acts engaged for one and two week periods.

Since most Wildwood clubs prefer to stick to the tried boxoffice magnets of record stars and rock 'n' roll attractions, the ice show is regarded as a daring departure. Garrigues has signed the 10-piece Michael Francis orch from Palumbo's in Philadelphia to back up the ice show. In addition, Frankie Mayo and his New Yorkers have been engaged for their second straight summer season at the Manor.

Tax-Supported Arenas in Trouble Via Management, Booking Problems

Ruling That Barry Gray Is Entertainment Isn't So Funny to Chandler's

Chandler's Restaurant, N. Y., was ruled liable for \$28,707 alleged tax liability to the Bureau of Internal Revenue for the period when Barry Gray conducted a disk jockey show at that restaurant, Judge John M. Cashin ruled last week in the N. Y. Federal Court.

Court declared that the Gray show as conducted from that eatery was not by the "furthest stretch of the imagination a disk jockey show" but came within the meaning of the term entertainment and therefore liable to the 20% cabaret tax.

Decision came as a result of a claim for \$400 by the eatery against the Government which counter-claimed the amount of taxes Chandler's allegedly owed. Crux of the case centered around the question of whether the Barry Gray show constituted entertainment. In 1951, eatery ops had requested a ruling from the Bureau of Internal Revenue as to its liabilities in regards to the cabaret tax. On the information filed, Government ruled that "the cabaret tax does not apply to the amount paid by patrons when a radio broadcast conducted by a disk jockey is the only entertainment furnished."

Chandler's engaged Gray until 1952 when the ruling was revoked and the assessment of \$27,000 was made against the restaurant. Chandler's had paid two installments of \$200 each when it filed suit for the return of the \$400, on the ground that he had not passed the tax onto the patrons due to the original ruling. Judge Cashin ruled the Gray show to be a form of entertainment and not strictly a dee-jay show.

The wedding of politics and show business through the medium of taxpayer-constructed arenas and auditoriums isn't the happy union many civic leaders originally believed. Elections and baby-kissing are pipes compared with the difficulties encountered in trying to make the big buildings pay off.

The politicians are finding that they have to learn the entertainment industry from the ground up and generally the hard way. The boards running the tax-constructed edifices are learning that the toughest items to cope with are two shortages—manpower expedient in running the buildings and touring attractions that will pay off at the boxoffice.

In the first, several auditoriums have been looking for qualified managers and dangling salaries as high as \$25,000 annually. One Kentucky building, after an extensive search, finally hired an inexperienced localite with connections.

Another factor comes with the finding of suitable shows for the buildings, and fitting schedules that can make the structures pay off. In the northern part of the country, particularly, the hockey and basketball schedules sometimes preclude the possibility of a full week's run of a show during the best part of the season. Trades and playoffs of certain games sometimes make it possible to juggle the sports events to accommodate something that may pay a big rental for an extended run. Experienced management has frequently been able to re-route some events for the benefit of the arena.

Too frequently, municipalities find that they build the arenas for the convenience of a few promoters. The promoters, naturally, not having the kind of coin that can build and support the buildings, rent the auds for the periods that they need them, frequently tie up the best time, and prevent others from stepping in when the arena can make a buck. This is one of

(Continued on page 50)

LONDON TO NEW YORK

BONNIE (PRIMROSE) and VAN ATKINS

Home July 9 After London Season in "Summer Song"

"Bonita Primrose, in the main comedy role, has a winning style which she uses with telling effect. Van Atkins is standout in a featured role."

VARIETY

★ ★ ★

"Miss Bonita Primrose makes a charming character of the girl who has given her heart to the travelling salesman Van Atkins."

THE TIMES.

★ ★ ★

"For comedy we have a bright American pair named Bonita Primrose and Van Atkins."

DAILY MAIL.



© Baron Studios

"The humor comes mostly from an American couple Bonita Primrose and Van Atkins. Miss Primrose has rich gifts as a comedienne and her saucy 'Once a Year' is an outstanding success."

THE STAGE.

★ ★ ★

"Bonita Primrose and Van Atkins are excellent as the comic couple."

MANCHESTER GUARDIAN.

★ ★ ★

"Flashing comedy singing by Bonita Primrose and Van Atkins."

EVENING NEWS.

★ ★ ★

"Welcome newcomers from America are vivacious Bonita Primrose and slick and smart comedian Van Atkins. This dashing comedienne oozes fun and frolic. Her comedy vocal, 'Once a Year,' is a show stopper. Van Atkins plays up well to the antics of Primrose and the pair are big favourites."

RECORD MIRROR.

LEGIT TO NIGHT CLUBS

Personal Manager: PHIL FARRELL, 1697 Broadway, New York

Palace Bills May Be Booked Longer Than One Wk. in Bid for Better Pix

The Palace Theatre, N. Y., may be going into vaude bills that will stay longer than one week. Reason for the possible change lies in the fact that the picture buying habits of that house may change radically, and it may be able to get a better type of film that can only be bought on the basis that it will be around for more than one semester.

Reason for the change lies in the fact that the across-the-street Globe Theatre is going into a legit policy, and distribs will be looking for a new outlet for the product that formerly played there. The Palace looms as the house most likely to get them, but only if they will permit longer runs. Consequently, it's seen that booker Danny Friendly may have to set bills lasting more than one week.

As the vaude situation stands today at that house, the Palace may lose some of the oldtimers who see the shows week in and week out. However, with the possibility of longruns, it's likely that theatre will be able to book a bill that will appeal to the younger elements. Friendly, on various occasions, has attempted to set acts that would get more youngsters into the house. With longer runs it would be easier to get that kind of talent into the house.

Palace management anticipates the usual summer upbeat. With a stronger selection of pix because of the Globe blowout, it's possible that this summer may be heavier than usual.

2 Dallas Hotels Folding Rooms for Summer While Hilton Keeps on Going

Dallas, June 26.

For the first time in more than 10 years, the Adolphus Hotel will shutter its Century Room Saturday (30) for nine weeks. Baker Hotel's Mural Room follows suit, with both rooms—across the street from each other—skedded for Labor Day reopenings.

Summer layoffs by both rooms may stem from heavy competition by the new Statler-Hilton Hotel's Empire Room, which opened in mid-January with name acts and Bob Cross' orch, and will continue through the summer with two-week dates for acts and the Cross crew an indefinite holdover. With Gil Lamb closing tomorrow (Wed.), comedian Dick Shawn is set for a fortnight starting Thursday, to be followed by Connie Towers and ventro Eddie Garson in a dual bill, July 12-25. Charles R. Meeker Jr., State Fair Musicals managing director, is booking the Empire Room.

Midtown Colony Club owner Abe Weinstein, whose upstairs cabaret forms a triangle with the Baker and Adolphus Hotels, is staying in the field this year and has a top lineup set, with "That Haller Girl" revue current; Anita O'Day due July 9; Johnnie Bachemin in July 30 for three frames; Rita Ray on Aug. 20 and Jeri Southern set for Oct. 26.

Temporary shuttering of the Century Room augurs the end of Dorothy Franey's ice revues, which have played the Adolphus Hotel's posh spot for 11 years, except for interim dates for Joe E. Lewis, Hildegarde, Frances Langford, etc. There's been no decision as to the room's new policy when it reopens. Baker Hotel's Mural Room has had a continuous top-act policy for many years. Constance Bennett is current; she was preceded by Pat Boone and Lilo.

It's reported that the room, due a remodeling, may become a private club in the fall, with the swank roof-top Terrace Room opened to the public with name acts resumed, along with name bands.

Noel Sherman in Mont'l

Noel Sherman is the new producer for shows at the Bellevue Casino, Montreal. Acts will continue to be booked by the Miles Ingalls Agency out of New York. Sherman, a vet producer, had produced shows in Saratoga and had several shows on tour in South America recently.

N.Y. Mayor Wagner Asks For Under-21 Liquor Ban

A bill to ban sale of liquor to anyone under 21 years of age would have the support of New York's Mayor Robert F. Wagner. Present N. Y. State law forbids the sale of liquor to those under 18.

Authorities in New Jersey and Connecticut, where the 21 year minimum is in effect, have long petitioned New York's legislators to enact a similar law because of the fact that the out-of-state youngsters using New York as a filling station, would get into difficulties in their native heath especially while driving.

Passage of such a law would cut down a lot of revenue in the 52d St. spots, which have a heavy trade among the younger set. A lot of jazz spots would similarly be hit, but not as much as the strip emporia.

Eddie Rio Sues AGVA for 750G Over 'Unfair' Rap

Los Angeles, June 26.

Eddie Rio, former Coast regional director of American Guild of Variety Artists, filed a \$750,000 damage suit against the vaude union and its executives in Superior Court here, charging he was placed on the "unfair" list. Union action was taken in connection with the bankruptcy of the Royal Nevada Hotel, Las Vegas, for whom Rio was entertainment director. Hotel folded owing performers some \$500,000.

Rio contends that, at AGVA's insistence, hostelry's bookings were handled by the owners of Royal Nevada despite his post as entertainment director. Suit charges that although a \$4,000 per month earner in the past, he has been unable to earn anything since being placed on the blacklist.

Rio claims that his last quarter dues was returned to him and he was refused admission to the AGVA convention in Disneyland, although he had been elected a delegate, on the grounds that he was on the unfair list. Action asks that the union be restrained from continuing its "unfair and malicious conduct" prior to the trial of the suit.

Named defendants with the union were prexy Joe E. Lewis, administrative secretary Jackie Bright and several others, including Irvin Mazzei, who succeeded Rio as Coast rep when the latter resigned to become entertainment head of the Royal Nevada.

LARRY STEELE RETURNS TO CLUB HARLEM IN A.C.

Atlantic City, June 26.

Ben Altan and Cliff Williams, operators of the two top Sepia spots here, Club Harlem and Paradise, have brought Larry Steele and his show back into Club Harlem, where Steele had played for nearly a decade up until the 1954 season. Williams, Harlem operator, and Altan, who bossed Paradise, joined forces in the early summer of 1954 in a move to cut competition in the sepia field. Steele was moved from the Harlem club, located centrally in mid-city, to Paradise and played there that year.

Spot, got underway last week when "Smart Affairs of '57" was presented with Steele doing the directing and emceeing the show. Cast includes Dakota Staton, The Leonard Bros., Peter Ray, Willie Lewis, Lon Bibeau Fontaine, Fouchee Dancers, Sir Lionel Beckels, Donald Fontaine, Jimmy Tyler and Frank Hatchett, plus a line and Johnny Lynch's band. Meanwhile, Clarence Robinson's "Shake-Rock and Roll Revue" will open June 29 at Club Paradise.

SALISBURY KICKS OFF

Massachusetts Beach Spot Accenting Disk Names

Salisbury Beach, Mass., June 26. Francis Mulcahey opens his 1,250-seater, Salisbury Beach Frolics June 29 with Teresa Brewer followed by a list of name singers through Sept. 2. Jaycy Collier of Boston is again booking the spot which has a \$1,200 admission.

Miss Brewer is in for two nights, followed by week bookings of Johnnie Ray, July 1; Pat Boone, 8; Lillian Roth, 15; Patti Page, 22; Four Aces, 29; Julius LaRosa, Aug. 5; Maguire Sisters, Aug. 12; Frankie Laine, Aug. 19; The Vagabonds, Aug. 26-Sept. 2.

Spot will be the only one in the territory featuring big name policy this summer. Customary policy of supporting acts will be followed again this season.

B'way Jazz Spots Swinging at B.O.

Even the jazz spots are getting in on the general run of prosperity currently permeating New York niteries. The big coin in these cafes is paced by Basin Street, where Louis Armstrong is headlining. Although he's played this cafe before on several occasions, he's now heading for one of the biggest grosses in the history of that spot. Invasion of youngsters over the weekend, gave this spot one of its biggest takes in a long time.

Birdland, which has longhair pianist Friedrich Gulda, who has turned jazzster for the present Birdland engagement, is drawing the intellectual end of the jazzsters. The Birdland is getting a batch of customers that would never, under ordinary circumstances, be seen in this spot. Despite heat, biz is good there also.

N. Y. HOTEL PIERRE'S EXTENSIVE FACELIFT

The Pierre Hotel, N. Y., will build a 22-story addition to be completed in 1959. Inn will extend through from its present Fifth Ave. location to Madison Ave.

Meanwhile the hotel is spending approximately \$250,000 in renovations on the Cotillion Room, spot's major entertainment room. Blueprints on that alteration call for lowering the ceiling, raising the banquettes and building an elevated stage for performers. New decor will include a hanging birdcage in the Oval Room, located outside the Cotillion Room entrance. Niterium reopens Sept. 25 with Caterina Valente headlining.

ARREST STRIPPERS

Western Massachusetts Cafes Visited By State Cops

Boston, June 26.

State police are clamping down on strippers in niteries in the western part of the state. Second state police raid in a week was pulled at the Quoit Club in Chicopee when two exotics from here were pinched and the club manager, booked on usual charge of presenting immoral entertainment. Two plainclothes coppers and a state policeman suddenly abandoned their roles as paying customers and arrested Lee Anders and Claire Mack, the dancers, and Rene Archambault, club manager. They were released in \$200 bail each.

In another case, Hub dancer, Anna Holland; Ralph Neistat, emcee; and Peter Pessolano, manager of the Orange Lantern Club in Monson, also were arrested by state troopers and a policewoman. Miss Holland pleaded innocent to charges of presenting an immoral show and failure to register her true name with the Commissioner of Public Safety, and was continued in \$200 bail. Neistat was fined \$60 and Pessolano \$50 in district court.

Nat Abramson's Inn

Nat Abramson, head of WOR Artists Bureau, N.Y., has acquired the Hunter House, Hunter, N.Y., a 54-room inn which he'll operate as a year-round resort. Inn is close to Camp Loyaltown, a free camp for underprivileged children, of which Abramson is director.

Deal Being Set for GAC Takeover Of Lew & Leslie Grade U.S. Office

Hollywood, June 26.

Preoccupation of the Lew & Leslie Grade Agency headoffice with television has caused a drastic revamping of agency operation with the result that the U. S. offices are expected to be taken over by General Artists Corp. Milton Krasny, GAC veepee, is currently on the Coast and has conferred with his office as well as Elkan Kaufman, in charge of the Grade Coast branch. Grade's U. S. operations, are headed up by Eddie Elkort, out of New York. Preliminary discussions were started several weeks ago when Lew Grade was in the U. S.

GAC and Grade, through Elkort, have maintained a close liaison for about five years. The British office represents GAC talent abroad, and present plan is to extend the sphere of cooperation so that GAC will represent all Grade acts in the U. S. Possibility is that Elkort may head up foreign operations at GAC.

In the past few years, the Grade office here has become a fairly valuable property because of the fact that it has booked the Canadian National Exhibition, Toronto, and has put in the bulk of novelty acts on several video shows including "Super Circus," and is now working on a deal for acts on the "Mickey Mouse Club." The office has also handled the western hemisphere tours for Edith Piaf, Patachou and others.

Grade office heads up extensive commercial "tele" operations in Britain, some with Val Parnell, managing director of the commercial Moss Empires Theatres and the Palladium, London. From present appearances, it seems that the variety aspects of the agency will be subordinate to the video needs.

Other major agencies had been interested in taking over the U. S. branch of the Grade office. Music Corp. of America, William Morris Agency and Joe Glaser's Associated Booking Corp. had sought to make the tie with the Grade outfit, reputedly one of the largest entertainment offices in Europe.

Hub Spots Shutter After So-So Season; Frolic Books Names

Boston, June 26.

Hub niteries ended a so-so season this week, with Blinstrub's and Steuben's shuttering. Blinstrub's will be closed for the month of July while \$65,000 worth of renovations take place. Steuben's reopens in the fall. Holding out for the summer season is the airconditioned Bradford Roof, current with Rudy Vallee, where Al Taxis will continue the same show format as he presented during the winter season.

Only a few miles away across the harbor, the Frolic at Revere will run names in its 400-seater and is opening a new rooftop spot, where shows will double, with 500 seats.

At Salisbury Beach, Dennie Mulcahy will open the Salisbury Beach Frolic Friday (29) with Teresa Brewer for a two-nighter. Johnnie Ray comes in July 1 for a week, followed by Pat Boone on July 8; Lillian Roth, July 15; Patti Page, July 22; Four Aces, July 29; Julius LaRosa, Aug. 5; Maguire Sisters, Aug. 12; Vagabonds, Aug. 26-Sept. 2. Frankie Laine, who was signed for the Aug. 19 week, cancelled out because of tv commitments and replacement has not been set as yet.

While there will be little work for acts around the N. E. territory in the niterly field this summer, resort hotels are signing more flesh than ever before. Emcees, dance teams and chirps are in demand.

The fall season in Boston is expected to bring the reopening of the shuttered Latin Quarter, although no one is definite on just who is to undertake the venture although several individuals and combos have been mentioned. The Latin Quarter shuttered in the spring of '55.

Hub Night Spot Hit In Liquor Crackdown

Boston, June 26.

Seven Hub night spots were hit with license board penalties this week in the sharpest crackdown in several months. Ordered closed for two days, starting July 9, for allegedly serving minors was the Show Bar, which has a five-act floor show. Owners must close the Copa in the North End at midnight Saturday and 1 a.m. Other nights because of an Armed Service police complaint that three sailors were refused admittance. The spot is customarily open until 3 a.m.

The Bacchus Club in the South End was ordered closed for one week starting July 5 for allegedly selling drinks after closing hours to two customers, who the bartender later discovered were Alcoholic Beverage Control Commission inspectors. Longest suspension went to the Star Restaurant in Roxbury, two weeks, due to the arrest of four drunks in the premises.

King Bros. Circus Stranded in Conn., Broke & Deserted

Hartford, June 26.

Stranded and reduced to a mere skeleton, the King Bros. Circus remains on the outskirts of nearby Middletown awaiting its fate. After some 37 years of operation, the circus, the second largest circus on the road last year, is virtually kaput.

Present status of the tent is the result of three years of difficulties. Currently the U. S. referee in bankruptcy in Macon, Ga., has assumed jurisdiction over the three-ringer.

All performers, musicians, concessionaires, advance men and bill posters have left the show. Some 17 personnel, mostly rustabouts and trainers remain on the grounds. Most of the equipment and animals were not owned directly by the circus but were on either lease or chattel mortgage. Arnold F. Maley, one of the show partners and agent for the court appointed trustee, said. Maley was co-partner with Floyd King in the show. King, he said, is now with the Ringling Bros. and Barnum & Bailey Circus.

Circus in 1954, his first year as a partner with King, grossed some \$890,000. Prior to that, it operated as the King Bros. & Christiani Circus. In 1955, circus grossed \$656,000. This year, it was decided to split the operation in two units, with a hoped for gross of double that of 1955. Bad weather and internal complications forced first one unit to be abandoned and later the second to shut down in Middletown.

Maley told VARIETY that he was trying to raise sufficient funds to get the show back on the road to finish out this season. Said he was paying all current expenses out of his pocket, in anticipation of reimbursement through the bankruptcy referee's office.

Maley said that the future of the outdoor circus seems to be a very limited one. Partly to blame is television and a change in public tastes. Most large cities, he said, have either armories or auditoriums and the trend is to put the circus indoors into one of the other.

Sennes May Exit L. V. To Expand H'wood Spot

Las Vegas, June 26.

Frank Sennes, Cleveland agent who has been booking shows at the Desert Inn since its opening, may vacate his Vegas role to devote full time to enlarging his Moulin Rouge in Hollywood. Popular film-town night spot, according to Sennes, has done so well during its first three years that he would now like to expand it into a hotel.

Enlarging the Moulin Rouge, Sennes adds, would mean giving up his activities at the Desert Inn.

Vaude, Cafe Dates

New York

Al Bernie returns to the Copacabana, N.Y., Aug. 16... Margaret Whiting down for the Fontainebleau, Miami Beach, Aug. 7... Roberta Sherwood returns to the Eden Roc, Miami Beach, Sept. 28. Also pacted for the Mocambo, Hollywood, Aug. 16... Three Houses tapped for the Palmer House, Chicago, July 12... Albert Sturm goes into the Radio City Music Hall, N.Y., July 19... Lili St. Cyr follows her June 29 stand at the Riverside Reno with a July 29 spot at El Rancho, Las Vegas. Albert Sturm goes into Radio City Music Hall, N.Y., July 19... Gloria De Haven pacted for El Rancho, Las Vegas, Aug. 28... Joey Bishop moves into the Ankara, Pittsburgh, July 30... Ted Shawa tapped for the Cal Nevada Lodge, Lake Tahoe, Nev., July 15... Peggy King goes into Harrah's, Lake Tahoe, Sept. 10.

Chicago

Frank Parker inked for the Chez Paree, Chicago, opening July 12. Christine Jorgensen opens at the Black Orchid, Chi, next Tuesday (3)... Florian Zabach currently at Broidey's, Indianapolis... Johnny Puleo & His Harmonica Gang set for the Roosevelt Hotel, New Orleans, October 11 for four frames... Harding & Moss reveal plays the El Morocco, Montreal, July 2-15... Mary Kaye trio into Harrah's Club, Lake Tahoe, July 30-Aug. 16... Don Cornell into the Charmont, Juarez, July 13 for two stanzas... Ted Lewis plays the Riverside Hotel, Reno, Aug. 30-Sept. 12.

San Francisco

Mel Torme opens tonight (26) at a new Frisco entre, Fack's II, an offshoot of George Andros' spot on Market Street. New place is on Nob Hill, at site of old Balalaika.

and is set to get attractions Market Street Fack's used to have... Cal Tjader Quintet follows Red Nichols combo into Sheraton-Palace Hotel's Palace Corner Thursday (28) night.

Hollywood

Virginia O'Brien opens at Ciro's Friday (29)... Eddie Oliver into Sportsman's Lodge Thursday (28)... Frankie Lane hops to Milwaukee for appearance at annual Music Festival Friday (29)... Peggy King begins stand at Hotel Fairmont, Frisco, July 3... Gordon MacRae set by Gus Lampe to tee off two-week engagement at Coconut Grove July 11.

STILL MARTIN & LEWIS FOR FILM PLUS IN A. C.

Atlantic City, June 26.

Dean Martin and Jerry Lewis, who started here originally and now are nearing the end of their profitable partnership, entertained the governors of 46 states and Puerto Rico last night (Mon.) at a preview of Paramount's "Pardners," in which they star, at the big boardwalk Warner Theatre. M&L this morning (26) guested as NBC-TV's "Today," originated from the 500 Club, where they started 10 years ago. Faye Emerson subbed for Dave Garroway. Martin & Lewis will return to New York after they entertain the governors, who are here incidentally, for the 48th annual Governors' Conference, which started on Sunday (24).

They will be back to play a 10-day engagement at Paul (Skinny) D'Amato's 500 Club starting on July 1, the day the season gets underway. For this period Missouri Ave., where club is located, again becomes Martin & Lewis Street as it was three years ago when the boys came here to appear at the club and plug a previous picture.

Rock 'n' Roll

Continued from page 48
Playboys from Canada for 14 weeks.

The Grenoble Hotel cafe has augmented the Four Matys Bros. with singer Joe Hough and the team of Eddie Thomas and Judy Manners.

Otto Beck has moved into the Rio Grande cafe for the season. Pat Kennedy has returned from his Hollywood, Fla., night club and reopened his 1,000 seat Elmer's Cafe. On the opening bill are Harvey Chown, Al Marshall and Mickey Brua.

Thomas Arces will offer a floor show policy for the first time at his enlarged Lucky Club. The opening show features comic Cozy Morley and singer Gaye Dixon. At the Hotel Biltmore Surf Club the initial attractions are the Twin-Tunes and the Block Busters. Mike Pedicin group open June 29 at the Bayshores in nearby Somers Point. Billy Duke and his Dukes vacate Bayshores on that date to move into Eddie Suez's Club Avalon, Wildwood.

Valentino Lanoce has kicked off the Club Hof Brau summer policy with the Enerjets featuring Bill Dougherty. In addition, they offer Louise Duncan, Penn Fay and singing waiters Frankie Springman and Puggy O'Neill. Louisa Booth reopens her splashy 1,000-seat Chateau Monterey with an opening floor show headlined by comedians Haller and Haydon, singer Ruth Rogers and the O'Conner twins.

Max Loew, operator of the Viennes Lantern, N.Y., planes to Europe Sunday (1) for talent gathering. First stop will be Spain and thence to various points on the Continent.

Saranac Lake

By Happy Benway

Saranac Lake, June 26.

Thirty-seven years ago the day nursery here was founded by the late William Morris and Col. Walter Scott, a friend of the Morris family. William Morris was told that a lady had to work to support her sick husband and two children and it was impossible for her to find any one to care for her children. Right then and there a fund was started for a day nursery that opened in 1919. Morris ran benefits here at the local Pontiac theatre. Vaudeville artists donating their services included such artists as Sir Harry Lauder, Paul Whiteman, Pat Rooney, Olga Petrova, Eddie Cantor, Jack Pearl, Lou Holtz, J. C. Flippen, Major Bowes, George Sidney, Sophie Tucker, Bel Baker and many other standard acts. These benefits were a yearly event on July 4. The Day Nursery is now the William Morris Memorial Park, and the care of the little kiddies is under the supervision of the Shamless Club Benton (Benny) Ressler.

Will Rogers Jr. planned in for a chat with his wife who is now enjoying the rest and o.o. routine period. If suitable living quarters can be found, he will reside in our downtown actors colony for the summer and commute to Gotham for his video program.

Summer Stock Theatre opens its fifth season July 2d with Garson Kanin's "Born Yesterday." Libby Lyman and Dolly Davis are the codirectors this season. Others in the company are Ann Antullo, Sheldon & Harriet Baron, Robert Scarpa, Judy Barker, Margaret Andrews, William Francisco, Richard Valentine, Engin Cezzar and Edward Swain.

Tom Scotti, of MGM Gotham office, received a quickie surprise visit from his family. They found him doing well.

Write to those that are ill.

Court Rules Montreal

Clubs Must Obey City

Closing Laws or Else

Montreal, June 26.
Montreal came a step closer to enforcing local closing hours for all the city's night spots when the Appeal Court here upheld the right of the city to withhold operating permits from clubs not obeying the law.

When the city refused a number of clubs their permits, Vic Cotroni, owner of Vic's Cafe, sued the city. Now Cotroni must go to the Supreme Court of Canada, his last resort. In the meantime, all 57 clubs on the police blacklist continue to operate until such time as a decision is made by the Supreme Court.

If this final appeal is rejected, then police director Pacifique Plante will make application for the padlock law to be invoked. All Plante needs to close most of the places on his blacklist are two or more charges in one year against any club. Hundreds of such charges are now pending in the courts.

'WATER FOLLIES' PULLS 25G IN THREE DAYS

Lowell, Mass., June 26.
Sam Snyder's "Water Follies," nabbed a \$25,000 gross for a three-day stand for the Merrimack Valley Goodwill Industries Inc., at the Football Stadium here over last weekend (22-24). It was the first time in five years that the Boston-based outfit played a New England date. Gate was pegged at \$1, \$1.50 and \$2.

The 36-member company with \$100,000 worth of portable pools, lighting equipment and special effects, goes to Troy, for a three-day date over next weekend. Snyder said the org was set for a return invasion of Australia in January following U. S. and Canadian dates.

Variety Artists Federation

Gets Tribute on Brit. Video

London, June 26.
As part of its policy of attracting big names for Sunday night telecasts to compete with the commercial network, BBC-TV is to stage a special gala show to mark the Golden Jubilee of the Variety Artists Federation. They presented a similar tribute last year to the Water Rats.

The VAF tribute show will be aired next Sunday (1) and the performers already set include Joy Nichols, Max Bygraves and Ann Shelton.

Arenas in Trouble

Continued from page 48

the problems that has hit virtually every taxpayer constructed unit to date.

Another factor that has plagued some of the inexperienced managements is the failure to fully comprehend procedure in making deals. One northern New York State arena arranged one contract with the rental on a percentage basis and it didn't even make a good night's rental, although gross was over \$20,000. For a meagre return, it also enlisted the town in selling tickets.

However, most of the municipalities are learning the hard and expensive way, and fairly soon some are certain to develop managers that know the business. It has happened in some instances, and then elections come up a new regime steps in. New appointments are made and the process of learning show business starts all over again.

MPLS. GETS CHOICE OF WATER OR ICE IN JULY

Minneapolis, June 26.

Vicki Draves, woman diver, has been inked to headline Al Sheehan's locally produced "Aqua Follies," a feature of this city's Aquatennial, yearly summer mardi gras, July 17-28. Attraction again will be booked into Seattle for an annual summer festival there after its engagement here. It's scaled \$3.50 top again this year.

"Holiday on Ice," produced by localite Morris Chalfin, will make its first Minneapolis appearance here July 10-15, having been booked for the new local \$450,000 baseball stadium July 10-15. Show will be topped by Hayes Alan-Jenkins, Olympic champion, just signed by Chalfin for his pro debut.

"Holiday" will mark the first time this city ever has had a big summer ice show or one in the open air. The Minneapolis originated Shipstad-Johnson "Ice Follies" plays here for three weeks annually each spring. The Hotel Nicolet formerly had a summer ice show for its floor entertainment.

The "Holiday" unit that'll play here is one of a number which Chalfin has on tour in this country and South America and abroad.

Mass. Cops Continue Crackdown on Exotics

Chicopee, Mass., June 26.

In the third successive nightclub raid involving Boston exotics in as many weekends, police raided the Wigwam Cafe here and arrested Lois West, Hub dancer, and a club official on charges of immoral entertainment Saturday night (23).

Miss West was bailed in \$200. Edward Lisbysyewski, of Ludlow, was freed in identical bail on charges of presenting an immoral act. Police charged that Miss West had failed to register her true name, Maria Polizzoppo, with the State Dept. of Public Safety.

Arrested on similar charges in Monson at the Orange Lantern nitery, Anna Silva, known as Ann Holland, Hub exotic, appealed, but later paid a \$60 fine.

'Dancing Waters' Unit

To Desert Inn, Vegas

Desert Inn, Las Vegas, has taken over the "Dancing Waters" unit that has been at the Royal Nevada Hotel, in that town. Hotel has also made a commitment for the fountain display to be at the Hotel Nacional, Havana, in December. Desert Inn op Wilbur Clark is also head of casino and nitery operations at the Cuban inn.

Tony Martin at Palladium

London, June 26.

Tony Martin who is to make his first British film, a musical called "Let's Get Happy," took star billing in the last of a series of Sunday night vaude shows from the Palladium (24).

Martin is one of the few international stars to have topped the bill there several times. His other appearances were in 1948, 1950 and 1951. Programs throughout the series were staged by Val Parnell.

Name Policy Back At Versailles, N.Y.

The Versailles, N. Y., is set to go on a name policy following the "Fashions in Rhythm" unit which opens tomorrow (Thurs.) at the Nick Prounis - Arnold Rossfield spot. Edith Piaf has been pacted for Sept. 12 for eight weeks, and Hildegarde is under negotiation for a later date.

With only a few intervals when Miss Piaf played the nitery, the Versailles has been on a unit policy for the past five years, with shows that have been produced by George White, Arthur Schwartz, Jack Yellen & Vic Mizzy, among others.

If deal is completed for Hildegarde, it will be her first nitery appearance in New York. Her prior dates have been at hotels. She played a single week at the Starlight Roof of the Waldorf-Astoria as a sub for Harry Belafonte who was ailing. Prior to that she was at the Pierre for several seasons and had been a perennial at the Plaza for some years.

Flood Dampens Nitery

Pittsburgh, June 26.

Flash floods, which hit some of the outlying districts last weekend, poured into the White Elephant, Jack Feldman's big nitery near McKeesport, and caused damages of around \$5,000. Place also suffered considerable loss of revenue when it had to shut down for five nights.

White Elephant's Lindy Lounge was able to reopen the following day but main room, which had been inundated, was a major operation.

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Chez Paree, Chi

Chicago, June 20.
Julius La Rosa (with Joe Guercio), Rickie Layne, Elkins Sisters (2), Chez Paree Adorables (6), Brian Farnon Orch; \$1.50 cover, \$3.75 minimum.

With the furniture convention in town this week, the Chez Paree could have shined as any and still come out ahead. As is, crooner Julius La Rosa brings in a plus with the prom trade; show, which opened Wednesday (20), is an eight-day stint.

Most notable thing about La Rosa's appearance here is the confidence he seems to have acquired in the year since his last appearance at the Chicago Theatre. But he shouldn't make his first cafe appearance in the Windy City a throwaway. And so it seemed at show caught. A snappy opener, "Strike Up the Band," gives way to a book which, though well chosen, is characterized by lack of lustre delivery. Only real audience enthusiasm is reserved for La Rosa's big disk clicks, "Mobile," and "Lipstick and Candy." Joe Guercio backs ably at the '88. And the enthusiasm is most vocally demonstrated by the promoters. Playing a short show of 27 minutes, La Rosa gets only fair to middling returns with the standards in the rep. Crooner goes off to okay mitting.

Vent Rickie Layne and dummy "Oving" were playing to the wrong house here. Somehow the novelty of a Yiddish Charley McCarthy was lost on this aud. Some remarks were missed by a majority of the house, robbing the turn of considerable impact. Unfortunately limited by dialect to those familiar with its nuances, act did not get full reaction.

The Elkins Sisters, a young and good-looking pair of acro femmes, are the opening act in this layout. Gals impress with well synchronized and graceful cartwheels, bends, and lifts. They got big returns from this nitery crowd, as they must, perhaps even more so, at fairs.

The Chez Paree Adorables into this display with a holdover production number from the last show, "Heat Wave." Jimmy Lee backs neatly with the pipes.

Brian Farnon and orchestra do the usual prob of showbacking. Gabe.

Beverly Hills, Newport

Newport, Ky., June 23.
Pearl Bailey, Bill Bailey, Martin Bros. (2), Don Arden Dancers (10), Dean Campbell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

Pearl Bailey, solid with Greater Cincinnati nightclubbers, brings her brother, dancing comic Bill Bailey, for good measure in this two-frame engagement.

Along with the Martin Bros., back with their marionettes, the Don Arden Dancers in three sprightly numbers with Dean Campbell, the singing emcee, and able backing by Gardner Benedict's band, the Baileys present a great 75-minute floor show.

Bill Bailey sets the proceedings in high gear with 17 minutes of topology and chatter, some of it about a fling as a preacher, which he recessed for a return to show biz "and security." His showmanship and personality are in the tradition of his famed sister.

The two Martins have freshened their offering with changes in several string manipulated figures. A class presentation for 13 minutes.

Miss Bailey, distinctive song-talk artist and comedienne, delights with old and new regular and special songs and characterizations, including tunes from the new film, "That Certain Feeling," the Bob Hope starrer in which she appears. Her brother joins her in a 10-minute finale of gags, double stepping and byplay with ring-siders. Koll.

Riviera, Las Vegas

Las Vegas, June 20.
"Blackout of 1956," starring Ken Murray & Marie Wilson, with Barry Gordon, Nancy Wynne, Gene Pellicci, Ben Yost's Guardsmen (4), Anthony, Allyn & Hodges (3), Martin Bros. (2), The Shyrettes (3), Little Buck, Riviera Dancers (12), Ray Sinatra Orch (14); \$2 minimum.

Out here in the west, or anywhere that for matter, there's no stronger bill than one that basically features gags and gals. And that's exactly the format steered into the Riviera's Clover Room by Ken Murray and Marie Wilson who appear headed for another solid run during their four weeks at the helm of "Blackouts of 1956." Essentially, little has been al-

tered since the 10-week stand "Blackouts" enjoyed at the New Frontier up the Vegas Strip last October, or in that sense, since the eight-year spree the revulsed went for all Hollywood's El Capitan. Its curves and comedy are framed around a lineup of surefire variety acts that, of course, are geared to the racy pace set by Murray and La Wilson.

Familiar opening at "Hollywood & Vine" touches off the chain reaction of salvos awarded the barber shop, harmonizing of Ben Yost's Royal Guardsmen, the satiric ballroom dancing of Anthony, Allyn & Hodges; the zippy juggling of the Martin Bros., the bicycle choreo of The Shyrettes, the acro terping of Little Buck, and the piano-drum gymnastics of teenagers Nancy Wynne and Gene Pellicci. Show, however, is stopped cold by Barry Gordon joins Miss Wynne and Pellicci to belt out a pair of rock 'n' roll tunes. Tyke also scores yocks when he spars with Murray in a humorous repert.

Surrounding the abundance of talent is the w.k. "Blackout" pattern—Murray running the gamut of the show as emcee and top banana, coupling his banter to the curves of Miss Wilson during burly sketches. Stars seemingly can do no wrong, and roars are spontaneous from light up to blackout.

Blackouts Dancers bounce through "Blackouts" opening and finale, while Ray Sinatra and his toothers are on their toes throughout the show's multitude of cues. Alan.

Bellevue Casino, Mont'1

Montreal, June 22.
Arren & Broderick, Noble Trio, Three Galanes, Trini & Manolo, Ed Darby, Casino Lovelies (11), Bix Belair Orch (11), Stan Sperber Trio; \$1 admission.

With an eye on the tourist season which has already started to roll, boniface Harry Holmok has assembled a solid show package which should be a surefire draw.

Headliners Arren & Broderick are a cinch in this room. Team start out in concert style, following big intro by emcee Ed Darby and then segv into raucous comedy with the femme duo taking most of the honors. Leading off with a semi-classic song the distaff side ranges through all the top notes as she works her piping overtime in several numbers broken by some hoked-up hoofing. Taking a second encore, a rarity in this saloon's show format, they clinch with a straight version of Victor Herbert's "Kiss Me" to salvos.

The Noble trio provide the visual thrills, working from a high set of parallel bars. Routining is fast and precise with just enough comedy moments to boost overall impact of acrobatics.

Trini & Manolo, in the lead spot, impress with the Spanish terps and later segv to advantage in one of the production numbers.

The Three Galanes (all males) tackle the Latin tempos with plenty of spirit, covering a so-so song-along with flashy mannerism and dress.

The Casino's new producer Noel Sherman brings in a new pony line and three production numbers. Best on the list is the opening and closing sequences. A rather ponderous session at the halfway mark slows show considerably. Emcee Ed Darby has a glib line of chatter as he intros various acts and registers solidly during his vocal moments. The Belair orch backs revue with the Sperber combo doing dance music for the customers. Nebot.

Hotel Radisson, Mpls.

Minneapolis, June 23.
Jimmy, Carroll, Don McGrane Orch. (8); \$2.50 minimum.

Jimmy Carroll, a local fave, is back for his annual engagement at this tony Flame Room and he returns in his usual good tenor voice and spirits. Net result is a song recital which affords a high degree of listenability. Comprised of surefire numbers, his songalogy provides 40 minutes of entertaining melodies.

Carroll, who has appeared here in Aquatennial shows as well as playing these supper club engagements, is at his best with romantic ballads and Irish numbers. But, he handles every variety of song expertly. His routine includes a few dabs at showtunes and into the hit parade, but perennial favorites predominate. Verbal intros are properly brief, the performer wisely preferring to stick to his vocal lasts.

Don McGrane orch backs up Carroll like big leaguers and their guest dancing tunes are an extra enjoyment dividend. Rees.

Birdland, N. Y.

Jeri Southern, Friedrich Gulda & Sextet, Johnny Smith Quartet; \$2.50 minimum.

A longhair critic, who was covering the Friedrich Gulda opening at the Birdland last week, asked, as he entered the club, "Where am I?" He was understandably confused. Birdland looks nothing like Carnegie Hall, and even though Gulda is a reputable longhair musician, he eschewed classical for the cool, at least for the next two weeks.

Whatever the merits of Gulda as a jazzman, there's no question but that his Birdland booking is a promotional chef d'oeuvre. Of course, the type of audience that is coming to dig Gulda might be slightly confusing to Birdland's regulars. On opening night at least, the joint was jumping with the longhair critics as well as a flock of Gulda's Austrian patriots who were coming down to learn the difference between a riff and a wienerschitzel.

Gulda, who is the latest of a flock of overseas jazzmen to work the U.S. jazz circuit, is a rather effacing musician. For his bow in the jazz idiom, he has surrounded himself with six top professional jazzmen.

Far from hogging the limelight, Gulda, on opening night, stayed very much in the background. And while he showed that he knew how to play anything striking in the way of ideas or technique in his solo assignments. That may have been due to opening night jitters. The combo's basic sound, however, had a somewhat stereotyped format.

The remainder of the layout is standard regular fare. Songstress Jeri Southern, who has the top spot over Gulda in the billing, is a fave canary here. Miss Southern's warm and simple vocal style builds impressively through her songalog. Johnny Smartr through some interesting jazz patterns. Herm.

New Frontier, Las Vegas

Las Vegas, June 18.
Patrice Munsel, Henny Youngman, Blackburn Twins (2), Venus Room Starlets (16), Garwood Van Orch (14); \$2 minimum.

That diversity can pay off handsomely in a night club is clearly reflected in Metopora chanter Patrice Munsel's return to the Venus Room, where all indications point to sock b.o. during the four weeks she holds forth. Miss Munsel is showcased, once again, in the same superbly fashioned cafe act that saw her click in this room during her initial nitery bow last October. While the very presence of an opera singer in a saloon is no longer a surprise, there is diversity within Miss Munsel's act as she trills Puccini and belts out Gershwin, vocally decorating either vein in a manner that earns her solid salvos.

Big milt is drawn from her humorous "I Love Night Clubs" routine, during which she sharply contrasts opera and pop with "Musetta Waltz" and "It's All Right With Me." Followup "Embraceable You" also is good. But essentially, the folks come to hear Miss Munsel sing the classics. And, she obliges by lending her soprano pipes to "Chiquitita la Novia," "Sing To Me Guitar," "Italian Street Song," "El Relicario," capping it with the poignant aria, "Un Bel Di."

Henny Youngman belts his surefire one-liners and song stories with a proficiency that insures him a steady run of yocks. Samples of the ribaldry that has established him a favorite here for many seasons include his "Glee Club" bit and nudist colony monolog.

Also no strangers to this circuit, the Blackburn Twins are always good performers, and their hoof and song routines, like their initial number suggests, "Put The Show On The Road." Mirror number, signalling their identity, is still a sock windup.

Venus Room Starlets toe "Heat Wave" and "Undersea Ballet" and both are eye eaters worthy of repeating from the previous show. Garwood Van and orch supply the show a firm musical bracer, with Van turning over the podium to Urey Krasnopsky during Miss Munsel's turn. Julio Prol nimbly strings the guitar to support the star during her sortie with the Latin music. Alan.

Eden Roc, Miami Beach

Miami Beach, June 24.
Constance Moore, Bob Hamilton Trio, Mal Malkin Orch; \$3.50-\$5 minimum.

The plush confines of the Cafe Pompeii make a perfect setting for

the personality, svelte-looks and slick grooming of Constance Moore. With the physical appeal, she boasts a highly developed sense of showmanship that serves her in good stead in the workout of a catalog which gets her over the infrequent rough spots in her routing.

The big, theatre-restaurant layout offers a challenge to the chic rooftop types. Miss Moore meets it with a wily array of straight and special lyric ideas, much of her material obviously tailored for the sophisticates.

She handles her original linage with aplomb, extracting the comic and the spicy for strong impact. Best of the lot is a saucy and amusing "Observe The Niceties," and an "ode" to her adopted state, Texas. The personality and showmanship is also applied to the oldie "Do It Again," arranged to extract sex-angled nuances from the lyric. She scores with "From This Moment On," "On The Street Where You Live" and "Come Rain or Come Shine." Application of a driving rock 'n' roll coat in "40 Cups Of Coffee" is a solid topper. A special on a Charles Addams theme, is a prime piece for the smart set. For the summertimers here it proved an in-and-out and was replaced. Overall, Miss Moore proved a top act for this smartery's requirements.

The Bob Hamilton Trio come up with a carefully devised group of dance-stories, but end-effect is mild. Hamilton has two femmes with looks and capability. What negates stronger reaction-raising is the tv-camera routining which calls for long explanatory talks by Hamilton on the story-pattern to be followed in the upcoming segments. It makes for lulls that are overcome too late in the workout of the theme. Lack of flash finish points up that what might look good on the small parlor-screen doesn't always contain the zing needed to rouse a supper-club audience. Restaging for the live medium would mark the act a bet for the big spots. Lary.

Bimbo's 365, Frisco

San Francisco, June 21.
Dick Contino, The Maxwells (2), Dorothy Dorben Dancers (10), Deryll Knox Orch with Johnny Martin; \$1 cover.

Accordionist Dick Contino offers wholesome, family-type entertainment in a show should give Bimbo's 365 Club good crowds for the three-week run.

Contino starts slowly, but after a couple of showy tunes on the squeeze box, he settles down to piano and accompanies himself as he sings, "If You Can Dream." He doesn't sing very well—he's offkey and hasn't much style—but somehow he communicates to his listeners and warms 'em up.

He returns to the accordion for good hands with Italian-slanted stuff like "Bella Maria," "Sorrento" and "Domani." He leaves them smiling with "Peg o' My Heart" and "Lady of Spain," the latter done in a virtuosic style. Through all of this Contino offers a wide grin on his handsome face and a cuteness that apparently goes over big with many women.

The two Maxwells are excellent acrobats who do a slow-motion, poker-faced comedy act. They are crowd-pleasers, and one of the best secondary acts Bimbo has hired in months. Stef.

Fairmount, Ottawa

Ottawa, June 22.
Coolidge & Shaw, Jimmy King, Suzanne Pepin, Dalton Grace, Jerry Burgess Orch (6); 75c admission.

From its weekly Tuesday talent night the Fairmount Club is drawing at least one new act each week since winners get a week's pass in the club show. Current bill uses two talent night winners: singers Suzanne Pepin, and Dalton Grace. Naturally, they have almost no stage savvy but with a kind emcee and okay backing by Jerry Burgess' house band, plus local interest, they get good returns. Miss Pepin exhibits nice pipes and might work into an act after some band training. Dalton Grace has Crosby-like tones with good potentiality.

Billtoppers are Coolidge & Shaw, working a smooth session with puppets. Using no stage, with dolls, strings and operators open to view on a raised platform, duo has a rude character, an Arthur Godfrey, old-time vaude song-and-dance act, plus others that add up to an okay stint.

Jimmy King would fare better in a circus or carnay with his balancing chores. In a club he's too close to the customers who lose sight of the over-all impact of the thrill numbers. King balances on tables, stands, chairs, bottles, to good impact. Gorm.

Frolie, Revere, Mass.

Revere, Mass., June 22.
Jerri Adams, Teddy English & Lucky Lewis, Bor & Bori, Buddy Thomas Line (12), Cliff Natale Orch (5); \$2.50 minimum.

Jimmy Cella and Mike Della Russo have been pulling the crowds across the harbor from Boston all season to their beachfront 400-seater and this frame finds them opening a 500-seat roof top addition, complete with bar, stage, dance floor and mambo band at which the downstairs show will double.

Jerri Adams, tall, comely brunette thrush, with a number of Columbia platters behind her, opened last Sunday (17) for a week, stand and packed them in all week. Miss Adams shows nice versatility, handling everything from ballads and blues to rock 'n' roll. She makes the most of a soft caressing voice with an odd little treble, which could have been the mike, but effect was okay. She takes "Moonlight in Vermont" for a nice ride and switches to "Take My Hand." She does a dramatic "Love For Sale" opening and for a clincher she gets off a cheery "You Make Me Feel So Young." Encore is "If I Forget You," and crowd sends her off with rousing palm whacking.

Rest of the show is enhanced by the Buddy Thomas line, now grown from 10 to 12, with the addition of two lads to do production numbers with the 10 lookers. Frolie is the only nitery in the entire Boston area to feature a line and it's a popular item here.

Teddy English & Lucky Lewis are a combo of two separate acts who get together for finale. Lewis is on first with some good tapping. English takes a turn as a standup comic and gags around in typical nitery style. Best of his offering is a carbon of Jimmy Durante. The two join for dance routines which are slick including buck and wing, soft shoe, tricky routines around the stage.

Bor & Bori, novelty act in which the male dances on his hands manipulating two costumes, giving the appearance of a juggling act. Frolie is a repeater for Frolie. Cliff Natale cuts a nice show and pleases in the dance sets. Guy.

Hotel Roosevelt, N. O.

New Orleans, June 21.
Ernie Rudy Orch (12), Lucille & Eddie Roberts, Midwesterners (8); \$2.50 minimum.

Ernie Rudy orch and the mental wizards, Lucille & Eddie Roberts, topline new bill in hostelry's plush Blue Room and both repeat the favorable impressions made in previous engagements.

Rudy, Sammy Kaye's former drummer man, has surrounded himself with a versatile musical crew whose dance stylings and other warms the palm. Lucille, just about the whole aggregation, gives out with mixed instrumental, solo piping and choral work-overs that keep it lively and entertaining for the tableholders.

Strong appeal is present in everything the band does. And when they sandwich in a bunch of oldies with modern pops and zingy Latinos the customers make a bee-line for some ankle bending on the dance floor. Rudy keeps the music well mixed to satisfy all tastes, and the rhythms are dished out with unmistakable clarity.

Every nitery has its own special vitamin act to dispell business fatigue. In this case it's the Roberts, who have one of the most effective mental bits in the biz. They've played the spec a number of times, but they're still a potent mind-reading (or thought transference) team. Couple have an unbreakable code—or whatever it is—that still dazzles the payees. Lucille, blindfolded, identifies various items that he picks up from the ring-siders.

The team has added some clever patter this time around which embellishes socko turn.

Also spotlighted in show are the Midwesterners, group of four boys and four girls, who perform some strenuous and precision square dances. They are brightly costumed in western outfits. The music is catchy but their routines are too repetitious. Liuz.

Thunderbird, Las Vegas

Las Vegas, June 14.
Arthur Lee Simpkins, Billy Kelly, Lois Ray, Thunderbird Dancers (8), Al Johns Orch (11); \$2 minimum.

What with a strong local following, plus the fact that there's abundant coin around now that the summer tourist migration here is under way (Continued on page 53)

Aquashow (FLUSHING MEADOWS AMPHITHEATRE, N. Y.)

Elliott Murphy production staged and choreographed by Dolores Pallett; sets, Albert Johnson; music, Gilbert Stevens; executive director, Arthur Murphy; costumes, Mme. Berthe; With Morey Amsterdam, Wells & Four Fays, The Evans (4), Fortseitz-Mendez Troupe (3), Bobby Knapp, June Earing, Grisha & Brona; Diving Champions (Whitey Hart, John Edwards, Stan Dudek, Frank Campt, Harold Coates, Walt Clewver, Ruth Lund, Kuni Schultz), Adele Aquazanes (Lou Varone, Frank Campt, Pete Prevete, Whitey Hart, John Edwards, Harold Coates), Aquabelles (30), Aquabeaus (8). Opened June 19, \$2.20 top.

Elliott Murphy, in partnership with the City of New York, has a pretty good aquatic proposition going out in Flushing Meadows Park in the Amphitheatre where Billy Rose operated the Aquacade during World Fair Days. The venture has been a summertime mint for many years, and with the help of the weather it can repeat its money-making ways this season.

Murphy isn't gambling too much with the format of this show. It's virtually a floating stock company, with only changes in the land-based acts.

There's little need to gamble, apparently. Aided by a low-price policy, and easy accessibility from virtually any point in New York City, most of the 8,200 seats in this amphitheatre gets an occupant during weekends and many mid-week nights when the weather is right.

There are some changes this season, as there are during any year, but the net result is just about the same as when Murphy first went into business. For example, the ice-show portion in operation for several years, has been eliminated. However, a high wire act which traverses the entire length of the pool is a new addition that rates attention.

The aquatic turns are again the staple. June Earing, Bobby Knapp, the Aquazanes, the diving champs, and the swim line. With this nucleus and a dressing of land-based acts, Murphy has a perennial summertime boxoffice increment.

The routine is similar to that of any other year, but the production routines have a different touch imparted by Dolores Pallett and the sets by Albert Johnson are decorative as well as serviceable.

The name value of this season is by Morey Amsterdam, who has cashed the spot correctly. With the family trade predominant and a wide expanse of water separating him from the customers, he has realized that this is not the place nor time for subtlety. The lines with the widest range are employed, even if they have to be familiar, and the result is that he walks off a hit.

The act innovation is the Fortseitz-Mendez Troupe, three lads atop a highwire, who elicit a bounty of applause with hand-to-hand work on the strand. Billy Wells & The Four Fays appear early in the bill and provide a fast bit of acro and novelty work for handsome returns.

Another novelty on the show is The Evans, a family act representing two generations. The oldsters make their entrance in an antique car and the youngsters in a snazzy convertible. An extra-curricular laugh, at show caught, came with the new car's difficulty in getting started, while the ancient tallyho got off without a hitch. Production dressing is by Grisha & Brona, who terp around in gold-painted bodices.

The major production effort is an "Alice in Wonderland" tableau which utilizes the stage and water facilities for good overall effect. The various Carroll characters sail about the lagoon in electrified boats. On stage there's a little confusion about the number that needs a bit of firmer direction.

Items such as the Aquazanes, a sextet of comedy divers, are an annual attraction there. Their comedy on the high board is easily communicated to the crowd for excellent results throughout. The divers make quite a splash with their graceful work. A newcomer, Kuni Schultz, looks like a promising addition to the ranks.

Other accommodations to keep the crowd interested are the fireworks display, the unchanging comedy bit by Bobby Knapp, the Superman sketch, and the June Earing water solos. Adele Quinn & Ann Richardson give the water principals some good assists.

On night caught, regular John McKnight was incapacitated and Ed Herlihy took over the announcing chores creditably with only one error in timing which he covered

up well. Orchestral backing by Gilbert Stevens was precise. Jose.

Apollo, N. Y.

Dizzy Gillespie Band (16), with Austin Cromer; Mr. Blues, Heartbreakers (4), Sally Blair, Freddie & Flo, Lonnie Sattin, Moonglows (5); "Racing Blood" (20th).

It's "everybody sings" week at the Apollo. All the acts, including a lone comedy turn, make with the vocaling. The heavy barrage of songstering takes up more than three-quarters of an unusually long hour-and-45-minute session, with two groups and four soloists, including a band crooner, dishing out the tunes.

Despite its lack of variety, the bill adds up to generally pleasant fare. That's due to the effectiveness of several of the acts, plus the personable and lively contribution of Dizzy Gillespie whose band also punches across with some bouncy musicalizing. Topping the vocal lineup are Lonnie Sattin, Sally Blair and the Heartbreakers quartet. The latter two are reviewed under New Acts, along with Mr. Blues, another singer.

The Gillespie aggregation, comprising five reed, three rhythm and eight brass (with the band-leader on horn) opens the show with a breezy offering, moves in a little later for another click item and then takes the windup slot for a slick 40-minute tune sesh. The closing stint could probably be tightened, considering the show's lengthy running time, but on that count only.

Orch sails through a number of tunes, with various instrumentalists taking the solo spotlight, including a femme trombonist. Band vocalist Austin Cromer is also brought on to handle a couple of tunes, which he does in okay fashion.

Sattin, who records on the Capitol label, gives a class showing via his piping of three numbers, "Trapped in the Web of Love," "Ebbtide" and "Call of the Wild." The young Negro gives a savvy performance, exhibiting some of the mannerisms of Harry Belafonte and Billy Daniels.

The Moonglows, a colored quartet with a gypsy accomp, are strictly in the rock 'n' roll groove. The boys spike up their vocal attack with some frantic movements. Lyrics rendered are generally inaudible, but that's apparently secondary to the sounds and gyrations offered. The comedy team of Freddie & Flo succeed in pulling yocks with their familiar brand of Apollo humor. Jess.

Music Hall, N. Y.

Will Mahoney, Richard Hayman, Music Hall Glee Club, Corps de Ballet, William Weslow, Martha Rich, George Sawtelle, Music Hall Rockettes (36); "Canadian Mounties," dances staged by Russell Markert; "Hi, Neighbor," produced by Leon Leonidoff, sets by James Stewart Morcom; lighting effects Eugene Braun; special lyrics, Albert Stillman; Symphony Orchestra (50), directed by Raymond Paige; "Eddy Duchin Story" (Col), reviewed in VARIETY May 30, '56.

The Hall has one of those light, summery shows designed with an eye on what appeals to N.Y. visitors crowding into the metropolis this season of the year. It takes in Niagara Falls, and then traces a junket into Canada which obviously won't hurt the trade from across the northern border. In fact, the finale has the Rockettes garbed as Canadian mounties to do their precision stuf. To top it off, the Hall has brought back its marvelous, electrically-created fireworks display, an obvious salute to July 4. In toto, a slick show to go with "The Eddy Duchin Story."

Producer Leon Leonidoff has created "Hi, Neighbor!" a fantasy to get his audience off on an imaginary journey to Niagara Fall and then across to the Canadian side, with the Glee Club plus Martha Rich and George Sawtelle chipping in with a "Just Married" medley. William Weslow, a stalwart ballet dancer, is featured in the "Maple Leaves," ballet (a reference to Canada's maple leaf), with the superb Music Hall Corps de Ballet staging a highly colorful number.

"At the Trading Post" scene gives Richard Hayman, harmonica virtuoso, a fine spot for his nimble manipulations on this instrument, with strong backing of the Glee Club. It scores heavily.

Will Mahoney, always a take-charge performer, takes charge in this Hall presentation with uncanny ease. Whether tapstoring a musical fistic bout with his femme partner or relating a joke, this vet is surefire. With his familiar dance routines, Mahoney as usual winds up by terpsing on a large xylophone to tremendous returns.

The Rockettes march through the gates to the Canadian National Exhibition to provide a sprightly presentation as they parade as Mounties. Their drilling and marching lines will make many a West Pointer envious. Finale, of course, is the inspired terping in long lines. Electrically operated fireworks displays, climaxing the show, cause as much astonishment

as when first produced by the Hall staff more than five years ago.

The Hall's Symphony orchestra (50 pieces) does "Second Hungarian Rhapsody." It is one of the better Raymond Paige efforts. Some deft soloing by cymbalist artist Liszt Istevan Marta stands out as the Paige-directed orchestra does this familiar number.

Biz capacity at show caught. Wear.

Paramount, N. Y.

Bob Hope, Pearl Bailey, Louis Bellson Orch (13), Dave Garroway, Hy Gardner, Faye Emerson, Edward R. Murrow; "That Certain Feeling" (Par) reviewed in VARIETY June 6, '56.

It's getting to be that the only time a customer can see a top name performer at a pop price is during the one-day stands that filmsters are making in connection with the pictures that they have an interest in. Otherwise, there's the matter of minimums and cover charges if they are to see top entertainment. And that's how the Paramount had one of its biggest days Wednesday (20) when it opened "That Certain Feeling" (Par) with Bob Hope and Pearl Bailey appearing in person on the now infrequently used Paramount stage.

Hope and Miss Bailey, assisted by one of the more flattering takes for the picture, pulled a sharp \$17,500 for his one-day stand here. That's nearly twice as much as was scored by another filmster making a personal at this house, and who registered the highest up to that point. Until Hope came in, it was a dismal experience seeing some of the top names floppola at the boxoffice.

However, Hope had the benefit of plugging his film on television via an NBC program the previous Sunday (17). There's no doubt that this additional shilling brought in a great influx of customers.

The greatest skill for the picture, however, remained the excellent performing know-how by Hope and Miss Bailey, both top performers and both of whom earn the respect and acclaim of audiences on the basis of talent alone. When together, on the stage, they impart the sense of adlib and seem to derive a lift from each other's efforts. When soloing, there's the tremendous economy of words and gestures so that everything is done with smoothness, precision and with a sense of direction.

Hope gives the impression of having an inexhaustible supply of lines — that is until he repeated some of the gags used on Sunday's telecast. But this didn't mar his overall effectiveness. He also introduced his family, four kids from the stage and Mrs. Hope from the audience.

Miss Bailey reprised the songs she did in the film and got hot mits for her lazy styled deliveries, her seemingly formless chatter and a style that hasn't been successful imitated. With Hope, there was the song and dance duet that hit a maximum response. The band led by the band, Louis Bellson picked up was a readymade outfit headed by Don Redmond who presided at the piano, while Bellson worked feverishly at the drums during the band solo sessions.

It seemed that a lot of top personalities were willing to do the intro chores for Hope on that day. At the morning show, Dave Garroway of NBC-TV did the emceeing; then came Hy Gardner, Herald Tribune syndicated columnist for the afternoon show; Faye Emerson for the evening show. Edward R. Murrow, the "Person to Person" (CBS-TV) host who is a factor in the picture, did the late show. Jose.

Reds Flood European Capitals With Shows

Paris, June 26. Russia and its satellites have been literally flooding other European capitals with cultural gambits, usually taking the form of show biz entries. This year alone has seen the Russo folklore ballet, Ballets Moisseiev, the Moscow State Circus, David Oistrakh and Leonide Kogan plus the Ballets Stanislavski out doing extensive playdates. Many satellite shows out "on the road" include the Chinese Opera of Peking, Hungarian, Polish, Czech, Bulgarian and Rumanian folk dance groups.

Now Russia is set to send forth a real jazz orch which preems first in Finland before heading west to take up where such U. S. stalwarts as Louis Armstrong, Lionel Hampton and Dizzy Gillespie left off. Russo citizens are now beginning to travel more, and the bars are reputedly down on entrance into Russia itself. Lowe.

Palace, N. Y.

Billy & Ann, Miss Loni, Jimmy Caesar, The Songsmiths (2), Milt Douglas with Priscilla, Gypsy Markoff, Johnny Morgan, The Delmar's (2); "The First Texan" (A-A), reviewed in VARIETY June 13, '56.

Best acts of the latest Palace show are the two acrobatic turns. And short of occasional dazzle from Gypsy Markoff, the other five turns are without a disatisfactory material, though a couple demonstrate a degree of personal ability.

Negro tapsters Billy & Ann open with three routines, all cut out of the same uneventful, though rapid, material. They need sharpening. Miss Loni is a bright spot (see New Acts).

Impressionist Jimmy Caesar doesn't convey any particularly excitement to stubholders. His various takeoffs of Arthur Godfrey, Don Cornell, Stan Laurel, Ezyo Pinza, Gabby Hayes, et al. rarely hit close to home, though he gets by on Roy Hamilton and Robert Cummings. The long catalog could use the spice of a few good jokes. The Songsmiths, a collegiate-type male duo, are also reviewed in New Acts.

Vet Milt Douglas and partner Priscilla engage in a skit of domestic strife, consisting solely of her passing along straight lines to which he gives pat punches. Douglas' technique is okay, but gambits are weak, losing much of the audience interest.

Gypsy Markoff, looking a knock-out in a sequined bell-bottom gown, somehow doesn't hit her stride until she does the more obscure ethnic song stylings — a flamenco ditty, a Turkish song, etc., and in her straight accordionist "Flight of the Bumble Bee." Her style doesn't blend well with "I Love Paris," "C'est Magnific." Johnny Morgan, who follows in next-to-closing, is a clean-looking youngster, with a better singing voice than a joke agenda. His warmth is his chief asset in preventing his laugh material from being a total loss.

The Delmar's the finale turn, close the sesh on a satisfying note. Balancing act comprised of male and female are in top form with Twirls, headstands and lifts done graceful in slow motion. Art.

Night Club Reviews

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Thunderbird, Las Vegas

derway, there's no reason why Arthur Lee Simpkins' concerting shouldn't lure sufficient action to the Navajo Room to keep the barons in the adjacent casino happy for the month at least. Simpkins plies a unique vocal range and an acute sense of audience reaction, the latter enabling him to deftly pace his repertoire, thus maintaining a merry clip while onstage. He relies on a boundless repertoire, from folk tunes to pops to opera, neatly mixing them up and inserting the right song at the precise moment when the change up will insure him best response. A good example is switch from "Autumn Leaves" to the aria from "Rigoletto" to "Home On The Range." Each number is enhanced his delicate phrasing and stirring vocal gymnastics.

Unfortunately, Simpkins more or less is forced to go it alone as far as the show as a whole is concerned. This he does, salvaging what is left of an otherwise trite package. As far as delivery is concerned, Billy Kelly is a sharp comic. However, the same can not be said for his material. Sorely in need of fresh stuff throughout, especially if he hopes to please the blaze Vegas patron, Kelly finds it difficult to hold audience's attention in this, his first trip to the gambling belt.

Lois Ray is a sensuous, raven-dressed looker with a fair judge of rhythm which she applies to a session of terping, but once again she, too, is in need of an act. Promise, though, is shown as she unveils her "Hollywood Story," the sole piece of chorcio that has any meaning.

Thunderbird Dancers skip through eyeopening opener set to a teenager's luke box medley, and the finale, "Unusual Day." Barney Rawlings strongly pronounces the lyrics in both production numbers and is usually proficient during emcee chores. Al Jahns tempos his orch excellently throughout, while Charlie Prince takes over the keyboards to smartly back up Simpkins. Alan.

Pinky Lee Into Cafes

Pinky Lee will play some nitery dates during his summer hiatus television kid shows.

He's set for the Mapes Hotel, Reno, where they have gambling.

Unit Review

Danny Kaye Show (CARTER BARRON AMPHITHEATRE)

Washington, June 21. "Danny Kaye & His All-Star International Show," with Senor Wences, Darvas & Julia, The Dunhills (3), Three Hous, Sandra & Sonia Warner; Jo Lombardi Orch, Sammy Prager; \$3.50 top.

When the temporary seats are in, the open-air Carter Barron Amphitheatre seats 4,400. Question here was whether a unit, such as the one Danny Kaye used in such situations as New York's Palace Theatre, could reach up the long stretches of the concrete bowl and fill it with entertainment.

When Kaye, himself, is on stage, the answer is a resounding "Yes." He does an amazing job of shrinking the amphitheatre to little theatre size and turning the audience into an intimate part of his act. So far as the remainder of the company is concerned, the answer is "Yes and No." Some project; some don't. But this doesn't seem important. The people came to see Kaye, not the supporting cast. And, on opening night, they were well rewarded.

The entertainer is onstage, without a break for one hour and 33 minutes. He tries to quit sooner but they won't let him. And he could do another half hour without losing his audience.

Kaye gives 'em the works . . . the best of his routines from the old borst belt days on up to the present, woven together with a friendly run of patter. At one time he sprawls on the apron of the stage in front of a low mike, explaining that "he is resting up from his exertions of a comic dance routine with two of the Dunhills." The prone figure on the huge stage, backed by the orchestra, is not lost to those 40 to 45 rows away. He managed to get to them, with the sound system projecting his

voice sharply to all parts of the auditorium.

He opens smartly with his Gypsy audience participation number. This warmup, which tends to bring the whole house together and on his side, leaves 'em ready and anxious for what was to follow. Then, about half-way through the act, he shoots his second audience participation number, "Minnie the Moocher," which goes over even better.

Among other numbers are "Ballin' the Jack," selections from Hans Christian Andersen, "Tchailing," "Convolv," "Dinah," the kidding of concert singer, etc. Wind up number is "Candy Kisses," a hillbilly takeoff, with part of the orchestra playing as a country music combo. It is solidly received, as was just about every Kaye does.

Of the five vaude acts which comprise the first half of the bill, the one which caused the most advance concern was Senor Wences, he venturo into liberties unquestioned in a hardtop theatre. Worry was whether he would project equally well under the stars and whether his little boy puppet and face in the box would be effective in the rear of the amphitheatre. Wences takes it all in stride. He is by far the best received of the preliminary bill.

Not one of the other acts gets a comparable hand and it was significant that most of the applause for the others comes from the front half of the amphitheatre. Darvas & Julia, while good, definitely lacks the impact they create indoors in a theatre or nitery. The Dunhills make the grade nicely; and the Three Hous, jugglers of hoops and Indian clubs, are okay openers.

Least effective is the singing pair, Sandra & Sonia Warner. The pair is a fine nightclub act, but seems completely out of place under the stars, with its slick song routines and skin tight, low-cut evening gowns. Lowe.

Wet Summer in Germany. "The Rainmaker," which recently opened successfully in London with Geraldine Page repeating her original Broadway role, has just been booked for its 50th engagement in Germany, Austria and German Switzerland, according to Alice Katz, of the William Morris agency.

The N. Richard Nash comedy has also been produced in Holland, Brussels, Stockholm, Oslo and Tel Aviv.

124 CRITICS HOLD CONVENTION

Paris Season: The Old Complaints

With 140 Shows in 50 Theatres

Paris, June 26. Too many theatres, too few playwrights; unavailability of stars and the competition of the road were among the perennial managerial complaints about the just-finished Paris legit season.

The over fifty theatres had more than 140 new shows during the season, not counting many reprises and rep companies. The main hits can be easily spotted, for they are still running. Biggest were Jean Anouilh's "Ornifle," Andre Roussin's "L'Amour Fou" (Made Love), Marcel Ayme's "Les Oiseaux De Lune" (The Birds of the Moon), Michel Duran's "Jose," Diego Fabrice's "Le Seducteur" and a recent comer that looks to build to hit heights, Louis Velle's "A La Monnaie De Pape."

Revival hits were "La Famille Harlequin," of Claude, Santelli; Armand Salacrou's "Histoire De Rire," Jacques Audibert's "Le Mal Court" (Emil Runs), a dashing new "Cyrano De Bergerac" and a Pirandello play, "The Man, The Beast and Virtue."

Super-hits in second and third seasons were Marc Gilbert Suavajon's "Adorable Creature," G. B. Shaw's "Pygmalion" and Peter Ustinov's "The Love of Four Colonels."

Recently returning were Graham Greene's "Living Room" and the perennial "La Cuisine Des Anges" of Albert Husson. A new comedy, "Monsieur Masure," by Claude Magnier, seems to be shaping into a hit that will show again next season, as will Colette Audry's "Soledad." In the offbeat category are the Eugene Ionesco's "Les Chaises" and a revival of "Waiting for Godot," by Samuel Beckett.

A couple of longrun plays that appealed to the provincial crowds were "Isabel Et Le Pelican," by Marcel Franck, and Georges Simenon's "Liberty Bar," adapted by Frederic Valmain. Several early starters faded off, such as Emlyn Williams' "Someone Waiting," Marcel Pagnol's "Judas" and Marcel Achard's "Le Plus-Bel Amour."

In all, the French penchant for accepting foreign as well as local plays, plus the low overhead allowing for experiment, made this a season with enough comfortable hits, revivals and misses to chalk up an okay theatrical average. The heavyweight rep companies, Comedie-Francaise, Theatre National Populaire and The Jean-Louis Barrault-Madeleine Renaud Co., also helped to give the season an overall sparkle.

Final Scene in 'Caine'

Draws Tynan Torpedo

After London Premiere

The final scene of "Caine Mutiny Court Martial," which drew some unfavorable comment in otherwise rave reviews when the Herman Wouk melodrama played Broadway two seasons ago, has received violent objection in London, where the play opened two weeks ago. Notable is a stinging attack by Kenneth Tynan, critic of the London Observer. "We have just left the courtroom where the action takes place," the aisle-sitter writes. "We have seen Capt. Queeg exposed as paranoid and Lt. Maryk acquitted of the charge of having improperly deposed him at the height of a typhoon."

"Now, at a party given to celebrate the verdict, the author's underlying message, a complete volte face, is delivered by Barney Greenwald, counsel for the defense. Greenwald's view is that the real villain was not Queeg but Maryk's best friend, an enlisted intellectual in whose mind the first hint of mutiny took root. Where, asks Greenwald, was this seditious egghead until war broke out? In college, reading Proust and Joyce."

"And where was Queeg? Patroling the high seas, and thereby discouraging Hitler from liquidating Greenwald's Jewish mother. Green-

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Birth of a Plutocrat

Ann Arbor, Mich., June 26.

Playwright Arthur Miller, here last week to receive an honorary degree as Doctor of Humane Letters from the U. of Michigan, recalled that his first play, "The Grass Still Grows," was produced before the playwriting class in 1935. He was a graduate in the class of 1938.

The author of the Pulitzer Prize-winning "Death of a Salesman" reminisced about his student days at college. "I became affluent here," he said. "I arrived as a dishwasher, with nothing—and I had \$20 when I left."

'Cat' Has Earned

\$425,000 Profit

"Cat on a Hot Tin Roof" has earned about \$425,000 profit thus far. That's figured on the play's net as of a June 2 accounting, plus estimated profit for the ensuing three weeks. Although the Playwrights Co. production has fallen below capacity in recent weeks, it's still piling up a healthy operating profit.

On the basis of the standard 50-50 split between the management and the backers, the profit divvy to the latter totals \$188,000, or 184% to date. The Tennessee Williams drama, currently in its 67th week at the Morosco Theatre, N.Y., costars Thomas Gomez and Marjorie Steele, the latter having replaced Barbara Bel Geddes this week.

Highlights from the accounting on the show include the following: Original investment (including 20% overcall), \$102,000.

Net profit (including income from the sale of film rights to Metro), \$412,544.

Distributed profit, \$376,000.

NEW FIRM PRODUCING MUSICALS FOR H'WOOD

Hollywood, June 26.

Martin Melcher and Pierre Cosette have formed a subsidiary to Melcher's Arwin Productions to present legit shows locally, possibly as pre-Broadway tryouts. The firm starts with a musical fantasy, "Happy Dollar" (tried out Texas last year), opening at the Las Palmas Theatre here in July. It has also acquired a musical, "Fair Haired Boy," with book by Ira Wallach, music by David Banker, lyrics by Sheldon Harnick. It has optioned Robert Carson's "Yankee Doodle Girl," is dickering with Columbia for the stage rights to Philip Barry's "Holiday," for adaptation as a musical comedy with score by Max Rubinstein.

Some of properties might serve as starring vehicles for Melcher's wife, singer-actress Doris Day.

'Fleurie' Folds in Paris

As Stars Leave Cast

Paris, June 23.

The longrun Gallic musical, "La Route Fleurie" (The Flowered Way), at the ABC Theatre, was finally closed after its 1,300th performance. In its fourth year. Show, by Raymond Vincy and Francis Lopez apparently could have run on, judging from its hefty box-office, but stars Bourvil and Georges Guetary withdrew for other commitments. The tuner now goes on the road with a new company.

ABC next gets another musical, Albert Willemetz's "La Quincaille De Chicago" (The Hardware Shop in Chicago), with U. S. singer Marie Powers.

BIG PROBLEM IS: CUFFO TICKETS

By WOLFE KAUFMAN

Paris, June 26.

Drama criticism became an international business a couple of days ago when the International Assn. of Drama Critics was formed, with a polite pat on the head by French officials, and with 124 "critics" from 34 nations arguing for five days about what their purpose is. And about how to get tickets to see shows.

It was a convention, here called "Congress," and America was officially represented by Rosamund Gilder, honorary member of the New York Drama Critics Circle. Also present for most of the sessions were two Paris correspondents for American papers, including this writer and a half dozen guys named Joe who never wore a toga officially, but would like to. Miss Gilder was asked at one point whether all the American drama critics, or any of them, were likely to join and she answered in a wistful note, "I hope so."

All this is not a gag, or a mad dream I thought up by a Hollywood pressagent. There actually were more than a hundred critics present, they actually came many miles and from many lands to at-

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Off-B'way's Gotta Level on Its B.O.

Off-Broadway will finally have to lift the curtain on its grosses. Such info has thus far generally been a hush-hush matter, but that's being changed by Actors Equity, which will require weekly b.o. statements.

That's in line with the union's new off-Broadway pact, which calls for a sliding scale minimum based on weekly grosses. The contract has separate rates for dramatic and musical productions. The scale in the former category is \$40 on a weekly take up to \$3,000, with \$50 on a \$3,000-\$3,500 gross, \$60 in the \$3,500-\$4,500 spread and \$70 over \$4,500.

A similar graduation in salary applies to the tuners, but at a higher gross rate. It's \$40 under \$4,500, with \$50 between \$4,500-\$5,500, then \$60 between \$5,500-\$6,500 and \$70 over \$6,500. The previous off-Broadway salary minimum was a straight \$30 a week for both plays and musicals. Rehearsal pay has also been upped from \$5 weekly to \$10 in both divisions.

Wellesley's Group 20 Opens Alfresco 'Moon'

Wellesley, Mass., June 26.

Group 20 Players opened its fourth season in the Wellesley College Greek amphitheatre last night (Mon.) with Christopher Fry's "Ring Round the Moon." The group hopes to recover this season from last year's disastrous rain, heat, floods, hurricanes and polio epidemic, which cut down grosses.

The Players grossed \$50,000 each on their first and second seasons, 1954 and 1955, in the 1,000-seat ozoner. They lost almost half their usual gross because of the chain of disaster events last straw hat season. This year, with fair weather, they look to gross \$60,000 to \$65,000. Group 20, organized in 1948 by 20 people, each of whom participated in almost every phase of production, now has 20 Equity actors and some 25 designers, technicians and business personnel.

House is scaled at a \$3 top, with rush seats at 90c. Subscription rate is \$16.20 top. Arthur Miller's "View From the Bridge" is set for the Player's second offering, July 3-14 with Miller in to looksee the revised and expanded version.

B'way Facing Worst Booking Tieup; Accent Is on Musicals, as Usual

Not Today

Buffalo, June 26.

The latest recurrence of the perennial pastime of "critics rating the critics" and comparing contemporaries with oldsters recalls a remark on the subject more than two decades ago by the late Alexander Woolcott.

Asked about the relative merits of past and then-active critics, Woolcott observed, "The chief difference is that a lot of the old boys could be had. That's not true today."

Mgrs. Ask Equity To Cut TV Rate

The League of N. Y. Theatres is trying to get Actors Equity to reduce the tab on Broadway performers doubling into tv. The managerial group figures the union's blanket salary demand should be modified to cover different types of television employment. They're primarily concerned with guest shots for cast members, since such slotting almost automatically involves a plug for their shows.

The producers argue that a guest appearance shouldn't warrant the same payoff as a role in a regular half-hour or hour-long show. It's claimed that because of the present salary requirement tv shows are shying away from booking working Broadway performers for brief shots.

Under the existing Equity ruling, actors, appearing on Broadway, must be paid the following for a tv stint: The equivalent of their full week's legit salary, or the minimum required by the American Federation of Television & Radio Artists, whichever is greater. That, incidentally, is for each day of either rehearsal or playing time.

BRITISH TOUGHEN LAW ON ACTOR INCOME TAX

London, June 26.

Entertainers were charged last week with adopting an income tax system of "pay as you like" instead of the statutory method of "pay as you earn." The assertions came during a House of Commons debate on the Finance Bill.

Henry Brooke, financial secretary to the Treasury, admitted that acting "is a precarious profession in which earnings may be high for a period and then low or non-existent." He made this explanation to justify the Government's new clause in the Bill to minimize the chances of individuals leaving the country and owing large amounts of unpaid tax.

The clause, which was accepted, enables British tax authorities to get information about fees and commission paid to entertainers.

Local Insurance Exec Heads St. L. Playgoers

St. Louis, June 26.

William T. Jones Jr., an insurance executive, has been elected prez of the Playgoers of St. Louis at the annual meeting of the organization. He will serve a one-year term. The Playgoers is a non-profit group which provides a guaranteed subscription audience to bring New York legit shows to St. Louis.

Other new officers are Robert E. Burns and Mrs. T. M. Sayman, vice-presidents; A. D. Buckland, treasurer, and Mrs. Madge Coyle, secretary.

Broadway is in for the worst-ever booking jam this season. Musicals will be particularly hard hit. Practically every theatre, except those with smash entries, already has a show lined up for fall or early winter preem. Moves are already being made to get "interim bookings."

The situation is expected to be eased slightly by the return-to-legit of four houses currently being used for tv and films. The Globe Theatre, now a Broadway picture house, is slated to make the switch in the fall, while it's understood the Ritz, Adelphi and Ambassador, all being used for television shows, will also be back in the legit lineup.

All of the eight key tuner show-cases, currently in operation, are already tagged with either established hits or incoming shows. There are, however, approximately 30 more song-and-dance offerings announced as prospects for this season. Even if some of the already-booked tuners fold that still doesn't provide much of an opening for the flock of projected entries.

The various theatres, with their respective bookings, or entrenched incumbent tenants (and house ownership indicated in parenthesis), are as follows:

Alvin (CBS)—"No Time for Sergeants," continuing indefinitely. ANTA Playhouse (ANTA)—"Middle of the Night" begins summer layoff next Saturday (30), re-

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Hint Contempt Action Against Arthur Miller For Not Naming Names

Washington, June 26.

Possibility that playwright Arthur Miller may still be cited for contempt of Congress remained after his testimony here last Friday (22) before the House Un-American Activities Committee.

Miller, who admitted formerly cooperating with Communist fronts, flatly refused to name any of those associated with him. He said he would not work with front groups the same way today and that it was "not only unfortunate but a great mistake" that he had never raised his voice against Communism.

A highlight of the hearings was the disclosure by Rep. Francis E. Walter (D., Pa.) that six heretofore "unfriendly" show biz witnesses have expressed a desire to return and talk freely to the committee. Walter said they were "performers" and that some were "top figures." He did not indicate whether they were in motion pictures, stage or television.

Only that morning, Walter said, a "prominent lawyer" had phoned and offered new appearances by the six, because they now believe that "the greatest informer of all was the spokesman for the Communist Party, Krushchev himself." Previously, the six had refused to name others because they didn't want to be "informers." That is the same position Miller took in his testimony last week.

Walter commented, two days after the hearing, that he felt Miller should be cited for contempt for refusing to answer some questions. "I don't see how we can consistently not cite him, because he very obviously is in contempt," said the committee chairman.

In view of Krushchev's "telling all about Stalin, I just don't see why people in these lesser echelons should be hesitant about telling everything they know," was the way the Congressman explained it. Miller balked at naming writers who attended a Communist group meeting.

Much of the questioning centered around the playwright's unsuccessful efforts to do the script for a film on juvenile delinquency with the cooperation of New York City officials. Town's Youth

(Continued on page 59)

Show Train Promoters Fight Licensing

They're Not Ticket Brokers and Will Fight New York City on Issue

New York City's investigation of the legit ticket distribution setup, particularly regarding disposal of seats for benefit theatre parties, is continuing. Latest angle is reportedly a move to require agents for show trains and planes to take out ticket broker licenses.

There's expected to be opposition to the latter.

The handful of show train and plane agents are opposing any attempt to classify them as brokers, and license them accordingly, on the ground that they do not charge a regular premium for theatre tickets. Also, it's argued that the show train and plane field is too limited to warrant the expense of taking out a broker's license.

Meanwhile, the N. Y. License Commissioner's office has issued subpoenas for Jack Small, booker of Shubert theatres in New York, and Virginia Burkhardt, who handles theatre party bookings for Shubert houses. It's understood they're to be asked for information on the names of organizations booking theatre parties, with the dates, shows and amounts of money involved.

Success \$30,000 Off For 'Hunter'

"Will Success Spoil Rock Hunter," currently in its 38th week on Broadway, has thus far recouped over 70% of its \$100,000 capitalization. That's figured on a \$31,601 deficit as of a May 26 accounting, less estimated profit for the ensuing four weeks.

The Jule Styne production picked up \$8,763 in the four weeks covered by the audit. That included \$4,890 in operating profit, \$3,600 in royalties on a current Coast production and \$273 in other income. Company crew and stage-hand expenses were reduced \$3,000 during the four-week period.

Backers of the George Axelrod company have thus far been repaid \$25,000.

Now You'll Be Getting Lots of Happy Fellas In Crossword Puzzles

As an indirect promotional gimmick, various crossword puzzle editors have been invited to attend "My Happy Fella" as guests of the management. The idea, of course, is that they'll work mentions of the Frank Loesser musical into the puzzles in the New York dailies and feature mags.

The idea was suggested to press-agent Arthur Cantor by David Merrick, who got considerable exploitation mileage out of it for "Fanny," which he co-produced with Joshua Logan.

Sue Hal March, Revlon For Breach of Contract

Hal March, emcee of tv's "\$64,000 Question," and the show's sponsor, Revlon, Inc., have been hit with a double-barreled legal attack by Broadway producers Alexander H. Cohen and Ralph Atsvang. The dual action involves an arbitration proceeding against March and a \$250,000 damage suit against the cosmetic firm, alleging breach of contract. March yesterday (Tues.) denied breaching the contract.

The hassle stems from March's withdrawal as star of Cohen and Atsvang's projected Broadway production of Max Wilk's "Brass Section." The arbitration is scheduled for hearing soon by the American Arbitration Assn.

The court action charges Revlon with inducing March to break his contract with the producers, in order that he might undertake an additional tv program for the firm. The producers estimate the coin being asked for damages reflects the amount they lost by being deprived of March's services.

JOHN KENLEY CANCELS Calls Off Plans for 2d Stock Season at Bristol, Pa.

Philadelphia, June 26. John Kenley has abandoned plans to run a second summer season at the Grand Theatre, Bristol, Pa. The producer called off his schedule, claiming he was unable to get a satisfactory go-ahead signal from the owners of the theatre. The spot, a former film house, is leased by Melvin Fox, who operates a string of theatres and drive-ins in Pennsylvania and New Jersey.

A June 11 opening with Farley Granger and Julie Gibson in "Seven Year Itch" had been scheduled.

'Kate' Captures Basle; First American Tuner Offered in Switzerland

Basle, June 19. After decades of Viennese schmaltz and Hungarian csardas prines, a more up-to-date form of light musical entertainment has finally found its way into the dusty Swiss operetta repertoire.

Encouraged by recent clicks in Germany and Austria, the Basle Stadttheatre has pioneered with the first Swiss production of a contemporary U.S. musical, the Cole Porter-Sam and Bella Spewack "Kiss Me, Kate." In the skillful adaptation of German cabaretist Guenter Neumann—little of the original zest and wit is lost.

Direction by Willy Duvoisin, artistic manager of the Munich Gaertnerplatz Theatre, is fine, considering what little experience middle-European directors have with such shows. Most of the familiar hit numbers are put over with verve, and only a few fail to make the grade, notably "Wonderbar," "So In Love" and "Why Can't You Behave?"

Best response was given to "Too Darn Hot," "I Hate Men," "Brush Up Your Shakespeare" and "Where Is the Life That Late I Led." Perhaps significantly, the more success number stress lyrics rather than melody.

A big asset of the Basle performance are the scenery and costumes by Max Bigness. Sets are mostly simple, but highly imaginative, colorful and tasteful. Choreography by Wazlaw Orlikowsky is another important asset.

There is considerably more dancing in this than in the average Viennese operetta, where ballets usually are nothing more than spectacular show pieces aimed at giving lustre to the middle act. Dances in the Basle "Kate" are in their rightful place as vital story elements and are admirably handled by the theatre's regular ballet group.

Outstanding in the cast are Richard Alexander as Fred Petrucchio, Eva Daehne as Lilli-Kate, Ruth Schneider and Hams Bastian as Bianca and Lucentio, and Max Knapp and Kurd E. Heyne Shakespeare-conscious mobsters.

Press reaction was generally favorable, though not rave. The public, however, seems to enjoy the taste of this new dish, and more of the same is bound to pop up when the new season comes around. Mezo.

2 MacDowell Residents

Peterborough, N.H., June 26. A Turkish playwright and an Hawaiian composer are among the eight writers, five painters and six composers who are spending the early part of the summer season at the MacDowell Colony here. The establishment offers gratis residence for selected creative artists to work on new projects.

Tunc Yalman, of Istanbul, wrote "The Myrmidons" and "A Ball for the Imaginative," which have been produced by U. S. university theatres and at off-Broadway houses in New York.

The Hawaiian, George Barati, is the composer of a number of works which have been performed in concert and on radio in the U.S.

More Scot Dramatists

Glasgow, June 26. Current fashion among Scot newspaper scribes is to write a play.

Crop includes Alastair MacTavish Dunnett, editor of The Scotsman, who authored "The Original Jock Mackay," premeed at Citizens' Theatre, Glasgow; Albert Mackie, Edinburgh scribe, whose three-act "Hame" was produced at Gateway Theatre, Edinburgh; T. M. Watson, whose comedies are frequently performed in Edinburgh, Glasgow and Aberdeen; and Donald Mackenzie, gov't. press officer, whose new comedy, "Rabbi Burns Slept Here," was staged in the Henry Sherek season.

'Ponder' Package Sans Packager

A package production will tour the strawhat circuit this summer without a packager. This situation applies to "Ponder Heart," which folded on Broadway last Saturday (23). Seven members of the company, including the star, David Wayne, will remain with the comedy for a four-week citronella hike.

It'll be the only barn production of "Heart" permitted this summer by the Playwrights Co., which presented the Broadway edition of the Joseph Fields-Jerome Chodorov adaptation of Eudora Welty's story. The Playwrights, however, are not involved in the strawhat tour, which begins next Tuesday (3) at Harold Kennedy's Grist Mill Playhouse, Andover, N. J.

Kennedy had originally made a deal to get Wayne and other members of the Broadway cast for an exclusive booking of the play at his barn. Other silo operators then put in bids for the production, however, and Kennedy served as intermediary, without sharing financially. In other words, Kennedy provided guidance in booking the show, but each barn management made its own contract with the touring performers.

James Carr, assistant stage manager for the Broadway presentation, is going out as advance director on the barn hop. The number of characters is being cut down for the rustic bookings. Following one-week runs at the Grist Mill, the production will play successive weekly stands at the Fayetteville (N. Y.) Country Playhouse, Ivoryton (Conn.) Playhouse, and the Somerset (Mass.) Playhouse.

'AFFAIR' LOST \$87,407 DESPITE SCREEN SALE

"Affair of Honor," which had a 27-performance run on Broadway last spring, lost \$87,407 on its \$90,000 investment. That includes \$13,500 still due to the company on the pre-production sale of the film rights. The property was purchased by Gregory Peck and writer-producer Sy Bartlett, in association with United Artists.

The Theatre Guild (in association with Theatre 200) production gets \$27,000 (after deduction of commissions) as its 40% share of the pic sale. Half of that amount has already been received, with the balance to be paid next January.

The deal, called for a minimum payment of \$75,000, with the additional revenue to be paid out at the rate of \$2,500 for each week the Bill Hoffman comedy earned a profit, to a maximum of \$200,000. The show, however, dropped coin on each stanza played, so there were no additional film payments.

The deficit on the production at the windup of its Broadway run was \$100,907. Of the forthcoming film income, \$10,907 will go to reimburse the management for coin laid out to cover the deficit in excess of the capitalization. That'll leave a \$2,593 balance, reducing the loss on the Dennis King starer.

The production, which cost \$58,082 to mount, lost \$26,527 on a five-and-a-half week tryout tour. Pre-Broadway opening expenses accounted for \$5,547, while another \$24,251 was dropped on the New York run and closing expenses.

Weekly gross reports by the Theatre Guild were overquoted as high as \$1,100 for most of the show's hinterland trek and its entire Broadway stand.

The Lesser Comores

New Hope, Pa., June 20. Michael Ellis' production of comedy by Albert Cusson, adapted by Sue Davidson. Stars Jerome Cowan, Herbert Berghof, Howard da Silva; features Zohra Alton, Staged by Berghof; setting, Hal Shafer; lighting, Elliott Krancer. Bucks County Playhouse, New Hope, Pa., June 18-23, '36.

Chadra William Hickey
San-Jacques Cavelier Herbert Berghof
Lt. Francols Douglas
Marie-Anne Zohra Alton
Mlle. Dru Katherine Moore
Howard da Silva Jerome Cowan

This is basically a tight and gripping little comedy about a French scientist who asks his useless brother to 'amuse' his young and beautiful wife while he concentrates on developing a death ray. However, the production here is so smothered in words and over-acting that only major surgery could salvage it for Broadway.

The setting is a tropical isle (one of the Lesser Comores) in the Indian Ocean—and designer Hal Shafer, abetted by Elliott Krancer's lighting effects, give the show a stunning background. But the actors roam about so aimlessly that they never give the illusion of people on an island.

Of the four leads, only Jerome Cowan, as the priest-brother of the scientist, seems to have any idea what he's doing on stage. Howard da Silva appears bewildered as the dedicated scientist, Herbert Berghof is far too seductive and unctuous as the ne'er-do-well brother and Zohra Alton, although a stunning looker, plays the scientist's wife as positively dim-witted.

However, crisp direction might have provided motivation for a lot of otherwise incomprehensible activity and a lot of blue-pencilling would have stepped up the pace. It's basically a pretty good story; it's too bad it emerges in such a heap.

The Real Me

Sharon, Conn. June 21. Judson Phillips presentation of comedy in three acts (six scenes), by Hamilton Wright. Staged by Atwood Levensaler; settings, Leon Munier. At The Sharon (Conn.) Playhouse, June 21-'26; \$2.50 top. Mr. Gordon Hilaria Sallee
Gail Doris Belack
Florence Jane White
Rep. Tom Marshall Henry Crane
Helen Anderson Robert Jordan
Judge Eldridge J. Parsons

Jim Brothers William Harahan
Nathan Dayer Norman Dayer
Al Habernicht Joe O'Brien
Gail Connolly Lee Henry
Helen Hackett Doris Belack
Melody Carpenter Marie Anderson
Anita Branch Norma Burton
Helen Freed Butler Leonard Hicks
Mildred Figaro

As the season's opener for the Sharon Playhouse, "The Real Me" has jolly, hilarious moments, but generally suffers from inept writing, acting and direction. The efforts of stager Atwood Levensaler are too broad.

Herculean rewrite, especially in the first and third acts, plus tightening of the acting and direction might salvage the show as a Broadway material, but otherwise its potential seems limited to extensive adaptation for films.

Comedy deals with an actress who encounters race prejudice and segregation near Washington, D.C., as a theatre manager tries to dissuade her from using dark-skinned dresser. She balks.

Presently a gun-toting Congressman from her home state inveigles her into making a nomination speech for a broken down politician. She later becomes a Congressional candidate and the yarn lapses into a mixture of political satire, topical dramatics and triangular romance.

Leon Munier's settings, particularly a tent at a county fair, are attractive and eye catching. As the actress and Congressional candidate, Doris Belack, fails to rise above her bad material, but Norma Burton gives a polished performance as a scheming actress trying to get the top role. Eck.

Love Goes to School

Dallas, June 23. Ramsey Burch production of comedy in two acts, by Jacinto Benavente, adapted by Arthur Nations. Staged by John Denington; settings, Joe Penning. Features Joe Nash, John Deleahanty, Margo Jones Theatre '36, Dallas, June 23-26, '36.

Ramona Ronnie Claire Edwards
Victoria Joan Deleahanty
Donna Basilla Ethel Woodruff
Florence Joe Nash
Mari-Luz Martha Bumpas
Evaristo Arthur Nations

This week entry, in for two weeks, is the second tryout of the new summer season at the Margo Jones Theatre '36. It's Arthur Nations' adaptation of "Theme and Variations" on love, marriage and spiritualism by Jacinto Benavente, Spanish Nobel Prize winner.

Piece concerns a Spanish aunt who guests her niece and estranged husband in a villa near

Stock Reviews

Madrid. Auntie persuades the pair to affect marital bliss to encourage the wedding of a younger niece, sister of the parted wife, who's also to visit with her male traveling companion for the past five years.

Affairs amount to little. The estranged pair simulate love poses, but the seniorita rebels against her longtime suitor, and departs. He follows to Madrid and they're hitched. Word of this causes a reunion of the older pair.

The two-act, is stretched into four "episodes," and throughout there's little laughter (if comedy was intended) some philosophy from the kindly aunt, and much incidental dialog.

It's Martha Bumpas, as the soloing seniorita, who sparks the proceedings, after a late entry, with a fiery outburst against her suitor. Joan Deleahanty is a nervous wife with a fluttering fan, but capably holds her role and her husband.

As the husband, Joe Nash is calm and likeable as he smoothly placates both wife and aunt. Arthur Nations ably fills the suitor role, while pretty Ronnie Claire Edwards, a protegee award winner here, loudly but adequately portrays a small servant girl role.

John Denney, new associate director, utilizes the few script assets for a commendable staging. Per usual, James Pringle's solo set and lighting provide the necessary atmosphere. Bark.

Off-B'way Show

Call of Duty

TSR Theatre Co. presentation of drama in three acts, by Douglas S. Cramer. Staged by Bob Murphy; setting, Dick Nelson; lighting, Ed Peterson. At Provincetown Playhouse, N. Y., June 19, '36; \$3 top.

Cast: Christopher Drake, John Main, Joe Fostino, David De Haven, Martin Kosleck, Bill Whiting, Bob Robin, Lloyd Carter, Rogelio Garcia, Edmund Reiter.

A play about brain-washing shouldn't brainwash its audience. Douglas S. Cramer's melodrama about the varying degrees of breakdown in four U.S. soldiers imprisoned behind the iron curtain on trumped-up charges, and subjected to psychological and physical torture, is serious in intent but repetitious in execution. It's the production quality, however, that has stuholders, who've held out through nine scenes, ready to sign anything in order to get back to home.

TSR's second attempt in a month at the Provincetown ("The Ivory Branch" was the May opening) is a setback for the rapidly improving off-Broadway production level. Opening night curtain was more than 30 minutes late, and in the interim, actors amused themselves by separating the draw curtain and scrutinizing the thin house.

Eventually, a distaff customer began to complain, and then the house lights dimmed immediately. She'd have been an A-1 bet for stage manager, too, for although the show is a one-setter, the waits between the nine scenes were intolerable. In fact, a playgoer arriving in mid-afternoon would find himself back on the sidewalk three and a half hours later.

All of which scarcely gives script Cramer a break. Despite some overwrought playing, however, the author, has created occasional tension about what has been a serious situation to a number of young Americans. Unfortunately his soldiers tend toward the stereotype, as do the unidentified enemy.

David De Haven (Gloria's brother), as a victimized private, gives a performance of some sensitivity, and Bill Whiting's brief scene as a spurious U.S. man has tension. As the enemy colonel with an addition for applied psychology, preferably abnormal, Martin Kosleck tiptoes slyly about in the accompaniment of soft sibilances.

TSR is the soubriquet for producers Dick Nelson, Bill Whiting and Bob Murphy. Geor.

24-Millionth Customer At St. Louis Muny Opera

St. Louis, June 26. When Joyce Bramley, 12, of Affton, Mo., attended the June 13 performance of "Annie Get Your Gun" at the Municipal Theatre in Forest Park she became the 24-millionth cash customer since the enterprise was opened 38 years ago.

Manager Paul Beisman was waiting and handed the astounded girl a \$50 savings bond to commemorate the occasion. In addition, she and three members of her family were seated in an official box instead of the seats they had purchased.

'Seed' Bad \$13,900, 'Ride' \$15,100, Chi

Chicago, June 26. Chi's about to go dark. "Joy Ride" folded Saturday (23), and "Bad Seed" dittoes next Saturday (30). Next scheduled opening is "Silk Stockings," July 25 at the Shubert, followed by Jules Pfeiffer's edition of "Bus Stop," Aug. 13 at the Harris.

Despite the closing notices on both shows, and despite the town being packed with conventioners, legit attendance was sparse.

Bad Seed, Harris (D) (8th wk) (\$5; 1,000; \$29,837 (Nancy Kelly). Over \$13,900; previous week, \$12,400; folds Saturday (30).

Joy Ride, Shubert (R) (3d wk) (\$4.95; 2,100; \$51,000). Over \$15,100 on the finale; previous week, \$13,800; folded Saturday (23) with a three-week gross total of under \$45,300.

'SERGEANTS' OK \$51,400 FOR 2D WEEK, DALLAS

Dallas, June 26. "No Time for Sergeants" ended a fortnight's stand at the State Fair Auditorium with a healthy \$51,400 for the final seven performances through last Sunday's (24) matinee. New touring company of the comedy had a good \$45,000 in its first week here. Production, with same cast, now lays off, but will open Sept. 13 in Chicago.

The Maurice Evans-Emmett Rogers staging here is the first time the State Fair Musicals, now in its 15th season, has opened with a non-musical.

Touring company of "Boy Friend" opened last night (Mon.) for a two-week run.

'Silk' Shining \$62,400, 'Anastasia' \$16,500, L.A.

Los Angeles, June 26. Two newcomers this frame lifts local activity to a new high, with total of two legit openings. "Flowering Peach" opened last night (Mon.) at Carthy Circle and "Happy Dolls" bows Friday (29) at Las Palmas.

Estimates for Last Week
Anastasia, Huntington Hartford (D) (4th wk) (\$4.95; 1,032; \$28,500) (Vivica Lindfors, Eugenie Leontovich). Skidded slightly to \$16,500; previous week, \$20,000, not \$22,000 as quoted; exits July 14.

Silk Stockings, Philharmonic Aud (MC) (4th wk) (\$4.95; 2,670; \$63,000) (Don Ameche). Down slightly to \$62,400 but still in standing room; previous week, \$63,500; winds Saturday (30).

Will Success Spoil Rock Hunter, Carthy Circle (C) (5th wk) (\$3.85; 1,518; \$35,000). Up for final frame to \$18,500; previous week, \$17,500; replaced last night (Mon.) by "Flowering Peach."

'Teahouse' Okay \$33,700 On 5th Week in Wash.

Washington, June 26. Fifth week of "Teahouse of the August Moon" at the National Theatre slipped to \$33,700, almost \$7,000 under the previous stanza and first time in the engagement that biz had fallen below \$40,000. Absolute capacity for the 1,677-seat house is \$42,400, as it is scaled to a \$4.95 weekend top for "Teahouse." The gross was still highly profitable for a non-musical, and business is currently on the rebound.

Stock Tryouts

(June 25-July 1)

Adam, adapted from French by Mark Epstein—White Barn Theatre, Westport, Conn. (C).

Alibi—A screen musical comedy by Albert Dickson and Sam Anderson—Grotto (Conn.) Playhouse (3-8).

Beast's Fable, revue (Beatrice Lillie)—Grotto Hill Playhouse, Andover, N. J. (25-30); Falmouth Playhouse, Coconawisset, Mass. (2-7).

From Under the Sea, Arthur Miller's revised version of his play, "View From the Bridge"—Theatre on the Green, Woburn, Mass. (2-7).

Indoor Sport, by Jack Perry—Ivy Tower Playhouse, Spring Lake, N. J. (2-7). (Previous tryout reviewed in VARIETY, July 2, '56).

Lentils, by Rose Caylor (Gay Bainter, Glenda Farrell, Joan Tetzel)—New England Musical Hall, Boston, Mass. (2-7).

Love Out of Town, by William McCleery—Peterborough (N. H.) Playlets (27-30).

Paradise Gate, by Dr. Daniel Schneider—Sharon (Conn.) Playhouse (3-7).

Sticks and Stones, revue (Hermione Gingold)—Edwin Theatre, East Hampton, N. Y. (30-7).

Welcome Darlings, revue (Tallulah Bankhead—Camden Hills (Me.) Summer Theatre (2-7).

What's the Rush, revue (Robert Q. Lewis)—Playhouse, Binghamton, N. Y. (25-30).

Legit Bits

Betty Field planned Monday night (25) to the Coast, immediately following her appearance in the "Producers Showcase" telecast of "Happy Birthday." She's taken a house at Malibu Beach, and intends summering there with her three children.

David Shearer, formerly associated with legit pressagent Philip Bloom, has opened his own publicity office.

Edward A. Blatt has been appointed general manager of the producing firm of Charles Bowden, Richard Barr & H. Ridgley Bullock Jr. Nat. Parnes succeeded him as company manager of the firm's "Fallen Angels."

"It's a Funny World," an American-Yiddish musical costarring Diana Goldberg and Mae Schoenfeld, is slated for an October preem at the Downtown National Theatre, N.Y.

Robert Aborn Hut, grandson of the late Sergeant Aborn, founder of the Tams-Witmark Music Library, has joined that firm in an executive capacity.

Choreographer Alex Romero planned back to the Coast last Sunday (24) after conducting preliminary dance auditions for the forthcoming Broadway musical, "Happy Hunting."

"Man With the Golden Arm" has extended its run at the Cherry Lane Theatre, N.Y., through July 29. The theatre will be taken over Oct. 1 by Theatre 12, which operated off-Broadway last summer at the Provincetown Playhouse.

Morton DaCosta will direct the forthcoming Broadway production of "Auntie Mame."

Henri Caubisens, stage manager for "Happy Fella," has branched out into the playwrighting field with a new comedy, "French We Are."

Edwin Lester, operator of the Los Angeles and San Francisco Civic Light Opera, has acquired the legit rights to Paramount film, "Roman Holiday," and is planning a musical version to be presented first on the Coast and later on Broadway.

Turnover of cast assignments in "Desk Set" last Monday (25) included Audrie Christie, succeeding Shirley Booth as star and Don Briggs (Miss Christie's husband), James Lee and Grace Raynor succeeding Frank Milan, Byron Sanders and Clarice Blackburn, respectively. Miss Booth, Milan and Sanders will repeat their original roles in a Coast edition of the comedy.

Herb Whittaker, of the Toronto Globe & Mail, is covering the opening this week of the American Shakespeare Festival season at Stratford, Conn., thereby pulling a switch on the swarm of U.S. scribes going to Canada to review the Stratford (Ont.) Shakespeare Festival.

In moving their office last week from the 10th to the 5th floor of the Sardi building, N.Y., producers Robert Fryer & Lawrence Carr lost 300 well-wisher telegrams received opening night of "Shangri-La," so now they can't send acknowledgements.

There was a small fire, caused by a tossed cigaret butt, in the gents' room at the Imperial Theatre, N.Y., last Wednesday (20) during the matinee of "Most Happy Fella," but an incipient panic was averted when stage manager Henri Caubisens stepped in front of the curtain to reassure the audience. Despite a fracture of the foot, sustained during a softball game several weeks ago, Harold Gary hasn't missed a performance as the film producer in "Will Success Spoil Rock Hunter." He's wearing a small steel plate to support the foot.

"Inherit the Wind" management tape-recorded lobby comments of show at the Geary, Frisco, during intermission, mailed the tape east for producer Herman Shumlin's 58th birthday.

Shirley Booth is being sought to star in "Desk Set" for two weeks at the Carthy Circle, Los Angeles, and would presumably skim off some of the cream from the GOP convention.

The Reilly sisters, Helen, Marion and Marge, owners of the Reilly Theatrical Transfer Co., sailed last week on the Cristoforo Colombo for southern European vacation. They're due back Aug. 7 on the Queen Mary.

Veteran Broadway stagehand Jake Myers is summering at his country home at Acra, near Cat-skill, N.Y.

Aaron Frankel, assistant professor for theatre arts at Brandeis U., has taken over directorship of the Warwick (R.I.) Tent Theatre Productions.

'Peter Pan' 45G, Kaycee; Parking Hubbub Ended

Kansas City, June 26. The annual season of all fresco musicals got under way here last week as "Peter Pan" opened at the Starlight Theatre schedule of 10 productions. Bolstered by some family trade as the kiddies were brought to the opus, the week wound up at \$45,000 (from about 33,000 patrons), shading the 1955 opening week slightly. Jeanne Bal had the title role and the cast included Kathy Nolan, Eric Brotherson and Lulu Belle Clarke.

Furor raised by a pre-season announcement that a fee would be charged for the big parking lot in Swope Park died before it could spread, as pressure from press and public forced Starlight officials to abandon the plan before the theatre opened.

"Kismet" opened last night (Mon.), to run through Sunday (1), with a cast including Earle MacVeigh, Dorothy Coulter, Marilyn Ross, Michael Kermoyan, James Eiler, Glenn Burris, Joseph Macaulay and Ethel Martin.

'Teahouse' \$15,000, 'Pajama' 28G, Hub

Boston, June 26. Hub's extended legit season continues through the week with touring "Pajama Game," holding for a five-week run at the Shubert. "Teahouse of the August Moon" folded Saturday night (23) at the Colonial.

Meanwhile, the local strawhat season is beginning to roll in earnest.

Estimates for Last Week
Teahouse of the August Moon, Colonial (C) (5th wk) (\$4.40; 1,500; \$36,000) (Eddie Bracken, Hugh Reilly). Perked, only a trifle on the finale for just over \$15,000; previous week, \$14,800; touring company folded Saturday (23).

Pajama Game, Shubert (MC) (2d wk) (\$5.50; 1,717; \$43,000) (Larry Douglas, Betty O'Neill, Buster West). Eased to just over \$28,000; previous week, \$29,000; continues through July 14, then heads for Washington for the balance of the Summer.

'FRIEND PRIM' \$14,100 FOR 7 SHOWS, DENVER

Denver, June 26. "Boy Friend," the first of the legit shows being booked by Fox Inter-Mountain Theatres, took over the Denver Theatre for five nights and two matinees, ending Saturday night (23). The musical did poor business, apparently hurt by the competition. Elitch stock was in its first week of a one-week run and the dog race started and drew more than 19,000 on the opening night.

Estimate for Last Week
Boy Friend, Denver (MC) (\$4.40; 2,525; \$14,000). Slim \$14,100 for seven performances.

'Teahouse' \$33,800, Det.; Melody's 'Madam' 25G

Detroit, June 26. Second round of "Teahouse of the August Moon," starring Larry Parks, grossed almost \$33,800, okay, last week at the 2,050-seat Shubert. First week's take was \$33,200. Potential capacity gross is \$46,000 under Guild subscription top scale of \$4. Play stays two more weeks.

"Call Me Madam" grossed a week \$25,000 in two weeks at Melody Circus, a tent seating 1,500 and scaled to \$3.75 top on week nights, \$4 on weekend evens. Potential capacity was \$83,964 for a fortnight. Current is "High Button Shoes," in for five days.

Touring Shows

(June 25-July 8)
Anastasia (Vivica Lindfors, Eugenie Leontovich)—Huntington Hartford, L. A. (25-7).

Anniversary Waltz (Richard Eastham, Marjorie Lord)—Alcazar, S. F. (25-7).

Bad Seed (Nancy Kelly)—Harris, Chi (25-30) (closing).

Boy Friend—State Fair, Dallas (25-8).

Damn Yankees (2d wk) (Bobby Clark)—Aud. L. A. (25-8); Philharmonic Aud., L. A. (2-7).

Flowering Peach—Carthy Circle, L. A. (25-7).

Inherit the Wind (2d wk) (Mervyn Douglas)—Geary, S. F. (25-7).

Will Success Spoil Rock Hunter (Gene Raymond, Jesse White, Merry Anders)—Curran, S. F. (25-7).

Winning for the Prosecution—Biltmore, L. A. (5-7).

June B.O. Sag Thinning Out B'way; 'Faces' \$37,000, 'Shangri-La' \$23,300, 'Cat' \$27,400, Muni 25G, 'Match' 17½G

Broadway biz continued its seasonal downturn last week. Drop in receipts has spurred the usual summer rash of closings, with six shows scheduled to exit next Saturday (30). Of those, two are laying off for the summer, while another will tour.

The capacity lineup last week included "Damn Yankees," "Most Happy Fella," "My Fair Lady," and "No Time for Sergeants." There was one closing, "Ponder Heart."

Estimates for Last Week
Keys (C) (Comedy), D (Drama), CD (Comedy-Drama), R (Romance), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera-ta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (66th wk; 524; \$6.90; 946; \$31,000) (Barbara Bel Geddes, Thomas Gomez). Marjorie Steele replaced Miss Bel Geddes last Monday (25). Previous week, \$28,700; last week, over \$27,400.

Damn Yankees, 46th St. (MC) (60th wk; 476; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$30,800; last week, over \$30,700.

Desk Set, Broadhurst (C) (35th wk; 280; \$5.75-\$4.60; 1,182; \$31,500) (Shirley Booth). Audrey Christie replaced Miss Booth last Monday (25). Previous week, over \$28,000; was around \$13,800 on twofers; last week, almost \$12,700 on twofers.

Diary of Anne Frank, Cort (D) (38th wk; 301; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, \$29,500; last week, almost \$29,600.

Fallen Angels, Playhouse (C) (23d wk; 183; \$5.75-\$4.60; 994; \$27,251) (Nancy Walker, Margaret Phillips). Previous week, \$16,000 on twofers; last week, nearly \$15,700 on twofers.

Fanny, Majestic (MD) (86th wk; 684; \$7.50; 1,625; \$62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, \$28,000; last week, over \$25,000.

Hatful of Rain, Lyceum (D) (33d wk; 261; \$5.75-\$4.60; 995; \$23,339) (Shelley Winters, Ben Gazzara). Vivian Blaine and Steven McQueen replace Miss Winters and Gazzara next Monday (2). Previous week, \$18,500; last week, almost \$14,400; has been overquoted in recent weeks.

Inherit the Wind, National (D) (60th wk; 477; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Lays off until Sept. 14, following next Saturday (30) night's performance. Previous week, \$28,500; last week, nearly \$25,000.

Janus, Plymouth (C) (31st wk; 242; \$5.75-\$4.60; 1,062; \$32,700) (Imogene Coca, Robert Preston, Claude Dauphin). Previous week, overquoted, was around \$10,000; last week, nearly \$8,500 on twofers; closes next Saturday (30).

Matchmaker, Royale (C) (29th wk; 232; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$21,400; last week, over \$17,500.

Middle of the Night, N.Y. Theatre (D) (20th wk; 157; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Lays off until Aug. 27 following next Saturday (30) night's performance. Previous week, \$29,000; last week, over \$26,600.

Mr. Wonderful, Broadway (MC) (14th wk; 108; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$58,600; last week, over \$53,400.

Most Happy Fella, Imperial (MD) (8th wk; 60; \$7.50; 1,427; \$37,875). Previous week, almost \$55,500; last week, same.

My Fair Lady, Hellinger (MC) (15th wk; 116; \$7.50; 1,551; \$64,240) (Rex Harrison, Julie Andrews). Previous week, nearly \$65,200; last week, same.

New Faces of 1956, Barrymore (R) (2d wk; 12; \$7.50-\$6.90; 999; \$39,600). Previous week, \$22,504 for first four performances and one preview; last week, almost \$37,000.

No Time for Sergeants, Alvin (C) (36th wk; 284; \$5.75-\$4.60; 1,331; \$38,500). Previous week, over \$39,000; last week, same.

Paradise Gate, S. James (MC) (11th wk; 84; \$6.90; 1,615; \$52,118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, \$41,300; last week, over \$36,800.

Pipe Dream, Shubert (MD) (30th wk; 237; \$7.50; 1,453; \$55,039).

(Nancy Andrews, William Johnson). Closes next Saturday (30). Previous week, \$25,600; last week, nearly \$20,000.

Shangri-La, Winter Garden (MD) (2d wk; 13; \$7.50; 1,404; \$60,000) (Dennis King, Shirley Yamaguchi, Martin Green, Harold Lang). Previous week \$31,300 for first five performances and a partial preview; last week, almost \$23,300; may close next Saturday (30).

Will Success Spoil Rock Hunter, Belasco (C) (37th wk; 292; \$5.75; 1,037; \$31,582). Previous week, \$18,200; last week, over \$14,700; moves July 9 to the Shubert.

Witness for the Prosecution, Miller (80th wk; 636; \$5.75-\$4.60; \$46; \$23,248). Closes next Saturday (30) to tour. Previous week, \$16,200; last week, nearly \$16,200.

Closed Last Week

Ponder Heart, Music Box (C) (19th wk; 148; \$5.75; 1,010; \$30,000) (David Wayne). Previous week, \$14,300; last week, almost \$12,600; closed last Saturday (23) at an approximate \$100,000 deficit on a \$104,040 investment, with additional income due from royalties on a scheduled four-week straw-hat tour.

OFF-BROADWAY

By Hex, Tempo (6-18-56).

Doll's House, Greenwich Mews (5-7-56); closes next Sunday (1).

Iceman Cometh, Circle in Square (5-8-56).

Maid, Tempo (5-18-56).

Man of Destiny, Downtown (5-21-56).

Man With Golden Arm, Cherry Lane (5-21-56).

Mrs. Warren's Profession, Davenport (6-6-56).

Threepenny Opera, de Lys (9-20-55).

Uncle Vanya, 4th St. (1-31-56).

'Rosalinda' Hot \$51,100, 'Inherit' Strong \$30,000, 'Waltz' Mild 11½G, Frisco

San Francisco, June 26. All three local legit houses got a boost from the Kiwanis convention here last week, and "Rosalinda" at the Curran was close to a sellout in its fourth and final round.

"Inherit the Wind" at the Geary built in its third frame, and the 32d week of "Anniversary Waltz" at the Alcazar was very good, with no sign of shutdown yet.

"Will Success Spoil Rock Hunter?" failed to open at the Curran as scheduled last night (Mon.) due to breakdown of truck carting scenery from Los Angeles.

Estimates for Last Week

Rosalinda, Curran (4th wk) (\$5.40; 1,752; \$52,000) (Cyril Ritchard, Jean Fenn). Smash \$51,100; previous week, \$49,000.

Inherit the Wind, Geary (3d wk) (\$4.40; 1,550; \$37,000) (Mervyn Douglas). Over \$30,000; previous week, \$28,000.

Anniversary Waltz, Alcazar (32d wk) (\$3.85; 1,147; \$27,341) (Richard Eastham, Marjorie Lord). Fair \$11,500; previous week, \$10,900.

'Yankees' Skimpy \$32,200 For Final 8 in Seattle

Seattle, June 26. "Damn Yankees," starring Bobby Clark, grossed a mcgre \$32,200 at the 1,760-seat Moore last week, bringing the total for the tour to \$107,000. The house was scaled to \$5.75 weekends and \$5 other nights.

Musical winds up a four-day stand Thursday (29) at the Auditorium, Portland, and opens in Los Angeles next Monday (2) at the Philharmonic Auditorium.

'Wagon' 36G for 6, St. L.

St. Louis, June 26. "Paint Your Wagon" with Christine Mathews, Edwin Steffe and Tony Bavaar featured, grossed a moderate \$36,000 for six performances in the 10,000-seat Forest Park theatre in Forest Park. The piece was scaled to \$5. The scheduled Sunday night (24) show was rained out.

"Student Prince" with Steffe, Jim Hawthorne, Nan McFarland and Paula Stewart in lead roles, opened last night (Mon.). The price scale remains the same.

Gishes-'Garden' \$16,400 at Westport, 'Camera' \$12,000, Philly; Other Barns

Westport, Conn., June 26. Lillian and Dorothy Gish grossed a plush \$16,400 in "Chalk Garden" last week at the Westport Country Playhouse. It was their first stage appearance together in 50 years. The production is playing this week at the Lakewood Theatre, Skowhegan, Me., and has been booked for 12 weeks on the citronella circuit, with the likelihood of a regular subscription tour in the fall under Theatre Guild management.

Ballet Theatre's summer trip package costarring Nora Kaye and John Kriza is current at the Playhouse this week.

'Camera' Click 12G, Philly

Philadelphia, June 26. After a fair but somewhat disappointing first week with "Seven Year Itch," the Playhouse in the Park bounced right back last week with a sturdy \$12,000 for "I Am a Camera," with Lee Grant and William Prince. Business built all week, with virtual capacity from Wednesday night on. Weakest performances were Monday night and Wednesday matinee, the latter always a toughie for this tent-theatre in Fairmount Park.

"Itch," the season opener, failed to achieve the \$10,000 mark. Current offering is Edith Sommer's "Roomful of Roses," never previously seen in Philly, Louise Allbritton is starred.

Barney Abrahams and Charlie Suggs are the treasurers at the Playhouse this year, with Ethelyn Thrasher now programmed as manager, Tommy LaBrum again handling the press and S. M. Handelsman continuing as the managing director for the third year.

Hub Fest Draws 700,000

Boston, June 26. Hub's cuffo Arts Festival, which presented "Saint of Bleeker Street" and "Abe Lincoln in Illinois" in the Public Garden, ended its 16-night run last Sunday (24) with a record attendance of 700,000. That was 200,000 more than last year for the outdoor exhibits and night performances.

Col. Phillip Sherwood, of Westwood, brother of the late Robert E. Sherwood, accepted the post-humous Festival medal from Nelson W. Aldrich, Festival chairman, Wednesday night (20) on the stage preceding the final performance of "Abe Lincoln in Illinois." Crowds of more than 12,000 attended the Sherwood play at each of four performances.

2 Milwaukee Spots

Milwaukee, June 26. Looks like a busy summer for strawhat theatres in this area. The Port Players, Equity group active for 18 years, unveils tomorrow (Wed.) with Edward Chodorov's "Oh Men, Oh Women." As usual,

this group operates in the Oconomowoc (Wis.) Highschool Auditorium.

Kingsley Hull, producer, has Jack Bostwick as stage manager, Maury McGee as stage manager, and Maynard Samsen as designer and technical director.

About seven miles north of Milwaukee, Melody Circus Theatre bowed June 15 in a new tent on Highway 141 in Ozaukee County. Simon Asen will direct the orchestra and act as musical director.

New Atlanta Group

Atlanta, June 26. New group, the Atlanta Summer Playhouse, has scheduled three plays, starting June 20-23 with Oscar Wilde's "Importance of Being Earnest." Shows will be presented at Strickland Movie Studios, in suburban Buckhead.

Frank Wittow will direct, Matt Bond is designing sets and Carroll Conroy will design costumes.

Carol Bruce to Open Spa

Saratoga, June 26. Carol Bruce in "Anniversary Waltz" opened John Huntington's 10th season last night (Mon.) at the Spa Summer Theatre. Lillian and Dorothy Gish will close it in "Chalk Garden" the week of Aug. 27.

Also on the schedule is a tryout of "All On a Summer's Day," a new comedy by Robert Saffron.

Reopening at Culver, Ind.

Culver, Ind., June 26. The Maxinkuckee Playhouse opened its season here June 19 with "Tender Trap." Paul Rutledge returns as manager and director.

David Hager will again be co-manager.

Avondale Moving Again

Indianapolis, June 26. Avondale Playhouse moves operations this summer to a new location about 17 miles from downtown Indianapolis. It will open a 10-week season tonight (Tues.) with Vicki Cummings in "Personal Appearance." The group has been in a new location every year so far. Jo Rosner is general manager of the outfit.

'Champagne' at Chagrin Falls

Cleveland, June 26. Ten week strawhat season at the Valley Playhouse, whose well-heeled Cleveland Angels leased the Chagrin Falls community theatre, started June 19 with Leslie Stevens' "Champagne Complex." Mrs. Jean Weinberger is managing director and Harvey Epstein is producer. It's a non-Equity venture.

'Desert' Opening Hyannis

Hyannis, Mass., June 26. Cape Cod Melody Tent, New England's oldest theatre in the round, opens its seventh season of musicals July 2 with "Desert Song." David Marshall Holtzman is managing director and counsel, with Ernest Sarracino as director and Julius Rudel musical director. Skedded are "Plain and Fancy," "Wish You Were Here," "King and I," "Paint Your Wagon," "Finian's Rainbow" and "Kismet."

Lucille Lortel Lists Preems

Westport, June 26. As usual, Lucille Lortel has set an array of tryouts for her summer season at the White Barn Theatre here, opening July 8 and again here. (Continued on page 59)

Alley, in Houston, Only 52-Week Stock House?

Houston, Tex.

Editor, VARIETY:

You reported recently that only 13 Equity resident stock companies operated in the U. S. last winter and, of these, at least four were in resort areas. Such a sad state of a once-flourishing phase of the theatre deserves some editorial comment.

I wonder how many Equity theatres at present maintain resident companies 52 weeks a year, as we do. As a matter of fact, if you include actors "jobbed" (hired for a single show), we average 10 Equity players on our payroll at all times.

Is it possible that we are the only such theatre now operating in the U. S.? Nina Vance, Managing Director, Alley Theatre.

'Show Boat'

Continued from page 54

corrects one of the basic, exasperating limitations of such previous summer shows as "Night in Venice" and "Arabian Nights."

The production of "Show Boat" is a real triumph. Whether it will recoup what must have been a huge investment may be quite a question, with the weather a vital consideration. But from the moment when Lombardo, having led the overture, turns the baton over to Frederick Dvornich, and the long, colorful, brightly lighted theatrical barge swings into view, with the stern-paddle "tug" properly busy at the excitement of a riverfront arrival is contagious.

The performance itself is excellent, with a number of welcome extra ingredients, such as Paul Hartman (as Cap'n Andy) laughable acrobatic narration of a showboat melodrama, and a rather exuberant but beautifully staged and executed African native ritual dance routine by Geoffrey Holder and the chorus, the playing of one romantic scene on the top of the showboat, and the fact that the vessel sails away at the finale, with passengers and levee crowd exchanging waves, and fireworks bursting overhead.

Hartman is a superb Andy Hawks, with Helena Bliss a lovely Lily, Hal LeRoy admirable as the hooper, Frank, and Gloria Hamilton and David Atkinson pleasant as the romantic leads, Magnolia and Gaylord Ravenal. Also acceptable are Helen Raymond as the suitably broad-playing Parthy Ann, Marie Foster as the sourette, William C. Smith as the large-totin', bale-liftin' bass, and Helen Dowdy as the Negro servant Queenie.

Albert Johnson's scenery, with the real showboat at the obvious centerpiece, is brilliant, even to the ornate nighttime locales of the Chicago sequences on the concrete main stage. Although nothing can overcome the remoteness of these latter scenes, they will probably be considerably better when the bugs have been worked out of the sound system.

The Lombardo band, greatly enlarged for this engagement, plays the show effectively, the staging has surprising pace and flexibility for such a huge, spread-out production, and the lighting is a valuable asset. And running through the evening are those ageless Jerome Kern-Oscar Hammerstein 2d songs, "Only Make Believe," "Ole Man River," "Can't Help Lovin' Dat Man," "Why Do I Love You?" and "Bill" (latter lyric by P. G. Wodehouse).

Probably because of its official sponsorship at the State-owned Jones Beach Park, the opening night had one of those deadly ceremonies, with the inevitable few words by Park Commissioner Robert Moses and telecaster Jinx Falkenberg. Since that little stage-ware being broadcast, the sound system was turned way down so much of the palaver was agreeably inaudible to the on-the-scene audience.

Edwin Lester, boss of Frisco-Los Angeles Civic Light Opera, has purchased stage rights of the film, "Roman Holiday," from Paramount, plans to turn it into a musical for 1957 Coast season, then take it to Broadway.

Satevepost's Frank Chase story on Frisco angel Louis R. Lurie is scheduled to break in July 7 issue, is entitled "Angel with a Midas Touch."

Shows Abroad

Man Alive

London, June 18.

H. M. Tennent and Linnet & Dunfee presented a series of three acts by John Dighton. Stars Robertson Hare, Brian Reece, Joan Sims, Joan Benham. Staged by William Chappell, actor, Hutchinson Square, Aldwych Theatre, London, June 14, '56; \$2.25 top.

Waldorf Brian Reece
Belgravia Joan Benham
George David Evans
Daphne Wendy Craig
Miss Yates Elizabeth Addyman
Oakshot Joan Hickson
Jubilee Joan Sims
Mr. Wembley Geoffrey Dunn
Mr. Hathaway Robertson Hare
Doorman Wilfred Boyle
Fred Peter Rety
Miss Butterworth Anne Barry
Miss Adhead Marjorie Dunlop
Police Commissioner Deering Wells

The Aldwych farce is something of a West End tradition as well as phenomenon. Over several decades these shows attracted audiences from all over the country, only too eager to laugh at the antics on stage. The passing of time appears to make little difference in appreciation, provided the standard is right. "Man Alive" looks somewhat below par, but should attract a modest segment of principal visitors for a moderate run.

However absurd the situations are, farce usually demands that the basic idea should have some credibility. That's certainly not the case in the new John Dighton piece, which is built on a completely impossible premise. As a compensating factor there is some originality, but the dialog lacks the necessary racy humor, and much of the incident is either obvious or repetitious.

Robertson Hare, a veteran of Aldwych farces, is cast as the proprietor of an Oxford Street store and the action takes place on the first day of the New Year sale. Before the blind is drawn the assistants are putting the finishing touches to the window display when one of the dummies is brought to life by ultra-violet rays.

Brian Reece, as the ex-wax model turned human, enjoys his new experience by courting all the femme staff, whether young and pretty or middle-aged and dowdy. The farce becomes even more incongruous when a zealous assistant thinks he can restore the dummy to its natural state by subjecting it to infra-red rays. Instead, the proprietor is turned to wax and is dressed in a school boy's outfit for the window display.

William Chappell's vigorous staging helps the production considerably, but he is unable to gloss over the basic story weaknesses. For the cast it is quite a romp, with Joan Benham and Joan Sims as two wax models able to converse with each other but not heard by humans. At times their roles present something of an endurance test, demanding that they remain motionless for minutes on end. Hare, as top star, is type cast, which is all his fans ever demand. Reece also copes adequately with the demanding part, and reliable support comes from Wendy Craig, Geoffrey Dunn, David Evans, and Anna Barry.

Malice Domestique

London, June 21.

Frederick Pittard presentation of drama film acts, by Derek Twist, Staged by Vida Hope. At New Lindsey Theatre, London, June 20, '56; \$1 top.

Florence Ricardo Anne Ridler
Mrs. Cox Margaret Ward
Dr. James Gulliver John Mesurier
Charles Bravo Robin Hunter
Rowe Anthony Vickers
Mary Anne Gillian Owen
Dr. Royce Bell Frank Forsyth
Mr. Wolloughby Michael Atkinson
Griffiths Michael Balfour

A strong melodrama has been made out of this unsolved Victorian murder mystery. Although slow to get started, it builds to a sinister and gripping climax.

Despite the handicap of a small club stage, the show is well cast and its entertaining powers are manifest. Given an auspicious opening, it could make the grade for transfer to the West End, or provide a good subject for screening.

The yarn involves a wealthy, self-willed girl, a budding dipso, who, since her husband's death has had an affair with his elderly doctor. A brief trip to the coast brings romance and marriage with a young lawyer who, with an eye on her fortune, cuts down on her spending and threatens the eviction of her housekeeper-confidante. He dies of an antimony poisoning, leaving the wife, housekeeper and discarded lover all equal suspects, each having equal motives for murder and suspicious of the others.

As the wife, Anne Ridler builds up in strength from butterfly irresponsibility to a woman matured

through suffering and guilt, and her performance is more than matched by the perfect balance shown by Margaret Ward as the housekeeper. Robin Hunter is good as the fortunehunter and John Le Mesurier contrasts well as the elderly lover. Play is decisively directed by Vida Hope. Clem.

Tullycairn

Edinburgh, June 18.

Henry Sherek presentation of comedy by Joe Corrie. Stars Duncan Macrae, Andrew Keir. Staged by Brian Carey, decor, Joy Stanley. At Lyceum Theatre, Edinburgh, June 16, '56; \$1.20 top.

Grace Marshall Neil Ballantine
Tibby Marshall Laidlaw Dalling
Dick Elliot Anne Eaton
Janet Marshall Mary Helen Donald
Lezlie Brown Andrew Keir
Andrew Marshall James Gibson
Jack Brown James Gibson
Willie Speddie Duncan Macrae
Peter McCulloch Alex McAvoy

Simple, homely Scot comedy, set in the early 1920's, features the clash between old and new ways, and makes characterization its strongest point. Its primary appeal is to natives.

Andrew Keir is neatly cast as a dour but essentially warm-hearted wagon driver whose younger daughter becomes affianced to a modern young man who sets up business with an auto truck. Neil Ballantine plays the villager's wife, kindly and human, but worried as her older daughter prolongs her 10 years' engagement to the local mortician.

Laidlaw Dalling scores as the lively wooer with the automobile. Pamela Bain and Anne Eaton are contrasted as the two daughters. Duncan Macrae has a made-to-measure role as the solemn undertaker.

Play, by Joe Corrie is the ninth in current Sherek Players' legit season at Edinburgh and Glasgow. Title is the name of the village where action takes place. Gord.

Jeanne Davis Doubling

Burlington, Vt., June 26.

Jeanne Davis, of the Players Incorporated, to be featured again this summer at St. Michael's Playhouse, will also stage two of the season's productions. The actress, who recently toured Europe with the Players, has directed shows at Catholic U., taught high school laboratory class at the university, and is the author of several children's stories, as well as feature articles in women's magazine.

She has both her bachelor's and master's degrees in drama from Catholic U.

Paul Beisman, manager of the American Theatre, St. Louis, and of the Municipal Theatre Assn., which presents outdoor musical shows in the Forest Park Playhouse, there will receive \$5,000 under the will of Albert M. Keller, stock broker and MTA president, who died June 15, leaving an estate valued at \$500,000.

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Continued from page 55

Howya Get In?

After The Grape

Officers for the first year were elected. They are, Robert Kemp (critic of "Le Monde") president; Andre Frank (indie Paris drama journalist and radio critic) secre-

Isolde Farrell Dropped
Paris, June 26.

Booking Jam

Continued from page 55

"Shangri-La" current, may close next Saturday (30); "Ziegfeld Folies" tentatively set for the fall.

(Figures denote opening dates)

LONDON

Key Friend, Wyndham's (12-1-33).
 Kase Mutiny, Lon. Hipp. (6-13-56).
 Chalk Garden, Haymarket (4-11-56).
 Dry Rot, Whitehall (6-31-54).
 Family Reunion, Phoenix (6-7-58).
 For Amusement, Apollo (6-5-56).
 G. (15-23-56).
 Hotel Paradiso, Wint. Gard. (5-2-56).
 Hiss by Lake, York's (3-9-56).
 Hired Soldier, W. (12-1-56).
 Likely Tale, Globe (3-22-56).
 Love Affair, Lively Hamm. (6-1-56).
 Man and Man, W. (12-1-56). (6-20-56).
 Man Alive, Aldwych (6-14-56).
 Mousetrap, Ambassadors (11-25-52).
 Man and Man, W. (12-1-56).
 Pajama Game, Coliseum (10-13-55).
 Paris by Night, Prince Wales (4-9-55).
 Playhouse, W. (12-1-56).
 Plume de ma Tante, Garrick (11-3-55).
 Rainmaker, St. Mart. (6-31-56).
 Rivals, Saville (2-23-56).
 Repertory, Old Vic (6-24-55).
 Repertory, Old Vic (6-24-55).
 Rivals, Saville (2-23-56).
 Rivals, Saville (2-23-56).
 Sallor Beware, Strand (2-18-55).
 Salad Days, Vaudeville (8-5-54).
 South Sea Bubble, Lively (4-23-56).
 South Sea Bubble, Lively (4-23-56).
 Spider's Web, Savoy (12-14-54).
 South Life, Ald. (12-14-54).
 Teahouse, Ald. Moon (12-14-54).
 3 Penny Opera, Comedy (6-19-56).
 To My Love, Fortune (6-5-56).
 To My Love, Fortune (6-5-56).
 *Interrupted Run.

TOURING

Bad Girl
 Call Girl
 Can Can
 Charley's Aunt
 Daughter of a Desire
 Dead on Nine
 D'Oyly Carte Opera
 Fresh Airs
 Gay Deceiver
 Girl Called Sadie
 Kings and I
 Kinloch Players
 Love Be Good
 Long Echo
 Lady on the Never Never
 Reenter Girl
 Sight Unseen
 Tea-house of the August Moon
 Teddy Boy
 Twinkle
 Waiting for Godot
 Wild Grows the Heather
 Women of the Streets
 Ziegfeld Million

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Reluctant Debutante, Miller (10-10).
L'il Abner, St. James (10-13).
Apple Cart, Plymouth (10-18).
Separate Tables, Music Box (10-22).
Old Vic (10-23).
Separate Room, (10-25).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (Wk. 10-28).
Best House in Naples (11-18).
Very Special Baby, Belasco (11-14).
Candide, Beck (11-22).
Bells Are Ringing, Shubert (11-29).
Happy Hunting, Majestic (Wk. 12-2).

OFF-BROADWAY

Chekey One-Acters, Contemporary (7-5)

Continued from page 58

Bressoud will offer a 12-week schedule.

Says Reviewer Should Have Considered 'Conditions' —Cites Audience Laughter

New York

I am not saying the play had sufficient merit for this. The reason I had it done at the Hilltop was to try and find out. But, with the help of your Baltimore correspondent; the issue has been pretty well settled. The play never really had a chance.

Joseph Curole.

(As for making allowances for the limited rehearsals of stock companies with the resultant performance roughness, VARIETY correspondents always are expected to do so, to some extent. However, the public is entitled to some standard of professionalism when admission is charged. Significantly, it is not customary for managements to make allowances in the form of refunds when actors muf flines, technical gimmicks go wrong and performances are sloppy. As for audience laughter, every professional knows what an unreliable test that is, and a VARIETY reviewer would be just as foolish as an author to be misled by it.—Ed.)

'Godbye' Dropped \$38,781 On Its \$40,000 Stake

The Allen Scott-George Haight farce, starring Donald Cook opened at the Helen Hayes Theatre, N. Y., without an out-of-town preview.

Arthur Miller

Continued from page 55

Miller repeatedly took the position that artists must not be bound by the same restrictions as other people. He defended "an author's right to advocate." At one point, when asked whether he felt authors could even advocate the overthrow of government, he answered, "This would be a desirable state of affairs," but added that he had never given anyone such advice.

The playwright was asked if he hadn't criticized Elia Kazan as a "renegade intellectual" and "an informer" for his testimony several years ago before the Un-American Activities Committee. Miller denied this, claiming he had broken with the film-legit director for "personal reasons."

'Caine' in London

Continued from page 55

J. W. Lambert, subbing for the vacationing Harold Hobson, gives the show a rave in the Sunday Times of London, also raps the final scene, though much more moderately, and not on ideological grounds. He notes that the author makes "good use" of the "ready-made dramatic fireworks" of courtroom procedure, but adds merely, "his epilog is clumsy."

Defrere-Cuneo Touring Opera Selling at \$3,000 Per Performance; Bread-and-Butter Works Only

A new touring opera company will hit the road during the 1957-58 season. The company, as yet not named, will have Desire Defrere, veteran opera singer as its artistic director, and Fred Cuneo as its business manager.

Both Defrere and Cuneo were associated for a number of years with the late Charles L. Wagner. In his opera productions, which toured for 15 seasons. Recently, the rights to the Wagner company were acquired by the Salmaggi interests who have long promoted pop-price opera in Brooklyn and on the road.

Defrere and Cuneo, however, will not be part of the revived Wagner project (under Salmaggi) and instead will have their own troupe. They have taken an important step to prove they mean business by engaging David Libidins, top indie booker, to handle the coast-to-coast hejiras of the fledgling troupe. Libidins is to start booking in October and thinks he will get a minimum route of 15 weeks.

Unlike the new NBC-TV-Opera troupe, which plans to do its shows in English, the Defrere-Cuneo-Libidins trio will concentrate on the standard Italian repertoire, sung in Italian. There will be no effort in "arty" directions and the troupe, admittedly, is out to perform the staples of the repertoire, the bread-and-butter operas that are in demand by audiences throughout the world.

The company will carry its own orchestra of close to 30 sidemen. Chorus, ballet and principals all will hit the road as an integrated unit. Libidins plans to sell the opera for about \$3,000 a performance, though this figure is a tentative estimate, as production costs may force an increase. However, he thinks the company can be toured profitably at that figure. (It's understood the NBC Opera, skedded for its preem tour next fall, sells for almost twice that.)

Defrere sails for Europe shortly, to scout young singers for the new venture. He's a vet in opera, was a stager at the Met for many years and also did guest stints throughout the world. Earlier, he was a baritone with the old Chicago Civic Opera. Booker Libidins handles the Ballet Russe tour and formerly touted legit shows and musicals.

Favor Status Quo For London's Royal Opera Co; Deficit Is \$2,000,000

London, June 26. The Government has turned down a proposal that the annual grant to the Royal Opera House, Covent Garden, which is administered by the Arts Council, should be substituted for a direct grant-in-aid on condition that an independent board be set up to manage its artistic and administrative policy.

The Opera House needs an additional \$2,000,000 to keep it out of debt, and the proposal to reorganize its administration was made on grounds of waste of public funds. Favoring the existing arrangement, the Chancellor of Exchequer, Harold Macmillan, said in Parliament that he found the interposition of the Arts Council a "convenient arrangement."

JANSSEN THE TOURIST

Europe-N. Y.-Toronto-And Back
To Europe Route

Warner Janssen in from European guest conducting left N. Y. pronto for Toronto Philharmonic. His chores there have been doubled from a fortnight to a month.

He'll be Toronto-to-Manhattan during this time in order to handle soundtracking of his score written for the Franchot Tone co-operatively-produced film version of "Uncle Vanya."

After the Canadian and film gigs, Janssen returns in early August for dates in Berlin, Munich and Vienna.

Reviews

Netherlands Opera

Amsterdam, June 19. Netherlands Opera production of Beethoven's "Fidelio" made clear why the Amsterdam City Board, when voting money for the festival, complained about foreign infiltration. Of seven singers, four were foreign. Director, designer and conductor were foreigners, too, though they have been associated with the Netherlands Opera before.

Dutch singer Gre Brouwenstijn as Leonore-Fidelio gave a sensitive and moving performance, and was equally convincing in singing and acting. Musical director Alexander Krannhals split the first act in two parts, using the march as an interplay, left out several dialogues, and expunged the Leonore Overture before the third act, by which the musical drama gained in dramatic strength.

Jean Vilar's Theatre National Populaire contributed Mariavaux "Le Triomphe De L'Amour," a delightful rocco comedy that in this sparkling performance achieved a wonderful synthesis between word and gesture.

Moliere's "L'Avare" was drawn towards the comedy, Vilar playing Harpagon as a ridiculous, laughable creature. Expecting to see a tragedy, the public showed itself rapt about this farce. Saaltink.

Serge Lifar

Amsterdam, June 19. In connection with the current 30-day Festival of music, opera and ballet there was a gala night in homage to the Franco-Russian Serge Lifar. As choreographer, Lifar shined with "Suite en Blanc" and "De Pas D'Acier." It was also experimentally of interest to the Dutch audience to see Francoise Adret's "Phedre" danced to Racine's prose, sans music.

Embarrassment of the evening was Lifar himself. He had "suggested" that he dance "L'Apres-Midi D'Un Faun" and the management of the Netherlands Festival didn't have the courage to say no. Once famous, later notorious, Lifar's Faun has now become an absurdity by a 51-year-old dancer. It was characterized locally as an exhibition of artistic impotence and will presumably be entombed with his other memories by the artist. Saaltink.

BALLETS JEAN BABILEE

Paris, June 26. Paris has "needed" a new young ballet company, but Ballets Jean Babilée, does not measure up. Babilée, rated a talented but erratic dancer on the scene here, has not adequately demonstrated his attitude in his new pieces, and perhaps has taken on too much in being star, choreographer and head.

Based on classic molds his dances mix acrobatics, mime and choreography for as yet unproven results. There is some fine individual dancing in his young troupe but the dance itself is rarely cohesive enough to make his point, whatever it may be.

Cost of ballet and the limited appeal of his company make this a chancy item for the U.S. Besides Babilée terpers include Claire Sombert, Dick Sanders, Iovanka Biegovich, Jane Mason and Alexandre Kaloujny.

Most successful entry is an exultant hymn to plastics and the body in "Balance A Trois." Mosk.

London's Italian Songs Festival a la San Remo

London, June 26. The Festival of Italian Song, modelled on the San Remo light music festival, was presented at the Royal Albert Hall for the second successive year by impresario S. A. Gbrlinsky last week.

Julia de Palma, Rino Salviati, Nicola di Bruno, Christina Denise, Alda Sileni, Luciano Virgili and Arturo Testa, recording stars in their own country, appeared under the baton of festival organizer Nello Segurini and the George Melachrino Orchestra.

Expanded Roman (Caracalla Baths) Opera Al Fresco

Rome, June 26. Traditional alfresco opera season at the Roman Baths of Caracalla is being given a big play this season, with a special budget just approved for the summer project. Season opens today (26) with Gioacchino Rossini's "Moses," directed by Gabriele Santini, and ended Sept. with a staging of Ponchielli's "Gioconda."

In between, opera lovers and tourists have been prepared a full-size program of favorites, including "La Traviata," "Rigoletto," "Othello," Puccini's "Turandot," "Pagliacci" and "Cavalleria Rusticana." The giant staging of "Aida," one of the biggest successes of last year's season, will be brought back with some additional scenic effects to be added.

Since its first season in 1937, Caracalla has grown steadily in size and scope. This year, it will seat 10,000 people under the stars, on a giant temporary orchestra erected on 130 miles of steel tubing and 2,400 square feet of wooden boards. Price range is as wide as its 175 foot stage, ranging from a 40c minimum tab to a nightly top per ducat of \$3—except for first nights, which will run as high as \$5.50.

Tie-in gimmick added this year at the Caracalla open-air is a special post office at which letters and postcards will be specially postmarked with date and name of evening's operatic fare—for philatelic and/or souvenir value.

WILLIAM TELL CHOIR TO SCOTLAND, 1957

Glasgow, June 26. William Tell Choir from Berne, Switzerland, will play a series of concert dates in Scotland in May of 1957.

James Kerr & Co., local song publishers and concert promoters, will present this song-and-yodelling outfit in leading Scot cities. Robert Wilson, Kerr topper, planned to Berne to clinch the deal.

Little Orchestra All-Out for Novelty

'Peer Gynt' With Fresh Music and Peggy Wood— Spanish Opera Based on Goya Pictures Scheduled

"Peer Gynt" with a new score (by Harald Saverud of Norway) will be one of the novelties marking the 10th anniversary year of the Little Orchestra Society at Town Hall, Manhattan. Actress Peggy Wood will narrate that one.

Pilar Lorengar, 23-year-old Spanish soprano will appear in "an opera based on pictures by Goya."

Pierre Monteaux, daddy of the present-day conductors, at 81, will guest-conduct in order to astonish the current generation of musical cognoscenti with "lost music" which has been undeservedly neglected.

Under conductor Thomas Scherman, the Little Orchestra is all-out for novelty and innovation and of 295 compositions played in a decade asserts "practically every one was new to the ears of modern audiences."

Red Buttons from television will do Bottom in "Midsummer Night's Dream" at Empire State Music Festival at Ellenville, N.Y. July 19 to 21. Basil Rathbone does Oberon and Leopold Stokowski conducts. Others in cast include Joan Wetmore, Alvin Epstein, William Harrington, William Podmore, Ray Boyle, Lloyd Harris.

30-Day Dutch Music-Ballet Festival Operates With But \$8,000 of Subsidy

By HANS SAALTINK

Gabbe, Lutz & Heller Move Into Concert Field

Hollywood, June 26. In the first expansion of the personal management firm since it was founded nine years ago, Jack Richardson has joined Gabbe, Lutz & Heller as an associate in charge of developing talent and packages for the concert and television fields. Organization plans to move heavily into concerts, having had a success in the promotion of its two hottest clients, Liberace and Lawrence Welk.

Richardson, former West Coast head of Standard Radio transcriptions and more recently veepee of Broadcast Libraries Inc., takes over immediately and will concentrate on building the new department.

In addition to Liberace and Welk, GL&H handles Lillian Roth, Helen O'Connell, Johnny Desmond, Tex Beneke, Connie Haines, Nellie Lutcher, The Treniers and Matt Dennis, among others.

Only \$1,054 Red For Philadelphia Orch Season

Philadelphia, June 26. Philadelphia Orchestra wound up its 56th season in the red for \$1,054—the smallest deficit in the last five years, per President C. Winton Balis Jr. Orchestra played 147 concerts, 85 in Philadelphia, to a total audience of 444,051. Revenue from ticket sales, recording royalties, plus a grant of \$50,000 from the city, added up to \$1,214,048. Expenses for the season totaled \$1,402,745.

The operating deficit of \$188,697, plus an accumulated deficit of \$20,684 was offset almost entirely by \$78,463 from the Endowment Fund and \$129,864 raised in the annual Orchestra Fund campaign.

Balis said next season the orchestra, in addition to its regular series of concerts in the Academy of Music, will play the annual music festivals in Worcester, Mass., and Ann Arbor, Mich. A post-season transcontinental tour of four weeks covering 22 cities in America and Canada is also planned.

For his 21st season as conductor of the Philadelphia Orchestra, Eugene Ormandy will share the podium with four other maestros—Charles Munch, Ernest Ansermet, Pierre Monteux and William Steinberg. By a reciprocal arrangement, Munch will appear at weekend concerts here while Ormandy conducts the Boston Symphony.

A-NOTE CUTS RIBBON TO OPEN PHILLY DELL

Philadelphia, June 26. Unusual gimmick was arranged to launch the 27th season of Robin Hood Dell, al fresco summer concert spot in Fairmount Park. A perfectly sounded "A" from the violin of Concertmaster Jacob Krachmalnick disintegrated a ribbon.

Stunt arranged by Sy Shaltz's Adelphi Associates (Dell publicity reps) was worked out by Dr. I. M. Levitt of the Fels Planetarium. Tubular ribbon contained magnesium pellets. The ribbon was rigged to an electronic device which responded to the 442.6 vibrations of the exact "A" tone.

Krachmalnick tuned his Guarnerius, hit the "A" and there was a blast and a puff of smoke. "From here on in," said Fredric R. Mann, president of the Dell, "We're dedicated to good music." Opening program featured Pianist Rudolf Serkin, with Eugene Ormandy conducting.

Leopold LaFosse, concert master of the San Antonio Symphony Orchestra serves ditto for Aspen (Colo.) Music Festival's Summer series (June 27 to Sept. 2).

Amsterdam, June 19. Despite minor rumbles of dissent, the current Holland Festival is generally looked upon as a top tourist draw which has put the spotlight on the Netherlands. With a comparative small subsidy of \$8,000, festival presents some 48 performances of music, ballet and opera in the 30-day period from June 15 through July 15.

Moreover, the festival isn't confined to one city but also takes place in Rotterdam, The Hague and Amsterdam as well as in 10 smaller towns. Total of 2,500 artists are employed by the various participating companies. Among these units are Jean Vilar's Theatre National Populaire, which will do "Triumph of Love" and "L'Avare."

Others include the Staatsschauspiel from Stuttgart in a production of "Maria Stuart," the Holland Festival Opera with soloists and conductors from Milan's La Scala, the Slovenian National Opera with Prokoviev's "The Love of Three Oranges," and the London Festival Ballet, which will present six ballets. Among the latter is "Homage to a Princess," with music by Stan Kenton. It was devised for the recent Monaco marriage of Grace Kelly and Prince Rainier.

Members of the Amsterdam city council, in a recent meeting to vote a \$3,000 subsidy for the Holland fest, made it plain that they're not too happy to grant funds to an event that each year becomes more of a presentation of foreign artists for a foreign audience and lacks a "true Netherlands character." But at the same time it's conceded that the fest also brings Dutch audiences the best foreign performers.

Dutch theatre companies have refused to participate in the cultural celebration on the contention that the financial risk is too great. As a result of their balk, two Dutch ballet groups will present themselves within the Holland Festival for the first time. Outfits are the Netherlands Opera Ballet and the Nederlands Ballet.

Admission scales vary from a \$5 top for a gala opening, \$5 for the London Festival Ballet, \$4 for other opera performances, \$3 for Jean Vilar down to 50c.

Engineers' Choral Group Heads Overseas With Pro Soloists Added

Massachusetts Institute of Technology Choral Group planes to Europe July 7th for concert tour of several weeks. Group numbers 65 and is batoned by Claus Liepmann. Honegger's "King David," Stravinsky Mass, Mozart Requiem and Haydn "These" Mass are main items of choral repertoire. Company will appear with German orchestras and also own choral programs.

Making the trip as guest artists with the choristers are Helen Boatwright, soprano; Margaret Tobias, contralto; Donald Sullivan, tenor and Paul Matthen, bass.

Jazz (Count Basie) Leads Castle Hill Season

Ipswich, Mass., June 26. Castle Hill Summer Concert season opens Friday and Saturday nights (29-30) with Count Basie, marks the second year for a jazz attraction instead of classical offering at kickoff.

Eight week-ends of concerts will be presented this year, instead of seven. Concerts will be held in the new Gloucester High School in event of rain.

Samuel L. M. Barlow is director.

Skitch Henderson's Date

Minneapolis, June 26. Skitch Henderson has been set as one of the guest soloists for the Minneapolis Symphony orchestra's first summer series of concerts, five of which'll be offered "under the stars" at the city's new \$4,500,000 baseball stadium. He'll conduct and perform at the keyboard.

Strippers Uber Alles

Continued from page 2

themselves and playfully (?) at the ringside customers.

Parisian Accent
The Reeperbahn reminds of an extensive Surf Ave. in Coney Island, with rows upon rows of cabarets, all with a strangely nostalgic yen for the "Parisian" motif. Anything Parisian is considered both chic and boxoffice, so the billings are all the same virtually, with slightly variations on "Nachts vom Paris."

The uniform billing is "sex-nack-revue." The middle word accents the nakedness of the s.a. floorshows.

It soon becomes evident that Germany, always an historic bulwark of the international music hall, must look back on this with the same nostalgia as we do on the Palace. However, vaudeville is by no means extinct. There are continuing generations of monologists (with topical cracks, including references to having lost the war, Eisenhower, the Soviets, etc.; about which more anon), gymnasts, and the like.

Amateur Striptease

Contests a Come-On

Much overrated is the Thursday night amateur striptease "contest" at the Robinson Moulin Rouge, Paris, next door to the No. 1 MR, and concerning which there is now competitive commercial dispute. Alleged stenogs and waitresses of weird shapes, sizes and color (ofay and Africaine) just take off their clothes in ungainly manner. It's become a real tourist trap with "vin obligatoire" at the ringside tables at \$18 a bottle in a country where they grow the stuff. Main show is a road company Lido. (Goes without saying that the Louis-Pierre Guerin & Rene Fray show at the Lido is still the best on the Continent, and also the best buy. It's to the credit of the impresarios that they pitch for the European clientele first, as witness the "never less than 75% capacity since we opened last December." Heretofore the shows premiered in May, keyed to the Yank tourist trade but the Lido revue—doing some amazing things that outZiegfeld the "Follies" impresario in his heyday—has been running since pre-Xmas '55).

The Crazy Horse Saloon is another which is good value but is defeated by its small capacity (around 100) since the wow click of the strippers. Alain Bernardin's bistro is more bra-in-and-boudoir than boots 'n' saddles, as was the original motif of this Ave. George V spot when it opened several years ago. English legends, "At 400 francs a refill you needn't die of thirst," the Crazy," tells the story—that's under \$1.20. The strippers' names are phoney, keyed to international appeal (French, Italian, Irish, British, American) but their French-style undress is most arresting. What's more they each have a "script" to their nudity—much imagination has gone into the pantomimes, such as the lonely girl, the "romance" with a hemp rope (very rough), the femme awaiting her lover, the pride and the proud, the widow-in-bride unpeeling, along with the conventional "retiring for the night." The babes are all lookers, clean, trim and mostly easy on the good tastes of the mixed audiences. Boniface Bernardin should do something about "reserving" tables for the VIPs although that may not be feasible.

\$18 for Domestic Champagne
The strippees are a paradox in this nation where nudity has been a show biz staple for 50 years. However, it has already made itself felt on the other bistros from the Champs to Montmartre in that the nudes look "cleaner," and the costumes are more imaginative. Les Naturistes and Nouvelle Eve are particularly good in the quality of show and costuming. Prices are standard all over — 6,000 francs and up for a bottle of fairly good champagne (if you insist on a "marquee"), i.e. around \$18 to \$20, over which a party of four could linger conceivably but doesn't especially as they hustle you in the Russian joints. Most disappointing was Monseigneur's, which, like most Franco-Russo boites, have the rep of being cliquish and tourist traps, but at least had the grace of class. This year it's shoddy; the fiddlers have been cut down to a dozen; the show is nondescript and endless. Maestro Bardy last year shifted to the Sheherazade

and this, too, appears also-ran. The Dinerzade still maintains some character.

Big boff was Edith Piaf's turn-away at the Olympia, with the Bernard Bros. a strong assist. At La Calavados, fave winduppers near the Hotel George V, Maria Velasco is a worthy successor to longtime pianologist Charlie Beal (now back in the States). Said to be of Filipino extraction, her Dixie-Harlem personality blends well with the endless marathon of pop standards from muscomedy and the alltime hitparades. Los Latinos continue with their Latin trio interludes, while upstairs Anne Moore plays for the "diners by candlelight."

Vaude Went Video in U.S.

Into Cabarets in Germany

Where vaude went on the radio (and tv) in America, in Germany it's gone into the cabarets (cabarets). The famed Scala and international Wintergarten music halls in Berlin are no more, and so it goes throughout Hamburg, Düsseldorf, Frankfurt/Main, Munich, Hannover, etc.

Acts go on perennially in these cabarets, most of them nondescript but frequently you see an air of professionalism and an attempt to staging. The Allotria in Hamburg is one of these better spots, as is Erich Carow's roadhouse in Berlin. The Allotria changes its bills monthly and part of the show caught saw Erich Nickel as a pretty suave emcee.

He is typical of many regisseurs who, when occasion warrants, spels in German, English, French and Scandinavian. (The Svenskas are great tourists and they are important to hotels, niteries, etc.)

In Hamburg

Eloi & Pity, a French acrobatic combo making their German bow in Hamburg, for example, would be good at New York's Radio City Music Hall. But the ensuing attempt at a can-can, on a rising platform from the pit (a la Paris' famed Bal Tabarin, incidentally now no more), was pathetic, because the burly Hamburg broads were. (The Germans can always spot an outsider by their trim ankles, and in reverse there's no mistaking the local product, with rare exceptions, of course.)

International Bill

Of the 27 items on this two-part marathon show, acts are billed as from France, Egypt, Hungary, Czechoslovakia, England, Austria, Germany, and kindred nationalistic origins. Seemingly the audience is interested in these professional tidbits.

At the cabarets there are compulsory "wine tables" (choicer locations) but Americans can insist on "whisky" (Scotch) which is even costlier; the beer trade is shunted to the back bars or rear locations. In most spots there is also a 1D and 2D (25 or 50c) admission in addition to the bar tabs. Unlike France's 15% the German bedienungszuschlag (compulsory service) charge is 10%, but a "supplement" is always expected.

The Allotria's impresario is Harald Furstenau, the choreographer, Fred Helgaer. This spot has a 1.50 DM admission (35c). Wine card is reasonable according to U.S. rates but in the main the customers must compromise on the brands and quality of service. Mostly the drinks are never cold enough according to Yank standards but the Germans insist that "beer served too cold spoils" and ad libs like that there.

The Reeperbahn has an opportunity for an unusual showmanship attraction as a near-baptism of exotic atmosphere but apparently (1) the Hamburgers are not too proud of this al fresco spot on the local map, or (2), catering to the sailors and the provincials apparently it is good enough for the purpose thereof. The deluxe slummers (whom they seemingly favor and welcome) still are a minority. One of the most sordid "crib streets" extant in any part of the world is "off limits" to Army personnel and a shock example of human degradation. It's anybody's for the ogling—men only.

Nondescript Menageries

Many of the Reeperbahn joints have a "hippodrom" (no final "e") attached in the rear or alongside the main entrance, for these nondescript menageries of "pferde, esel u. kamelreiten" (horse, donkey and camel rides).

Along with the nudity most

joints go in for AC-DC entertainment, and it is assumed, for example, that the customers out front know that "Ruby, Sophia und Claude, vom der Carroussel de Paris" are shims who never divulge their "drag"—they do their miming little tired dances straight but sing in a curiously unfeminine raucous voice in the main.

London and Berlin

Bandleaders must do a big business in the spring with airline pilots et al. bootlegging the new top tunes over, London is the most advanced, playing "Fair Lady" and "Happy Fella" as fast as at the Stork Club, but Paris isn't bad either. France has high taxes on spots with dancing, but the Maxims band has 'em all. It's notable that Berlin's "Annie" (called here "Annie du Far West" when premiered three or four years ago; it was only a "nervous hit" at best with the French, despite their penchant for anything with a cowboy flavor) gets a terrific plug. Somehow all of Berlin is favored by the Maxims' maestro.

Cole Porter's "I Love Paris" is No. 2 only to the "Marseillaise" as a national anthem and you hear it all over Germany and England.

Le Bra-lesse Boudoir

In the Hopalong flavor, the best striptease joint in Paris is the Crazy Horse Saloon which has given up its boots-and-saddles aura for straight boudoir-and-no-bra motif.

"Pariser Nichte" and "Nacht vom Paris" are the Germanic manifestations for the Gallic mood and even the strolling fiddler-accompanied combos in the winestubs accent these tunes. Incidentally, one perpetetic accordionist in Hamburg has a good gimmick—a camera-type tripod permanently attached to his windjammer, which is certainly easier on the arms.

Among the continuing contradictions in Germany, besides "I Love Paris" (sung in Deutsche), is the predilection by the oompah-oompah bands in the beerhalls to break out with "Stars and Stripes Forever." Best answer is that it has the proper bounce for the natives, most of whom probably don't dig the decidedly American tag of the famed Sousa march.

Berlin's Main Drag Jumps

Berlin, per se, is another revelation in the manner that the Kurfurstendamm has been rebuilt although, not unlike the Stalinallee, back of the facade is much rubble.

However, the Main Drag jumps; biz is good; the spirits are high; the economy strong; the DM at 4.2 to the \$ pegs it at around 25c. The hotels get the same 15% surcharge for "service" as the luxury French and Italian hotels which doesn't foreord supplementary pourboire to the maid, valet, etc.

Riesl's Dancing Waters

The Riesl's dancehall pars Paris' Lido as the No. 1 tourist attraction. The telephones at the tables, with pneumatic tubes for messages to likely prospects sounds more daring than it is, and the joint bills itself as "the home of the original Dancing Waters." It is still a great flash and comes on twice nightly on schedule. Here, too, there are "wine tables" for the choicer perches, and, despite the Riesl dancehall's location in the so-called "poor" section of the town (near the Tempelhof airport) it's no giveaway. There is a 25c gate admission and compulsory "garde-robe" (cloakroom) at 50 pf. (12c); in some places it's only 30 pf., and in the top spots it's the same twobits, as in the U.S.

The table-to-table phone bit is screened by an elaborate Siemens-Halske electronic-telephonic master switchboard room where a savvy femme, who reads multilingually, separates the naughty words from the conventional "I'd like-to-dance-with-you," "do you speak English?" and kindred "scripts." (In Hamburg's St. Pauli district the phones are more unsubtle in their purpose; the house "hostesses" peg you pronto if alone, or even if not.)

Hamburg's Haus Vaterland

Hamburg's Haus Vaterland is a counterpart of yesteryear's HV of the same name, which had a series of niteries on four floors, running gamut from Viennese and gypsy boites to a Wild West Room, along with the conventional international amusehall shows. The HV (Berlin) was the pioneer also in the table-to-table phone flirtation hookup. The Hamburg counterpart is a substantial operation under Rolf Merz's direction.

Bills change monthly and the house is distinguished by a Frohlicher Weinberg—wine dancehall—for the windup as they emerge

Literati

28 Years After

Bernard Sobel, longtime Boswell to Florenz Ziegfeld Jr. and one-time drama critic of the N.Y. Daily Mirror, waited for a lifetime of an original copyright—the basic 28-year term—to expire before tackling "A Pictorial History of Burlesque," which Putnam is publishing this fall. Until now, Sobel's "Burleycue," first published in the 1920s by Farrar & Rinehart, was the only authoritative work on the subject.

Sobel's "Handbook of the Theatre" (Crown) has been a steady seller for the past 16 years.

'Where To Sin In N.Y.'

Stuart Ramsay and Lloyd Hoff (illustrations) have authored "Where To Sin in New York" for Gilbert Press (affiliate of Julian Messner Inc.) for November publication.

Military analyst George Fielding Eliot's novel, "Caleb Pettengill, USN," will be published by Messner this fall but it's not a first novel; he published his first fiction back in 1930.

Messner also publishing "Favorite Cat Stories" by the James (Pamela) Masons.

Summer Blossom a V.P.

Summer Blossom, editor of American Magazine, elected a v.p. of Crowell-Collier Publishing Co., it was announced today by Paul C. Smith, president and editor-in-chief.

Blossom will assume broader duties and responsibilities "in the area of editorial planning and development of a confidential nature." For the present, he will continue as editor of American.

Blossom has been editor of the monthly magazine since 1928. Earlier he was a reporter, war correspondent, an editor for the Associated Press, the Kansas City Star and the N.Y. Daily News and editor of Popular Science Monthly.

Time Inc. Wins Over Macfadden

No "unfair competition" exists between Macfadden Publications' Sports mag and Time Inc.'s Sports Illustrated, Special Referee Isidor Wasservogel ruled in U.S. Supreme Court last week. Macfadden has sought an injunction restraining the Time outfit's practice of obliterating part or most of the word, illustrated, on its cover. It was charged the court noted, that this makes the names of both magazines practically identical to all intents and purposes.

In tossing out the suit, Referee Wasservogel held that the record is "barren of any proof of intent on the part of the defendant to capitalize on the plaintiff's reputation or the earlier publication of the plaintiff's magazine." Jurist also noted that since launching Sports Illustrated in August, 1954, Time Inc. has spent more than \$6,000,000 in promoting its new publication . . . "a sum hardly con-

from the cabaret. The Kachel is a cocktailery and the Bodega is a beerhall so that, all under one roof, there are dine-dance-wine-beer-cabaret appurtenances for all tastes. This show was emceed by Fred Custor and starred Latin singer Marioani Eduardo who, however, wouldn't make Tony Martin nervous. There is an above-average ballet by Grete Jung and John Schaper including Maria Krause; Giesela Risse, Dorothea Rothe, Helga Fuhrmann and Edith Horrmann. Jo Fellner plays in the Weinberg (winery) but of the cabaret the outstanders are the deadpan Waldor & Wigor, "idiot"-type panto-acrobats who can play anywhere in the world, large or small-capacity musichall, niterly or video.

They, too, indulge in the current vogue of singsong doggerels of the genre projected in yesteryear's American vaudeville by DDH (Dave Hall), Henry ("Squidgulum"), Lewis, and the like. The verses touch on "we lost the war," the Russians, the British, Eisenhower, etc. (The emcee in Berlin's Haus Carow, a seaside suburban roadhouse, was even more pointed in his political gags although he went in for earthy s.a. verses as well).

The Casino at Travemunde, 30 miles outside of Hamburg, is the class niterly at this spa on the Ostsee. Henri Neid is the impresario and acts such as these have played here: Yvonne Lex, Lasamatta orch, Nati Mistral, Little John, Disteano Twins & Nelly Jane, Sid Krofft, Carlo Pagani orch, Yonal, Antonio Puttini orch, Jean Sablon, the 5 Peres, Lidia

sistent with an intention, as alleged, to benefit from any popularity Macfadden's Sport might enjoy."

Furthermore, the court pointed out in a lengthy opinion on the word "sport" when used to describe the contents of a publication "is not capable of exclusive appropriation in the absence of a secondary meaning." In addition, the referee remarked that the likelihood of confusion between the two publications is "fairly remote" since Sports Illustrated is a weekly sold primarily by subscription. In contrast Sports is a monthly with a sale principally through newsstands.

Pocket Books' Ukase

Pocket Books, Inc., of New York City, has agreed to a stipulation laid down by the Federal Trade Commission that it will not sell abbreviated versions of books without revealing they are abbreviated.

FTC announced that the publishing house will show the fact of abbreviation on the front cover and title page. The company also agreed "not to represent directly or by implication that a paperback edition is identical to some other edition when this is not so."

CHATTER

William Ziff Jr. named assistant to president B. G. Davis of Ziff-Davis.

Playboy declares itself the first 50c mag to print 1,000,000 copies of a single issue (in June).

Theodore Strauss upped to editorship of Woman's Home Companion replacing Woodrow Wirsig, resigned.

Fawcett Publishers has latched onto the Bridey Murphy train with publication of Joan Brandon's "Art of Hypnotism." She's a magico and hypnotist.

Marianne Moore giving four talks on poetry during first session (July 1-20) of the N.Y. City Writers Conference at Staten Island under auspices of Wagner College.

Robert F. Navin named western manager of Good Housekeeping mag, with headquarters in Chicago. Coan H. Adams continues as the publication's Chicago manager.

Meg Munro (Sally Russell), femme page scribe of Glasgow Evening Times, filing "So This Is New York" series while temporarily attached to reporting desk of N.Y. Daily News.

Dick Fehr, publicity director at Doherty, Clifford, Steers & Shenfield agency, authored a yarn in the July issue of Family Circle mag on how to budget and plan a five-day vacation in New York.

Beth Brown, author of "Hotel For Pets," NBC show, is being given a dog cocktail party by Gimbels in conjunction with her new book, "Blinkie." Pooches, not people, will do all the eating and "autographing."

Scotti, Nicholas Bros., Gamucci & Kelly, Sid Plummer, Danielle Dupre, Jean Marc, Ralph & Lorraine, Johnny Mack, Senor Carlos, Rafael & His Model, Lili Berde, Getz Seydl & His Soloists, Lucie Dolene, Peptita & Montjano, Angelo Picinelli, Romanos Bros., Gerard Abel, Charly Schwedler, the Liccardos, Yvonne Carre, Les Mathurins, Boyd Bachman—acts from America, France, Britain, Austria, Italy, Spain, Germany and elsewhere.

The Flitter-Arounders

Paris.

Stork Club-Romanoff-Lindly lamsters encountered abroad; the Eddie Smalls casing tv in between his "Witness for the Prosecution" (Marlene Dietrich) indie to be made abroad; Bob (Confidential publisher) Harrison braving the British barrage; the Big Three's Mickey Scopp with Paddy Crookshank, the Robbins-Feist-Miller rep in England, covering the Continent; the MPPA's Harry Fox on British-teleusmic deals; J. P. (Reader's Digest roving editor) McEvoy badly in need of his favorite libation, Bourbon (saved by a VARIETY man who sent over a St. Bernard with a keg of the Kentucky brew); Jack Hylton commuting from London to Paris, talent-scouting; Abe Saperstein, bossman of the Harlem Globetrotters, and J. Walter Kennedy, his general factotum, hosting a big celebration at the Sheherazade, including Ella Logan;

(Continued on page 62)

Broadway

Mrs. Sean Dillon, wife of the w.k. Lambs Clubber, in the travel business with Synnot Travel Agency.

Arthur Jacobs and Jerry Jurco, of the Arthur Jacobs Co., left for Europe yesterday (Tues.) to set up offices in London, Paris and Rome for the Coast publicity firm.

Elizabeth Mears, casting director for Pyramid Productions, planes to Hollywood for vacation and to visit her father, former legit producer John Henry Mears. Canine-fancier and authoress Beth Brown signs all her pooch mail, "Dogvotedly yours." Eddie Canfor had "your cardiac-friend" as his signoff, while condescending from the heart attack.

Nola Luxford, fashion director at the Hotel Pierre, California, en route to New Zealand, returning in September via her native Australia. She will be back in N.Y. for the reopening of the redecorated Cotillion Room.

Mrs. William P. Lear, who with her husband are the first to fly through the Iron Curtain in a private plane, is Moya Olsen, daughter of comedian Ole Olsen (& Chic Johnson). They were slated to take off from Berlin to Moscow yesterday (Tues.).

Rome

By Robert F. Hawkins

(Archived 145; 800211)
Robert Aldrich and Ann Sheridan in town. Ezio Pinza slated to arrive in July.

Charlie Fawcett, local pix colony regular, back from film work in South and Central America.

Rossano Brazzi to Munich with wife Lidia to begin work in his first for U-I, "Interlude," opposite June Allyson.

Joseph Attles, of the recent touring "Porgy and Bess" troupe, signed to appear nightly at Bricktopps Via Veneto niter.

Leonardo Bercovici also Madrid-to-Rome for final editing on pic he made in Spain with his wife, Marta Toren. It's titled, "A Letter to Sara."

Marisa de Leza, Spanish star, here from Madrid to appear with Alberto Sordi and Aldo Fabrizi in "Mi Permette Babbo," now shooting in Rome.

Alfresco movies and cinemas opening this week in Rome, with the coming of the warm season. Two drive-ins, first in Italy, are planned for Roman outskirts.

Kate Cameron, touring the Eternal City as kisser, Mrs. Joseph Patterson. From here they go to Naples, then on Mediterranean cruise taking them to the Near East.

Ava Gardner slated to arrive in Rome about July 23 for work on "The Little Hut." Mark Robson plans to shoot some of pic in Rome's Cinecittà studios. David Niven and Stewart Granger are co-starred.

Chicago

Jan Aaron joined Aaron Cushman public relations outfit.

Ina Ray Hutton hosted by NBC at a luncheon Monday (25).

Agent Barron Polan in town last week setting future dates for his acts.

Phil Silvers, in "Sgt. Bilko" uniform, did a two-day personal at Polk Bros. over the weekend.

Sportscaster Harry Wismer toasters National Assn. of Racing Commissioners tonight (Tues.) at the Sheraton-Blackstone.

Mr. and Mrs. Sam Gerson celebrated their 50th wedding anniversary last week. He was a Shubert Theatres exec for 40 years before retiring two years ago.

Berlin

By Hans Hoehn

(760264)
United Artists will reissue its "High Noon" here at Astor.

Arthur Brauner's CCC will soon celebrate its 10th anni.

Susanne Cramer signed an exclusive contract with Arion Film. Xavier Cugat Orch may appear in the forthcoming Caterina Valente musical to be filmed in Berlin. CCC started shooting "My Father, the Actor." O. W. Fischer plays the lead, Robert Siodmak is directing.

Metro's first Berlin cinema is being built on Kurfuerstendamm. 1000-seater will be inaugurated this November.

RKO has released "Viele Kamen Vorbei" (Many Passed By) here. It is a German Accident production dealing with actual highway killings.

New U. S. pix prems here include "Interlude" (M-G), "Never Too Young" (Par), "Good Morning, Miss Dove" (20th) and "Timberjack" (Rep).

Alfu, Corona and Hansa will

complete their coproduction, "Anastasia, The Last Czar's Daughter," within 36 days. Pic is currently being shot at the local CCC studios.

Wolfgang Neuss and Wolfgang Mueller, two w.k. local cabaretists, will lecture on "Humor of the Nations in the Movies" during the forthcoming Berlin Film Festival.

A publicity campaign to increase cinema-going in this country will tee off shortly. SPJO, top organization of the West German film industry, authorized the completed program at its last meeting.

"The White Victory" (Vertigine Blanca), Italian full-length documentary about the Winter Olympics of Cortina d'Ampezzo, declared valuable by West German film classification board.

Lilli Palmer is currently filming here in "Anastasia" (Alfu/Corona/Hansa), will have the lead in CCC's "Like A Storm," to be made in forthcoming season. It'll be Miss Palmer's fourth German post-war pic.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)
Duke Ellington will bring his orch to the Olympia Musichall next October.

Roger Pierre and Jean-Marc Tillet will do a 56 vidpix series for Gallic video next season.

Lionel Hampton in to play for dancing here for first time, at Renoir Gala, Moulin De La Gallette.

Gene Kelly producing and directing plus starring in an indie pic, "Happy Journey," for Metro release.

"Eddy Duchin Story" (Col) already out here to make time via fine press and attention Kim Novak got recently in Paris.

Jean Martella replacing Pierre Brasseur in Jean Anouilh's hit legit, "Orniel." Brasseur takes time out for a pic chore.

French-American author Julien Green's third play, "L'Ombre" (The Shadow), will be mounted at the Theatre Antoine next season.

Zsa Zsa Gabor in for a vacation before going into indie film production in the U.S. with Zsa Zsa Gabor Motion Pictures Inc. which hubby John Salt will run.

Roland Petit will stage a revue at the Theatre de Paris next season without his regular ballet company. He and Jeanmaire will star in a series of intine sketches and dances.

Françoise Sagan, who backed a play by her old French teacher Colette Audry out of sympathetic friendship, looks like she has another hit on her hands with "Solitude," registering as an offbeat theatre success.

Strip had here now getting its full pic consecration with Pierre Foucauld's "La Reine De Strip Tease," which starts soon. It will have almost all the professional strippers now around appearing in some part of the pic.

Eddie Constantine using his own daughter, Tania, in his new pic, "L'Homme Et L'Enfant." Title comes from the recordbreaking disk he made with her this year. Another femme was used at the beginning of the film, but the producer and diskier felt that it would be more commercial if Tania were used. Parents of the discarded moppet, Annie Brustoloni, are suing for the hurt given their child by this switch.

Philadelphia

By Jerry Gaghan

Tickets now on sale for the Royal Danish Ballet, four months before opening (Oct. 18).

Barney Abrahams, boxoffice man for Shuberts and the Playhouse in the Park, to Graduate Hospital.

Composer Roy Harris received honorary Doctor of Music degree from the Phila. Musical Academy. V. comedy music Lou Black and Pat Dundee splitting with local danseuse J'Amee Black's new femme partner.

Wilbur Evans, baritone and local drama school coach, will sing the leads in "South Pacific" and the "Merry Widow" in Vancouver, B. C.

Bermuda

By Al Wargstaff

Peter Donald in for quick weekend at Elbow Beach Surf Club.

Russell Swann closed at Smuggler's Lair, with Wally Griffin topping new show.

E. R. (Roddy) Williams, Mayor of Hamilton, sailed his new boat "Undina" to Newport as first Bermuda entry for international yacht race from U.S. to Bermuda.

Eddie Sutherland back from London where he edited first Bermuda-made film "Bermuda Affair." Will direct the tele-series "The Seahawk," at Darrells Island starting late this month.

London

(Temple Bar 5041/9552)

Kathy Barr opened a cabaret date at the Colony this week.

Spyros Skouras in last week for confabs with 20th-Fox execs.

Anita Loos here to take a look at the London production of "Gigi" in which Leslie Caron stars.

Jack Benny tossed a surprise birthday party for his wife (Mary Livingstone) at the Dorchester last Friday (22).

Paul Adorian named first managing director of Associated-Rediffusion, the London commercial tv programmers.

Deborah Kerr, here for a vacation, has joined her husband, Anthony Bartley, who is producing a CBS telepix series.

Vera-Ellen arrived over the weekend for her starring role in Marcel Hellman's "Let's Be Happy," in which she'll play opposite Tony Martin.

Jerome Whyte sailed for New York on the Queen Elizabeth last Thursday (21). Diana Dors and her husband, Dennis Hamilton were on the same boat.

Sir Laurence Olivier and Sir Carol Reed acted as joint hosts at last night's (Tues.) charity preem of "Trapeze" at the Odeon, Marble Arch, sponsored by the London Tent of the Variety Club.

Bob Hope stopping over here before going on to the Berlin Film Festival to appear in "Night of 100 Stars," the midnight gala at the London Palladium to aid the Actors Orphanage. Jack Benny will also have a top spot on the bill.

Scotland

By Gordon Irving

(Glasgow: Kelvin 1590)
Brisk advance for Eartha Kitt vaude week at Empire, Glasgow.

Bertram Mills Circus set for Scotland tour opening this week.

Hulot's Holiday" did top biz on repeat visit to Cosmo, Glasgow.

Marilyn Monroe annexed invite to open Isle of Arran's holiday welcome week.

"Reach for Sky," Rank pic about flying ace Douglas Bader, set at Edinburgh Film Festival entry Aug. 26.

Dunoon Cosy Corner theatre, on Firth of Clyde, to have summer revue operated by Eddie Williams Promotions.

Dorothy Tutin, vacationing in Scotland, set for new comedy, "Gales of Summer," opposite James Donald.

Summer show with singer Robert Wilson topping it teed off at Barrfields Pavilion, Largs, popular Clyde holiday spot.

Jacqueline Mackenzie, tv personality, pacted for Bernard Shaw's "Fanny's First Play" at Edinburgh International Festival.

Pittsburgh

By Hal V. Cohen

Shirley Jones set for Vic Damone's first summer tv show July 2.

Ted Goldsmith arrived here to handle the press for summer opera company.

Phil Katz, SW pub-ad chief, and his wife celebrated their 17th wedding anni.

Edward Speeter, head of Theatre 200, off for London to look over new plays.

Lindsay Crosby, Bing's youngest, in for couple of days to see his old dad's Pirates.

Bess Kimberly, of the Carnegie Tech drama school faculty, to Europe for 10 weeks.

Michael Pollock named press-agent for William Penn Playhouse's strawwatter season.

Milt Hamerner back to old home town to act Menasha Skulnik role in "Fifth Season" at White Barn.

Gus Van will head the show at Variety Club's "Gay Nineties Ball," which closes Hotel Schenley Saturday night.

Copenhagen

By Victor Skaarup

William Holden in town for short visit.

Ditto: James A. Johnson from Walt Disney Music Co.

Danish comic Kjeld Petersen gets big role in Andre de Toth's production at Palladium Studios.

"Hidden Fear" with John Payne. New Scala, where "Orpheus in the Underworld" played for nine months, pre-em'd "Call Me Madam" on June 23 with Lily Broberg in Ethel Merman role.

Tivoli Gardens longtime concert hall, Glassalen, turned into theatre with Max Hansen as actor-manager. Has smacked 'em with Benatzky's musical play, "En yndig pige" (A lovely girl).

The Viking Players at Frederikssund, a bearded amateur-group, this summer plays the original

legend about Danish Prince Amle (Hamlet) at open air theatre, directed by Per Buckhøj.

Danish State television now has three transmitters covering 75% of Denmark. There are currently over 25,000 viewers, each paying equivalent of \$7 (a lot more here) in yearly license for one hour of program each evening.

Flitter-Arounders

Continued from page 61

agent-film packager Charles K. Feldman clubby with Darryl F. Zanuck and propagating his new diet; Cy Howard and N. Y. Herald Tribune (Paris edition) columnist Art Buchwald having script trouble because the Grace Kelly-Prince Rainier III marriage made their preconceived "royal wedding" fiction story too realistic, hence fraught with legal complications—this is one which Feldman put together.

Si (ex-Decca, now RCA Victor) Raddy still trying to find suitable recording hq in Paris for his new three-year stint as Victor's continental &sr chint, as complicated also by lack of suitable apartment; Jack Buchanan, belling his years; John Ireland playing the Caprice-Ziegler's Stork Room circuit in between his indie film chore; George Shupert, general aide to Leonard H. Goldenson, setting up European tv syndication potentials; Frankie Spitz, Leo's widow, with a Hollywood girl friend on her annual UNESCO chores; Bobbie and Bill Perlberg making like a "jeweler" (his private joke with George Seaton), in advance of latter's advent.

NBC's Dick Schneider in Berlin, casing Germany for a "Wide World" setup for Pat Weaver; NBC's Gerhard (Gerry) Stindt, longtime Berlin resident, getting his Moscow visa, where he will powwow with NBC's Irving R. Levine (who is also Variety's correspondent there); Lt. Syd Silverman (Variety), grandson of this paper's founder, Slime Silverman, knocking off 100 miles from his Berchtesgaden base, in his new Mercedes-Benz, with the bride, the former Jan McNally, to visit in Munich. (Syd gets "sprung" in September and becomes active on VARIETY, following a brief vacation in Italy).

More faces and places in the passing show biz scene: Australia's top showman, Norman Rydge, in Paris and London; Stuart Schulberg off to N. Y. on an indie package deal with brother Budd, set up by their agent-mother, Ad Schulberg; vet film exec B. P. (Ben) Schulberg, onetime head of Paramount production in Hollywood, still ailing in Miami Beach "but he's the biggest tv expert alive" says Stu Schulberg, who has been resident in France and Germany on pix production with Gilbert de Goldschmidt (related to the Rothschilds) and N. Peter Rathvon (since split with the latter).

It may be Au Franc Pinot to the Parisians, but it's "Borrah's bistro" to show biz, and Lucille Minevitch, his widow of three weeks, after their marriage exactly a year ago, is doing a tiptop job running it. It's one of the top Paris boites now, with its three subterranean caves a terrific natural attraction. Mrs. Minevitch, formerly Mrs. Deems Taylor (as Lucille Little she's an artist in her own right) may become Mrs. Artie Shaw's No. 8 although she says "Artie's just one of our best customers." Bandleader-writer is building a house at Costa Brava, Spain.

Bennett Cerf bragging of the "top" money he got as guest on BBC's "What's My Line?" counterpart of the basic Goodson-Todman show; the 30 guineas (\$90) is thrice the usual par for the course. Incidentally, Cerf's Random House has a contract with B. P. Schulberg for his memoirs, "My 30 Odd Years in Hollywood"; RH also publishes Budd Schulberg. It was Phyllis Cerf's first time over and she raided the Italian, French and English art galleries.

NBC's Ted Mills readingy "Maurice Chevalier's Paris," personalized travelog with songs and guests, which may be followed by Beatrice Lillie's or Noel Coward's "London." We suggested "Marlene Dietrich's Berlin" as another in the cycle. And while Gina or Sophia or even Rossano Brazzi's Rome would be good marquee billing, there's a very hip American journalist in the Italian capital, Mike Stern, who could probably do that capital best.

Abel.

Hollywood

Hal Swerlowland to Honolulu to set up a light opera season.

Curtis Roberts joined the Milt Rosner Agency as an associate.

Smiley Burnette set to spark July 4 celebration in Odesa, Tex. Leon Roth planned to Europe for a five-week biz and vacation trek. Max Youskevitch here to work out of Coast office during the summer.

Gregory Peck planned out to attend the world preem of "Moby Dick" in New Bedford, Mass.

Henry King took off in his own plane to scout the strawhat and little theatre circuits for new talent.

Harriet Williams, eastern coordinator of National Audience Board, in town for interviews with tv toppers.

Havana

By Jay Mallin

(Calle G No. 159; Vedado F-6579)
Manolo Alvarez Mera at Tropi-

cana. Olga Guillot starring at Sans Souci.

Sans Souci to remain open for summer season.

Constance Towers at Nacional's Casino Parisien.

Errol Flynn here for filming of "The Big Boodle."

"Meet Me at Las Vegas" (M-G) at Rodi and America.

De Marco Sisters at Hotel Nacional's Casino Parisien.

Libera to appear on tele and at theatre here in August.

United Artists completing "Big Boodle" with Errol Flynn.

Carl Dudley here to make final preparations for filming "The Cage."

Alicia Alonso and Igor Youskevitch starring in "Romeo and Juliet" ballet at Auditorium.

Gran Casino, once center of Havana night life, being torn down to make way for golf course.

Washington

By Florence S. Lowe

MGM disk star Connie Francis weekend star on Wilson Line boat.

Odetta, Gallic chanteuse, current topper at Windsor Park Hotel, "Tiger at Gates" muttered Olney's strawhat.

It stars Geraldine Broome and Laurence Harvey.

Ralph Bakshi, manager of National Symphony Orch, elected first vicepres of American Symphony Orchestra League.

Among capital celebs who have parted Danny Kaye during current stint at Carter Barron Amphitheatre, are Sen. Alexander Wiley, (R., Wis.); consultant to Senate Foreign Relations Committee Julius Cahn; Israel Ambassador Eban; and Secretary to the Cabinet Maxwell Rabb.

Boston

By Guy Livingston

Gene Krupa current at Storyville.

Four Esquires current at Blin-

strub's.

Jerri Adams in for week at Revere Frolic.

Rudy Vallee current at Al Taxier's Bradford Roof.

Bob Hope planned in for the Mayor's Field Day Monday (25).

Sam Snyder's Water Folies played its first New England date at Lowell Stadium June 22-24.

Otto Ebert, formerly in charge of Michigan area for RKO, named new northern New England manager for RKO, succeeding H. F. Taylor, new district manager in Midwest.

Maria Tallchief and Andre Eglevsky with a corps de ballet of eight from New York City Ballet in for four ballet programs for Boston Arts Festival in the Public Garden.

Caldwell Titcomb, Cambridge composer, completing his original score for Cambridge Drama Festival production of Shakespeare's "Henry V," which opens at Harvard's Sanders Theatre July 5.

Minneapolis

By Les Rees

Four Coins into Prom Ballroom for one-nighter.

Old "Log" strawhatter" presenting "Papa Is All."

Minnesota U. Theatre offering "The Four Poster."

Lakeshore Players have "Guest in the House" on tap.

"Ozark Jubilee" Bill Walker topping Flame niter floorshow.

Hotel Radisson Flame Room has singer Jimmy Carroll for annual engagement.

St. Paul Auditorium's annual season of 25 evening pop concerts tees off July 7.

Carl J. Sedlinger, Royal American Shows owner, in town conferring with officials of Minnesota State Fair where he provides midway.

OBITUARIES

MICHAEL ARLEN

Michael Arlen, 60, novelist-dramatist-scenarist, died June 23 in New York. He was the author of "The Green Hat," a bestselling novel published in 1924 and later adapted for legit and film show-casing.

Arlen, who was born in Bulgaria and christened Dikran Kouyoumdjian, turned out a flock of other books, but none as successful as "Hat." The payoff on that entry provided the author with financial independence before he was 30.

The novelist did his own dramatization of "Hat," which had a lengthy Broadway and road run with Katherine Cornell in the leading role. There were two film versions of the book, a silent in 1929 and another in 1934. The former, "Woman of Affairs," starred Greta Garbo, while the latter, "Outcast Lady," starred Constance Bennett.

Arlen also collaborated with Walter Hackett on a dramatization of short stories, tagged "These Charming People." It had a moderate Broadway run. He was also involved in two other legit offerings, "The Zoo," with Winchell

"Dreamer With a Penny" and "The Sabre Dance."

His wife and two sons survive.

SERGE FLASH

Serge Flash, 51, veteran juggler who was a vaude headliner for years before switching to niteries, died of cancer June 19 in Hollywood after a several months' illness. A native of Russia, he was raised by members of a Japanese acrobatic troupe and toured with them for several years.

Flash, who was one of the few accidental experts on Japanese juggling, came to the U. S. some 30 years ago. He was the first juggler to perform on ice, spending five years with John Harris' "Ice Capades" troupe. In addition, he was featured with the Ziegfeld Follies and George White's "Scandals."

His wife survives.

RAY BAILEY

Ray Bailey, 29, arranger and founder of the vocal quintet known as the Cheerleaders, died in Hollywood June 18 of multiple myeloma, an ailment which hos-

tionally as Keith Lawrence, died June 23 in Chicago. He sang in France for 10 years, returning to the U. S. in 1954; in Paris he attracted the attention of Mistinguette, and while abroad learned to sing in several languages.

His mother, father and a brother survive.

ALEC FRASER

Alec Fraser, 72, light comedy actor and vocalist for some 50 years, died June 21 at the Carlton Theatre, London, where he had been assistant manager for the last five years. He appeared in most of the top musical comedies in the West End between the two world wars and had also been a stage manager.

His wife and two daughters survive.

ROBERT E. LOCHER

Robert E. Locher, 67, interior decorator, stage and costume designer, died June 18 in Lancaster, Pa. He was associated with many of the musicals in the 1920s in New York, London and Paris, including George White's "Scandals."

Two sisters survive.

DAVID S. NELSON

David S. Nelson, 64, veteran exhibitor and owner of the State, O'Fallon, Ill., died of a heart ailment June 21 in St. Louis. Before becoming owner of the State, he managed houses in St. Louis and St. Louis County.

His wife, mother and sister survive.

WILLIAM H. HARTNETT

William H. Hartnett, 61, chief projectionist in Ottawa for Famous Players-Canadian Theatres and business manager of the IATSE Ottawa local, died June 21 in Ottawa. He started as prop boy in the old Russell theatre and climbed through usher and other jobs.

Surviving are his wife, son, brother and two sisters.

Frank Noxon James, 93, former Paramount general legal counsel, died June 21 in Hollywood. He was associated with the company for 20 years until his retirement in 1932 and drafted many of the contracts for the stars of early films.

Cornell Freudenthal, 79, account executive for concert and music advertising for the Blaine-Thompson Advertising Agency, died at the North Hudson Hospital, Weehawken, N. J., June 23.

James G. Faas, 67, engineer with the Strand Theatre, Albany, for 36 years, died of a heart attack June 23 while at work. His daughter, two sons and three sisters survive.

Son, 8, of Dr. G. Robert Holinger, program director of WOSU-TV, Columbus, was killed in an accident June 21 in Columbus.

Wayne D. Thomas, 23, staff announcer with KRBC, Abilene, Tex., drowned there June 17 as the result of a sailboating accident.

Frederick H. Mabeus, 45, veteran projectionist, died June 20 in Albany. His wife, son and a brother survive.

George E. Hall, 52, head of the Don Hall musical and vocal trio, died June 20 in Hollywood. Widow, Hortense Rose, also is a member of the trio.

Wife of Joe Rines, Coast TV producer, agency rep and onetime Boston bandleader, died June 19 in Hollywood after a lingering illness. Daughter also survives.

Tom Terry, 70, theatre and church organist for years, died June 18 in St. Louis. His wife, brother and sister survive.

Father of Shirland Quin, novelist and playwright, died recently in Surrey, Eng.

Silo Trail

Continued from page 1

tic Beach, L.I.; Grist Mill Playhouse, Andover, N.J.; Ivy Tower Playhouse, Spring Lake, N.J.; Lakewood Playhouse, Barnestown, Pa.; Playhouse in the Park, Philadelphia, and the Pocono Playhouse, Mountainhome, Pa.

Tallulah Tops List

Topping the star list this season is Tallulah Bankhead, who's touring the circuit in a new revue, "Welcome Darlings." The actress is reportedly getting \$8,000 a week for the package, which is solidly booked for July and August despite the perennial barn-producer beef over "exorbitant" star salaries.

Beatrice Lillie, another top name, is also making a rustic hike

in a new revue, "Beasop's Fables." She's reportedly getting between \$6,000 and \$7,000 for the package, which is also solidly booked throughout July and August.

Among the contingent who'll do their sweltering in the sun instead of under hot tv lights are Art Carney, Arnold Stang, Gertrude Berg, Robert Q. Lewis, Sloan Simpson, Julia Meade, Bert Parks, Barbara Britton and Cesar Romero.

Carney will tour in "Seven Year Itch," while Stang will appear in "Wedding Breakfast." Miss Berg is heading a "Solid Gold Cadillac" company and Lewis is starring in another new revue, "What's the Rush."

Miss Simpson is appearing in a "Tender Trap" package. Miss Meade will be in "Bell, Book and Candle" and "Tea and Sympathy," while Bert Parks is going out in "You Never Know." Miss Britton will star in "The Rainmaker" and Romero will be in "Strictly Dishonorable."

Moving out of the smoke-filled cafes are Denise Darcel, Phil Foster, Marilyn Ross, Faye DeWitt, Henny Youngman, Annette Warren, Jane Morgan and Hildegarde, among others. Miss Darcel is scheduled for both straight play and musical appearances. She, Foster and the Misses Ross and DeWitt will be playing tents mostly, while Youngman is slated for "Light Up the Sky."

Hildegarde's 'Can-Can'

Miss Warren will tour in the "Rush" revue, and Miss Morgan is skedded for more than one play, including a few dates in a package presentation of "Paris," with Russell Nye as her costar. Nye is a legit-nitery performer. Hildegarde will appear in "Can-Can" at the Dallas State Fair Musicals.

The film crowd, with scheduled barn shows listed parenthetically, include Jeffrey Lynn ("Anniversary Waltz," "Call Me, Madam" and "Seven Year Itch"), Linda Darnell ("Tea and Sympathy"), Lynn Bari ("Bad Seed"), Charlton Heston ("Detective Story"), Keefe Brasselle ("Bus Stop") and Shirley Jones ("Beggar's Opera" and "Show Boat").

There'll also be a flock of established legit names on the silo trail. The lineup, with the scheduled shows listed parenthetically, includes Frances Starr ("Cadillac"), Fay Bainter and Glenda Farrell ("Lentil"), Edward Everett Horton ("All for Mary" and "Nina"), Billie Burke ("Cadillac"), Charles Ruggles ("Heaven Can Wait"), Miriam Hopkins ("Hay Fever"), Pat O'Brien ("Front Page"), Neil Hamilton ("Bus Stop") and Mae West ("Come On Up—Ring Twice").

MARRIAGES

Grethen Wyler to Shepard Coleman, Beverly Hills, Cal., June 18. Bride is musicomedy actress currently costarring in "Silk Stockings" on the road; he's a musician.

Madeleine Traube to Alvan Berman, New York, June 24. Bride is daughter of Leonard Traube, VARIETY staffer.

Rita Stevens to Leon Dworkin, Columbus, O., June 3. Bride was formerly one of the Stevens Sisters, vocal trio.

Marie Ashton to Ronnie Parnell, Dunfermline, Scotland, June 11. Both are dancers.

Gay Hands to Malcolm Vaughan, London, June 17. He's a singer.

Dorothy Bromley to Joseph Losey, London, June 16. Bride is an actress; he's a film director.

Mrs. Joan Kalmine Paradies to Dr. Victor H. Witten, Rye, N.Y., June 22. Bride is the daughter of Harry Kalmine, Stanley Warner v.p.

Janice Roberts to Ronald Wildford, June 23, N. Y. Bride is assistant television booker with Columbia Artists Management; groom is a concert manager and the American representative of Marcel Marceau.

Judy March to Ray Olivadoti, Van Nuys, Cal., June 22. Bride is a tv actress and singer; he's a musician.

Erica Parris to Eddie LeRoy, Hillsborough, Cal., June 24. He's a comedian.

Virginia Bosler to Hubert A. Doris, Albany, June 24. Bride is a dancer who's appeared in Broadway musicals and films; he's a composer, and son of Abraham Doris, v.p.-secretary of the Katz Agency.

Irene Kaplan to Allen Goldstein, New York, June 24. Bride is with Paramount Pictures publicity dept. Roberta Pernick to Selwyn Malin, New York, June 24. Bride is the daughter of Solly Pernick, legit electrician and former business agent of the Stagehands Union; groom also is a theatre electrician.

Nancy Osborne to Edmund Johnston, New York, June 24. He's an actor.

Sales to Video

Continued from page 1

tunes will be evolved on a general basis. Special situations will call for special payoffs.

Many of the tunes in the old pictures were written for the studios on a "for hire" basis by the cleffers and thus are not due to share in any video coin. Such tunes are owned outright by the studios or their music publishing subsidiaries. However, a great many numbers which were not written as picture songs but wound up in film scores via payment of a synchronization fee are due to share in any new licensing fees for the video use.

Situation once again spotlights the recurrent and sometimes unexpected values residing in song standards. The music publishers of the picture tunes slated for video not only are due to get additional money for the synchronization rights, but will benefit from the extra ASCAP performance coin each showing of the film on video will mean.

Music men see no parallel between the demands of actors for additional payments when films, in which they starred, were sold to video. Both Gene Autry and Roy Rogers lost suits against Republic Pictures on such a contention. It's pointed out that while the actor presumably sold his services to the producer, the music publisher has only licensed his tune for picture use and still retains the basic copyright ownership.

Best-Sellers

Continued from page 2

prices, ranging from \$250,000 to as much as \$500,000.

To get the full value of the publicity and public acclaim of a best-seller, it's felt that the picture should be released at the height of the book's popularity. The advocates of this policy believe there will be no objection among the publishers if this method is adopted since, it's claimed, the release of the picture will add to the book's popularity. Although this policy can't be followed in all cases, it's indicated that it can be done on many books that are bought in gallon form long before publication.

Examples of books which were obtained at high prices and which will not be made into pictures for some time include "Something of Value," just entering production, "Majorie Morningstar," and "Andersonville."

BIRTHS

Mr. and Mrs. Lee Marvin, daughter, Santa Monica, Cal., June 8. Father is an actor.

Mr. and Mrs. Berl Senofsky, son, Brussels, Belgium, June 5. He's the American concert violinist.

Mr. and Mrs. James Craig, son, Hollywood, June 15. Father is an actor.

Mr. and Mrs. Bill Thompson, daughter, Hollywood, June 16. Father is communications supervisor at KTTV.

Mr. and Mrs. Don Hillman, son, New York, recently. Father is head of Plymouth radio and tv activities at N. W. Ayer agency.

Mr. and Mrs. Charles Curran, daughter, New York, June 12. He's director of research at Carl Brown agency.

Mr. and Mrs. Robert Dreyer, daughter, East Orange, N.J., June 15. Father is general counsel for DuMont Broadcasting.

Mr. and Mrs. Don Richardson, son, Springfield, Mo., June 19. Father is flack for ABC-TV's "Ozark Jubilee" and "Junior Jubilee."

Mr. and Mrs. Stanley Appenzeller, daughter, Brooklyn, June 20. Father is with the NBC press department.

Mr. and Mrs. Joe Samul, daughter, Pittsburgh, June 18. Father's a director at KDKA-TV.

Mr. and Mrs. Reno Tondelli, son, Chicago, June 8. Father is an accordionist, member of Starnotes' instrumental group on WGN there.

Mr. and Mrs. Chuck Connors, son, Hollywood, June 19. Father is an actor.

Mr. and Mrs. Malcolm Klein, son, June 20, Los Angeles. Father is with KABC-TV, Hollywood.

Mr. and Mrs. Dick Tucker, son, Boston, June 23. Father is a WBZ and WBZ-TV announcer.

Mr. and Mrs. Jerry Brill, daughter, New York, June 21. Parents are comedy material writers.

Mr. and Mrs. Charles Shapiro, son, Long Island, June 21. Father is N. Y. editor of TV Guide.

BORRAH MINEVITCH

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JO ANNE and JOHNNY PULEO

Smith, and "Good Losers." Both flopped.

His picture credits include work on "The Heavenly Body," a 1944 release, as well as "Ace of Cads," "A Cavalier on the Streets" and "What Fun Frenchmen Have," again with Hackett.

Wife, son and a daughter survive.

BILLY SHAW

Billy Shaw, 52, president of Shaw Artists Corp., died of a heart attack June 23 in New York. A vet band and talent booker, he opened his own office about seven years ago, after being partnered in the Gale Agency for several years.

At various times, Shaw had been with the William Morris Agency and Consolidated Radio Artists. One of the top bookers of act and bands, he was instrumental in developing the careers of many leading Negro artists.

Survived by his wife, and son Milton, a veepee at Shaw Artists.

ROBERT W. SHACKLETON

Robert W. Shackleton, 42, former actor who was best known for his role as the juvenile lead in both the stage and film versions of "Where's Charley?" died of leukemia June 21 in Jacksonville, Fla. A native of Lawrence, Mass., he was also seen in such Broadway

pitalized him periodically for the last eight months.

An native of Indianapolis, Bailey entered radio while a student at the U. of Indiana. He formed the Cheerleaders in 1950 and the group had since appeared on many top radio and tv shows, as well as in leading niteries.

His mother survives.

MAY LESLIE-STUART

May Leslie-Stuart, 62, onetime vaude performer who more recently was associated with her husband, J. Mayhew, in theatrical production, died June 20 in Richmond, Eng. Daughter of the composer of "Lily of Laguna," she toured vaude houses with her father and sang his numbers.

Her husband survives.

JEANNE MACKENNA

Jeanne Kenna, 28, who sang and acted in radio and television under the name of Jeanne MacKenna, died June 23 in Chicago. She started in radio on KMOX, St. Louis, later sang on both CBS and NBC, and until last week emceed a children's program on WGN-TV, Chicago.

Mother, father, two sisters and a brother survive.

LAURENT NOVIKOFF

Laurent Novikoff, 68, former ballet director of the Chicago Civic Opera company and of the N.Y. Metropolitan Opera, died June 18 in New Buffalo, Mich. He was a onetime dancing partner of Anna Pavlova.

Since retiring, Novikoff had been active in the Michiana Summer Theatre near Michigan City, Ind.

ANNA REE

Anna Ree, 72, former German musical comedy star, died June 14 in Newark, N.J. She was among the first performers to sing the lead in Franz Lehár's "The Merry Widow" in Berlin and other German cities.

Surviving are her husband, two sons and a brother.

E. EDWARD LONG

E. Edward Long, 72, who for 30 years was a theatre and legit company manager, died June 23 in New York after a brief illness. He had managed many theatres in the Times Square area and also tours of numerous legit productions.

His wife, three sons, daughter, brother and sister survive.

JACK PALMER

Jack Palmer, 58, film projectionist since 1936 and former vaude headliner known as Palmer the Great, died June 24 in Hollywood of a heart attack.

Surviving are his wife and two sons.

KEITH LAWRENCE

Maynard A. Schwerdlin, 34, night club singer known profes-

IN LOVING MEMORY OF

LYNN RIGGS

Stephen, Lucy and Nathan Kroll

musicals as "Set to Music," with Noel Coward and Beatrice Lillie.

Prior to joining the public relations office of Emory U. in Atlanta in 1953, Shackleton had appeared in "Very Warm for May" and "Keep Off the Grass." Last April he was named assistant director of development and public relations at Emory.

Surviving are his wife, two children, his parents and a brother.

LESTER LEE

Lester Lee, 51, composer of "Pennsylvania Polka" as well as other songs and special material numbers, died of a heart attack June 19 in Los Angeles.

A native of New York, Lee began tunesmithing at the age of 19, contributing numbers to many Broadway shows including "Delmar's Revels," "Star and Garter" and the "Ziegfeld Follies of 1942." He also was under contract to several film studios, winning an Academy Award nomination in 1954 for "The Sadie Thompson Song" ("Blue Pacific Blues") written with Ned Washington. Other tunes included "No Room for the Groom,"

Critics Agree...

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"The colyum's newest enthusiasm: Rowan and Martin, a corking team of hilarious comedians... they fractured the spectators... will go far in show business... good looking guys... personable... refreshing talent... they belong in a Broadway musical... one of the funniest acts in show business."

FRANK BROOKHOUSER

The Evening Bulletin, Philadelphia

"Dan Rowan and Dick Martin, a wonderfully funny new comedy team, making their bow in the east rate superlatives. Their material is so fresh that it crackles, every single routine is new and different, and their timing is as sharp as the hilarious satire they hurl."

PAUL M. BRUUN

Miami

"Every once in a while my routine job of reviewing night club acts turns out to be a delight. Such was the case last night at Fontainebleau Hotel. Dan Rowan and Dick Martin are new comics to this reviewer. For the entire time they were on the stage, I didn't hear a familiar line, see a recognizable routine, nor was there anything evenly remotely similar to what other comics have performed before my tired eyes. I am tough to please in the comedy vein. They do things which are hilariously funny... Everything they do is attention compelling, laugh provoking and amazingly entertaining. You will agree when you see this act."

DON HEARN

Washington Daily News

"An uninhibited completely zany duo of comics, Rowan and Martin, are strictly on the 'great' side. Their humor is definitely superior stuff and completely different. It's refreshing to find a pair of youthful gagsters who haven't already fallen into the 'borrowed gag' pit-of-laugh. Rowan and Martin had me almost on the floor."

FRITZ HARSORFF

Times Picayune, New Orleans

"A pair of very funny and very talented guys prove that the considerable number of folks who don't know them now, don't know what they're missing... two clean cut Californians who turn the old 'straight man-funny man' routine into intelligible comedy."

EDDY TOR

Miami Beach Sun

"Funny is the best way to describe Rowan and Martin... This act is refreshingly different and entertainment with a capital E. All I can report is you have to see it to enjoy it. It also proves that you don't need blue material to be funny... had the customers rolling in the aisles."

VARIETY, Montreal

"... the best comedy act to play this town in several years."



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